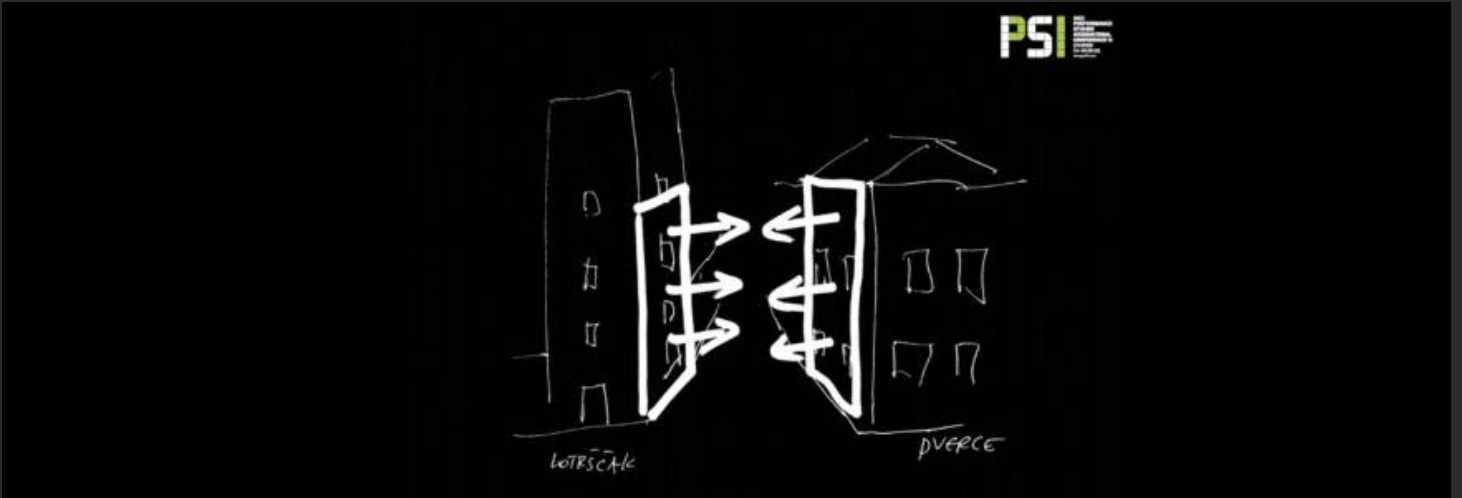
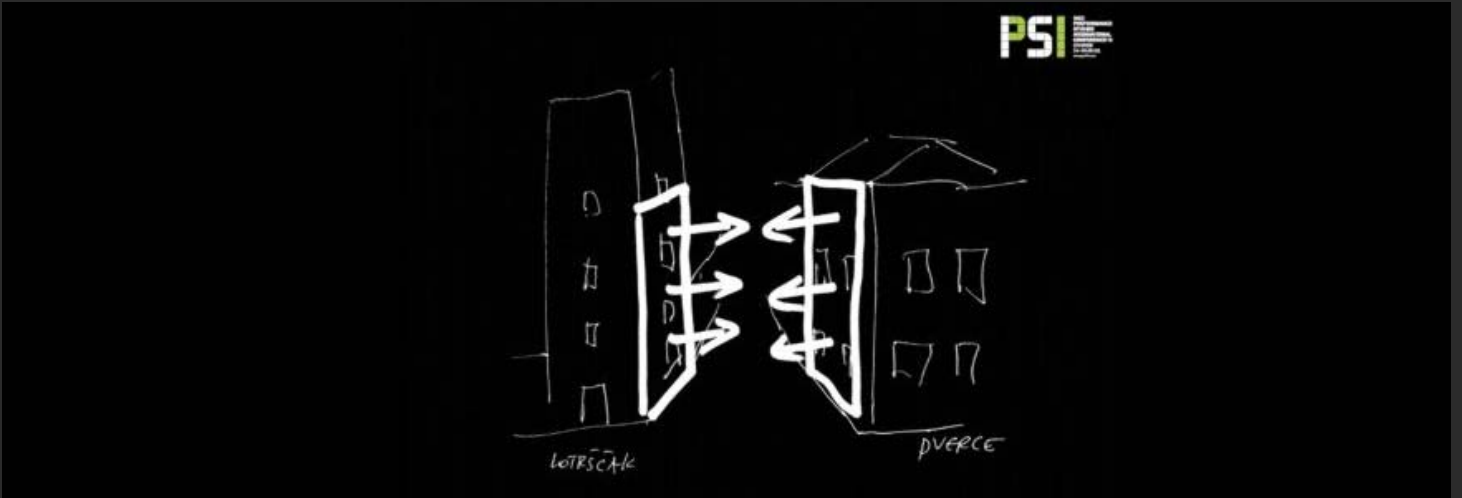


INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Special Thanks

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SET YOUR MIND TO MISPERFORMANCE!

WELCOME TO ZAGREB! WELCOME TO CROATIA!

*No city compares to
No home is more dear to me.
Youthful and fair, my dear hometown,
Forever in my heart you'll be
Zaaaagreeeb, Zaaaagreeeb, my best wishes go your way,
Zaaagreeeb, Zaaagreeeb, beloved to me you stay.*

Thus goes the most popular song about our town, well-known to all who live here, be they native "Agramers" or descendants of recent newcomers from other regions. We wonder if, at the close of the 15th PSi conference, Zagreb's performance will have matched the wishful thinking of the quoted verses. Not that we are so self-indulgent as to try to rival the world's metropolises, and far be it that we should find our country flawless; on the contrary, Zagreb and Croatia are the perfect site for our conference precisely because their history and tradition, their everyday life, future projects and even the country's geography, make them worry constantly about all kinds of misperformance problems.

Croats are proud of their ancient 7th century roots, but as this remarkable history sometimes does not seem dignifying enough, they like to imagine a fantastic Iranian origin, or elaborate on scientific evidence of 24,000-year-old genetic heritage. They are not satisfied with the number of luminaries they have given the world, so they like to invent other, more fabulous ones, such as the 10th century founder of Cairo (go to page <http://www.croatianhistory.net/etf/et01.html>). The independence of their medieval kingdom did not preserve the country from the uncomfortable fate of willy-nilly turning into a misfitting component of other empires, kingdoms and multi-ethnic states throughout its history.

Until twenty years ago and for half a century, they used to blame socialism for all the unsatisfactory aspects of their life that made them feel inadequate with respect to the *free world*; now that they enjoy the freedom they had been yearning for, and alongside with it the absence of the abhorred proclamations of social equality, they are not so sure if the *free world* they had once admired and envied is truly adequate to itself.

After the War of Independence in the 1990s, Croatia is still struggling to perform a double role, that of an autonomous political entity, with its own organization, identity and stable borders, and that of a legitimate member of the European Union, finally allowed to enter the international community. In either case, the outcome depends heavily on the assessment of its abilities in the art of performing - courting the powerful, feigning virtue, coping with greedy pretenses. Its traditional borderline position entails a permanent sense of misfitting. However, the people of Croatia - or at least many of its artists, performers, scholars and intellectuals - have been granted the opportunity to learn that being 'unsuitable' involves the benefit of difference, fuelling their urge to strive through the fact that even the best of performances can always be undermined by uncontrollable misfires. Instead of accepting the 'saying' ironically derived from a verse by which Miroslav Krleža, a major 20th century author, summed up the proverbial passivity and resignation typical of an oppressed mentality - "However we may do, somehow we'll make do" - we have decided to confront the predicament of misperformance and turn it into an issue that concerns all of us.

Let us paraphrase the Renaissance playwright Marin Držić: "Set your mind to misperformance!"

LOCAL TENDENCIES IN PERFORMANCE RESEARCH

Despite the fact that performance research is now practiced at the Academy of Drama Arts, the Faculty of Humanities and Social Sciences and the Institute of Ethnology and Folklore Research, in Croatia it is still a troubled disciplinary field without an institutionally established academic influence. The disciplinary traditions of folklore research, literary theory and theater studies ruling over the reception, translation and implementation of the very terms of performance, the performative and performativity, were variously "imported" and often divergent, if not in direct conflict. It is a folklore researcher, Maja Bošković-Stulli, who gets the credit for first introducing and translating into Croatian the term *performance*, after having participated at the Helsinki conference on folk narrative research in 1974, where she first came in touch with the approach presented by American folklorists Dan Ben Amos and Alan Dundes.

The notion of performance permeated literary criticism much later, in the nineties: highly influenced by, among others, Austin's concept of the performative, the theoretical turn led by Vladimir Biti gathered researchers in literary, media and cultural studies, interested precisely in the traces of performative disturbance and the breaching of the borders of the linguistic code by its either undisclosed or unpredictable future modes of embodiment. At the same time, the new generation of performing arts practitioners and theorists, now largely engaged in

the Center for Drama Art, strongly reacted against both the current repertoires in major Croatian theaters and the positivist legacy of *Theaterwissenschaft*, demonstrating a much broader theoretical and methodological horizon, and demanding a recuperation of the marginalized avant-garde, as well as a fuller acknowledgement of the contemporary hybrid performance and theater practice.

In the mid 1990s, the Center for Drama Art launched *Frakcija* Performing Arts Journal. Its founder, Goran Sergej Pristaš, helmed the journal for ten years as editor-in-chief. As a bilingual (Croatian/English) edition since 1999, *Frakcija* shifted the focus of performance research and criticism to the topical production of postdramatic theater, contemporary dance and performance art.

PSi # 15 is the first instance of these three tendencies of performance research converging on a joint project, the conference and its theme.

PSi # 15 THEME AND RATIONALE

The aim of the fifteenth PSi conference call was to address a spectrum of cultural, organizational, technological and political performances by focusing on the causes and the problems of performance mistakes, misreadings, "(in)felicities", misunderstandings and misfittings - i.e., those outcomes of performance that are susceptible to provoking disturbances - even deep alterations - within diverse spheres of life: from the private to the social and political, ranging from slips of tongue, via artistic avant-garde and aborted revolutions, to environmental disasters; from ideological distortions and abuses of power to new perspectives and resistance to authorities of any kind.

In determining the conference theme, our intention was to return to performance as the basic concept of our field. While we want to examine performance as a phenomenon, as experience and a function, a process, a complex and a concept, our aim was to approach it from the perspective of failure, non-functionality, futility, and inoperativeness.

Since our broad notion of performance and its possible misfires owe a great deal to Austin's philosophy of language, rooted as it is in the paradigmatic Western metaphysical dichotomies of play vs. seriousness and success vs. failure, efficiency vs. loss, we are often forced to perceive and value cultural forms and events in terms of binary oppositions. At the same time, modernism embraced the apparently inessential, the misguiding, and the missing as leeway for a new perspective on the very constitution of new cultural systems.

On the one hand, the notions of mistake and infelicity are deeply embedded in modern western thought. From the Freudian slip via J. L. Austin's misfires, the Girardian and the Derridean pharmakos/pharmakon and the Lacanian misrecognition, to Goffmanian breaches in the construction of social reality, Judith Butler's failed gender-performances and Homi Bhabha's inappropriate signifiers and anomalous representations, scholars have evaluated the irregular, the unforeseeable, and the unaccountable - in a word, the mistaken - as essential to rethinking the categories of what is right, correct, true, whole and serious.

On the other hand, by abandoning classical ideas of universality and verisimilitude, modernist art pushed the mistake to its empowering limit. From Futurist evenings and Dada's cabarets to Action Theater, events, happenings and performance-theater; from performance art to the postdramatic concept of *afformance art*, performative aesthetic practices not only intentionally exposed themselves to the risk of accident, excess, and contingency, but also managed to harness their liminality as a normative - even marketable - quality.

With a view to exploring linguistic, aesthetic, ritual, cultural, organizational and political performances, the conference wanted to deal with various "misfit" issues in performance studies, performing arts, theater studies, literary criticism, linguistics, cultural studies, media studies, gender studies, folklore studies, cultural and political anthropology, as well as critical theory. Having posed several questions inviting prospective participants to offer their ideas^[*], we received panel and paper proposals that surpassed our most daring expectations. What we finally realized was that the outcome of this conference could lead us all into charting some kind of "mis-performance web" - a queered version of Schechner's seminal systematization - that would trace the refreshing trajectories of the creativity you showed when applying to participate.

This "web" is woven around several nuclear points which irradiate both mutually engaging and clashing energies: first of all, naturally, the performing arts with their "deviant actors" and "challenged audiences", their "willful mistakes" and unwanted "shutdowns", their festivals and marketing misplacements, their appearing and disappearing ghosts and dancing collisions; then, only seemingly bordering on performance "liveness", distortions in film, video and photography, or technology in general, regardless of its manifold uses and abuses. "Is failure an option"? This is the question tormenting aborted ambitions to cross the lines between aesthetic and political practices, there where critical endeavors fail to distinguish artistic effects from activist objectives, being, as they are, linked to the slippery formations of rhetoric. In our conference, the latter range from irony, parody and humor, through lies, pranks and misdemeanors, to standardized public mis-performances of presidential debates, oppositional protests and mis-informed discourses of nation-states, in all their actual hybridizations of democracy, totalitarianism and post-socialist nostalgia. Actuality is, in fact, always already a re-enactment - haunted by history, memory, and trauma as reminders of its failure to appear "new": in addition to being a stage device, ghosting is also a constitutive condition of performance. Its stage is everywhere, but what interested *you* was what happens when the space itself - eco-spheres, urban and architectural sites - is labeled with mis-performance, criminalization and catastrophe. Aberrant communal spaces, with their disturbed distinctions of private and public, gather bodies that are themselves aberrant performances of identity: one of our participants almost suffered a heart attack when confronted with the alienating practices of a foreign milieu. Painstaking performances, enervation, fatigue and other kinds of derangement, sometimes leading even to mystical, spiritual or religious experiences, bring the peculiar, illegible body into a new light, to the limit of the human. Research into these phenomena, inevitably re-positioning the notion of subjectivity itself, begs the question of possible errors in theory, introducing the topic of error within theory: and that surely entails the mis-performativity of transmission of knowledge and of its "lecture machine", of the very academic format of the conference.

TWO PIVOTAL CHALLENGES OF THE PSi # 15

This PSi conference has taken on two specific challenges.

First, it intends to broaden the interest for performance studies as a field and Performance Studies as an international association in Eastern Europe. The theme "misperformance", referring to a failed performance with a potentially both regressive, even tragic outcome, and resistant or even transgressive efficacy, is considerably inspired by both the historical contexts and the actual situation in postsocialist societies, culture, arts and politics in a region where a PSi conference takes place for the first time. Therefore, PSi#15 has particularly encouraged the participation of artists and scholars from this part of the world, backing them in various ways and lending them whatever modest financial support it could provide. Moreover, special attention has been devoted to independent artists and scholars, as well as to colleagues from developing countries outside the PSi # 15 target region.

Second, from the very outset in planning the Zagreb conference, one of our key challenges lay in devising ways that would make various forms of actual performance (as opposed to academic paper presentations) an equal and integral part of the conference program. How to co-opt actual performances - with their specific "languages" and residues of their living/performing bodies, irreducible to any language - into the interlacement of communication channels the conference opens up; how to enhance this communication, make it more creative and complex; in other words, how to improve the interaction and mutual reflection between (artistic) performance practice and theory/criticism of (artistic) performance? Those were the questions that led to the introduction of *PSi#15 shifts*. *Shifts* cannot be exclusively reduced to panels or working group meetings, roundtable discussions or workshops or lectures, work in progress presentations, public forums, highly contingent interactive events, actions or installations, theatre or dance or performance art, multimedia performances, exhibitions, seminars or interventions: rather, *shifts* are combinations of those formats and genres, experimenting on their intersections, with their functions and protocols. Above all, *shifts* are hybrid collaborative platforms inviting both artists and scholars to jointly (mis)perform "in between" conventional or at least recognizable modes of doing a conference, doing art, being an artist or an activist, being a scholar or a curator or... either-or.

While programming the *PSi#15 shifts*, we were impressed not only by the inventiveness of their formats and structures, the variety of their dramaturgies, but also by the gamut, the rationale, the complexity and pertinence of their themes.

From what can be gleaned from their descriptions, the *PSi#15 shifts* are shifting attention to the lost, redundant, marginalized, eliminated - in a word, *abandoned practices*. They intend to establish a whole alternative school named after Sisyphus, with its own institutional apparatus and a one-night-stand curriculum; they chronicle the dissolution of the American dream; they reenact the whole history of (Croatian) performance art through a theatre play; they are concerned with misfired intentions in negotiations on cultural policy; they tackle misinformation and mis-reading of signs and strategies of persuasion in the mass media propaganda; they explore the misunderstandings that might cause reassessment; they problematize the (in)capacity of memory, its fragmentation, active forgetting and the breakdown of the psyche; they experiment with mistakes in performance and their aleatory outcome, as well as with performance techniques that deliberately cause various kinds of failures and abortive efforts; they attempt to affirm the terms which, in the discourse on the performing arts, have negative, or even pejorative connotations or usage; they carry on the discussion on the elusive notion of theatrical presence, on failure of representation, performative sublime (as performance of the *unperformable*), on erroneous performativity; they attempt to explain and translate the culturally-specific joke...

Random Entrants, Showroom Detours, Shift Drifts, Shifting Shifts, Punishment and Crime, Institute of Failure, Theatre of Mistakes, Via Negativa, BADco., Ganga and Turbo Folk, Strindberg, Kafka and Grotowski, Obama and Kozyra, Janez Janša, Janez Janša and Janez Janša - these are only some of the namings that suggest affection for misperformance, and only some of the names that the *PSi#15 shifts* will bring into focus and weigh their potential correlation or the impossibility of any kind of interrelatedness.

From Poland to the USA and Israel, from Singapore to Bosnia, from the streets of Belgrade to the streets of Zagreb, the *PSi#15 shifts* are re-examining hegemonic narratives and investigating issues related to war, oppression and death; they honor the struggle and resistance of women dis/mis-placed in the wake of ethnic conflicts and wars, religious repression, poverty, and gender discrimination; they document paramilitary operations illegally practiced by a group of distinguished citizens; they explore the (il)logics of torture and research tourism to sites that memorialize historical trauma...

In the end, the *PSi#15 shifts* raise a question: What are we left with after the genocide in Srebrenica?

[*]

What determines the success and what is the role of "mistake" as an unavoidable (demystifying) element, not only in the realization of a performance but also in its being perceived, appreciated, understood, and interpreted as performance?

Are there "good" and "bad", humorous and tragic, ethically and/or aesthetically "acceptable" and "unacceptable" performance mistakes?

The misconstrued, the misinterpreted, the misread, the misunderstood - are these culturally fertile or a threat, a pernicious vehicle of ideological distortions and abuses of power, or a royal road to new perspectives and even to resistance to power?

How do bodies fail to perform not only the heterosexual norms of sex/gender identity, but also their very humanity (malformed, sick and disabled bodies, for instance) in art and life?

How do misapplications of forms hybridize cultural gaps (for instance, in the westernization of the post-socialist East and vice versa)?

How to treat revolution as a performative: hence, what could be termed as a failed revolution - a mis-revolution or a missed revolution?

If we take into consideration Virillio's idea that "new technologies convey a certain kind of accident, one that is no longer local and precisely situated [...] but general and affecting the entire world," can we look at new global technologies of power in the light of accident? What is the role of accident and mishap in the new notion of war?

In what ways are previously misfit, liminal, resistant, or counter-performances being appropriated by the art market and institutions, as well as by the academy and the discursive power of theory?

How does misreading contribute to the queering and, moreover, the "evaporation" of a theory?

Performance is intimately related to humor precisely through misperformance. Bergson defined the comic as the effect of mistake, failure, and quite literally, of slippage. What is the place of the comic in contemporary performance practice?

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EVENT TITLE

PRELUDE PANEL

DATE 24.6 TIME 1st session: 10:30 - 12:00, 30 min. break, 2nd session: 12:30 - 14:00 VENUE Zagreb Youth Theatre

PARTICIPANTS JILL DOLAN, JANELLE REINELT, RICHARD GOUGH, HANS-THIES LEHMANN, PATRICE PAVIS, JOSEPH ROACH, NICOLA SAVARESE

MODERATORS LADA ČALE FELDMAN, BRANISLAV JAKOVLJEVIĆ

FRIENDLY FIRE: Theatre Studies and Performance Studies

The PSi#15 Prelude Panel will take place on the opening day of the conference (June 24), bringing together some of the most prominent Performance and Theater Studies scholars. The panelists are invited to engage in a discussion about different approaches to the study of theater and performance within the disciplines of Theatre and Performance Studies. This is not a new issue. It had been at the center of vigorous debates in American academia at the time of the emergence and the subsequent institutionalization of Performance Studies. As Performance Studies expands into continental Europe the difference between these approaches acquires a new meaning. The purpose of this debate is to bring together European and U.S. scholars from the fields of Performance and Theater Studies, giving them an opportunity to address some of these disciplinary, methodological, and political questions on a new terrain, in a new context, and with a renewed sense of urgency.

Session 1

1) To what extent does Theater Studies comply with the institutional norms of higher education, while Performance Studies, arguably, challenges them? Can one argue that the discipline of Theater Studies belongs to the nation-state, with Performance Studies belonging to a corporate and transnational model of organization? In other words, is Performance Studies only a new scholarly paradigm or a new academic business model as well? How does a local culture determine the study of theater and/or performance? What gets lost in translation into a global - language? Would it be fair to say that Performance Studies is to globalization what anthropology was to colonialism?

2) Does Theater Studies privilege the text (even when it lets it migrate into the syntagm "performance text"), while Performance Studies privileges the body (even when it lets its irreducible materiality yield to discursive practices)? What are the new models of textuality and embodiment offered by these disciplines? Is Theater Studies more concerned with the aesthetic implications of the performing body (its trained "expressivity" and semiotic value), in contrast to Performance Studies' preference for dealing with the body's ethico-political resonance and resistance to its own cultural, ideological and medical shaping and control? Are the concomitant issues of subjectivity, as well as of racial and gender identity, to be placed along this line of demarcation, or is the unequal emphasis they have been given within the two fields due to different contexts and traditions of the emergence of the two paradigms?

Session 2

3) What is the relationship between theory and practice in Performance and Theater Studies respectively? Arguably, the continental model of Theater Studies is oriented towards theatrical production, while Performance Studies is geared towards the performative process and a broader cultural analysis. To what extent is the model of transdisciplinary approach in Performance Studies perceived as threatening to the academic and art institutions in European theater culture? And conversely, to what extent has transdisciplinarity, with its dispersion of interests, weakened the transgressive potential of performance and the resistant potential of its studies?

4) Questions from the audience

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JUNE 24

SPECIAL EVENT

EVENT VENUE Zagreb Youth Theatre **EVENT TIME** 1st session: 10:30 - 12:00, 30 min. break, 2nd session: 12:30 - 14:00

PARTICIPANTS JILL DOLAN, JANELLE REINELT, RICHARD GOUGH, HANS-THIES LEHMANN, PATRICE PAVIS, JOSEPH ROACH, NICOLA SAVARESE

MODERATORS LADA ČALE FELDMAN, BRANISLAV JAKOVLJEVIĆ

PRELUDE PANEL

SHIFT PROGRAM (Open Strategy Meetings only)

SHIFT VENUE Zagreb Youth Theater POLI **SHIFT TIME** 16:00 - 18:00

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS 1 poor and one 0 (Ana Kreitmeyer, Pravdan Devlahovic, Zrinka Užbinec, Aleksandra Janeva Imfeld, Ivana Ivkovic, Tomislav Medak, Goran Sergej Pristaš); Miss Julie (Anica Tomic, Jelena Kovacic, Oliver Frljic, Marin Blaževic, Mislav Cavajda, Nataša Dangubic, Ivana Rošcic); Vacation from History (Damir Klemenic, Jelena Lopatic, Bojan Navojec, Marija Škaricic, Katarina Pejovic, Boris Bakal)

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

SHIFT VENUE Zagreb Youth Theater STUDIO 2 **SHIFT TIME** 16:00 - 18:00

SHIFT CURATOR SIMON BAYLY, CHARLIE FOX, CECILIA WEE

SHIFT PARTICIPANTS SIMON BAYLY, CHARLIE FOX, CECILIA WEE and guests

Night Shift Drifts

SHIFT VENUE Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 1 **SHIFT TIME** 16:00 - 18:00

SHIFT CURATOR The Sense Lab - Concordia University

SHIFT PARTICIPANTS BIANCA SCLiar MANCINI, CHRISTOPH BRUNNER, SARA WOOKEY

(Un)folding Zagreb

EVENTS PROGRAM

DATE 24.6. **TIME** 18:00 - 19:30 **VENUE** Croatian National Theater

PSi # 15 OPENING PLENARY

DATE 24.6. TIME 20:00 - 21:30 VENUE Croatian National Theater

Turbo folk

DATE 24.6. TIME 20:00 - 21:30 VENUE Zagreb Youth Theatre

1 poor and one 0

DATE 24.6. TIME 21:30 VENUE Europa Cinema

Exit Music (For a Performance) by DJ Chassna

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JUNE 25

PANEL PROGRAM

ROOM 316B PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS [ANETTE ARLANDER](#) (Theatre Academy, Helsinki), [MARILYN ARSEM](#) (School of the Museum of Fine Arts, Boston), [JOHANNA HOUSEHOLDER](#) (Ontario College of Art & Design)

Mis-construed: Selves and Sites

ROOM 316G PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS [IOANA SZEMAN](#) (Roehampton University), [ANIKO SZUCS](#) (New York University), [ANA CROEGAERT](#) (Mount Holyoke College), [LISA PESCHEL](#) (University of Minnesota)

History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

ROOM 317 PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS [REANA SENJKOVIĆ](#) (Institute of Ethnology and Folklore Research, Zagreb), [NADIYA CHUSHAK](#) (University of Melbourne), [MARIJANA MITROVIĆ](#) (University of Utrecht)

(Post-)Socialism and Popular Culture 1

ROOM 318 PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS [JOHN MULLARKEY](#) (University of Dundee), [DAN WATT](#) (Loughborough University), [ESA KIRKKOPELTO](#) (Theatre Academy Helsinki)

Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

ROOM 414 PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS [ASTRID PETERLE](#) (University of Vienna), [STEPHEN WILMER](#) (Trinity College Dublin), [CHRISTEL STALPAERT](#) (Ghent University)

Reenactment, Reconstruction, Revival and Repetition 1

ROOM 415 PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS [THERON SCHMIDT](#) (Queen Mary, University of London), [TIM EDKINS](#) (Queen Mary, University of London), [JOHANNA LINSLEY](#) (Queen Mary, University of London)

Failure is an Option: Performing the "Mis-"

ROOM 416 PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS [IAN MAXWELL](#) (University of Sydney), [JANINA KAROLINA SKRZYPEK](#) (University of St Andrews), [RONNY](#)

HARDLIZ (independent artist)

Pranks, Misdemeanors and Terrorist Acts 1

ROOM 417 PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS CRAIG QUINTERO (Grinnell College), JELENA HOST (Croatian Studies), KAROLINA BIESZCZAD-ROLEY (Brunel University, London)

Photographic Distortions

ROOM 418 PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS CATHERINE A. DAVY (Bentley University), LISA MERRILL (Hofstra University), JOHN DENNIS ANDERSON (Emerson College)

Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

ROOM 419 PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS DORIS HOTZ, KEREN IDA NATHAN (independent artist), SAMUEL MARK ANDERSON (New York University)

Festival Misfires

ROOM 420 PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS HENRY ADAM SVEC (University of Western Ontario), IRENA RISTIĆ (Hop.La!), DITI RONEN (The Center for Academic Studies)

Acting the Self

ROOM 422 PANEL TIME 09:00 - 10:30

PANEL PARTICIPANTS KRISTA MIRANDA (New York University), JULIANNA BARABAS & CHRISTINE STODDARD (University of Manchester), KATHERINE MEZUR (University of Washington)

Illegible Bodies 1

ROOM 316B PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS HEIKE GAESSLER (die kulturnomaden), DOMINIKA BENNACER (New York University), TIHANA MARAVIĆ (Bologna University)

Religion and Spirituality 1

ROOM 316G PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS KATE KOKONTIS (University of California), MAE G. HENDERSON (University of North Carolina), TRACY C. DAVIS (Northwestern University)

(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

ROOM 317 PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS VIRGINIA PRESTON (Stanford University), MICHELLE R. BARON (University of California, Berkeley), BRANDON WOOLF (University of California, Berkeley)

Transnational Identifications: (Mis)performance, Theater and Form

ROOM 318 PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS KELLIE MECLEARY (New York University), AOIFE MONKS (Birkbeck College, University of London), GLENN D'CRUZ (Deakin University)

Ghosts and Illusions

ROOM 414 PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS ANN PELLEGRINI (New York University), KAREN SHIMAKAWA (New York University), KAREN FINLEY (New York University)

Denial

ROOM 415 PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS LAUREN MONSEIN RHODES (University of Washington), ESER SELEN (New York University & Izmir University of Economics), HILARY COOPERMAN (Northwestern University)

Nation State Misinformed

ROOM 416 PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS SARAH GORMAN (Roehampton University), NICHOLAS MIDDLETON (City & Guilds of London Art School), BRIAN LOBEL (University of London)

Performing Misfits

ROOM 417 PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS KIM SKJOLDAGER-NIELSEN (University of Copenhagen), LOUISE BAGGER (University of Copenhagen), JANNE NOER BRØCHNER (University of Copenhagen)

Challenging Smooth Consumption: Durational Performance as Cultural Misfit

ROOM 418 PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS ADAIR ROUNTHWAITE (University of Minnesota), MARTIN PATRICK (Massey University), ANNA TERESA SCHEER (University of Melbourne)

Politics and/or Aesthetics of Performance 1

ROOM 420 PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS RYAN PLATT (Cornell University), GARETH LLŶR EVANS & ESTHER PILKINGTON (Aberystwyth University)

Language and Miscommunication 1

ROOM 422 PANEL TIME 11:00 - 12:30

PANEL PARTICIPANTS STEFANIA MYLONA (University of Surrey), UNA BAUER (Queen Mary & Royal Holloway, University of London), DUNJA NJARADI (The University of Lancaster)

Dance Misperforming 1

ROOM 316B PANEL TIME 13:00 - 14:30

PANEL PARTICIPANTS PAULIINA HULKKO (Theatre Academy Helsinki)

Religion and Spirituality 2

ROOM 316G PANEL TIME 13:00 - 14:30

PANEL PARTICIPANTS ANIKO SZUCS, (New York University), ANA CROEGAERT (Mount Holyoke College), LISA PESCHEL (University of Minnesota), KATE KOKONTIS (University of California, Berkeley), MAE G. HENDERSON (University of North Carolina, Chapel Hill), TRACY C. DAVIS (Northwestern University)

Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

ROOM 317 PANEL TIME 13:00 - 14:30

PANEL PARTICIPANTS ELENA PANICAN (Central European University), KORANA RADMAN (University of Zagreb)

(Post-)Socialism and Popular Culture 2

ROOM 318 PANEL TIME 13:00 - 14:30

PANEL PARTICIPANTS RIVKA SYD EISNER (National University of Singapore), KINGA ARAYA (Ringling College of Art and Design: Walking the Wall)

Pranks, Misdemeanors and Terrorist Acts 2

ROOM 414 PANEL TIME 13:00 - 14:30

PANEL PARTICIPANTS MELANIE BENNETT (York University), ANDY HOUSTON (University of Waterloo), ERIC MOSCHOPEDIS (University of Calgary)

Off the Map: Performance as a Criminalization of Space, Community and Identity

ROOM 417 PANEL TIME 13:00 - 14:30

PANEL PARTICIPANTS IPEK CELIK (New York University), ANDREW STARNER (Brown University), SHULAMITH LEV-ALADGEM (Tel Aviv University)

Misincorporating Cultural Identity 1

ROOM 419 PANEL TIME 13:00 - 14:30

PANEL PARTICIPANTS IVAN LOZICA (Institute of Ethnology and Folklore Research), CELESTE FRASER DELGADO (Barry University), MUSTAFA SEKMEN (Anadolu University)

Traditional Performance

ROOM 422 PANEL TIME 13:00 - 14:30

PANEL PARTICIPANTS HOLLY MAPLES (University of East Anglia), ANNY MOKOTOW (University of Melbourne)

Dance Misperforming 2

SHIFT PROGRAM

SHIFT VENUE different venues around Zagreb SHIFT TIME 17:00 - 20:00

SHIFT CURATOR RONNY HARDLIZ

SHIFT PARTICIPANTS RONNY HARDLIZ, JÜRIG SCHLUEP

Shift Work

SHIFT VENUE Showroom SHIFT TIME 17:00 - 20:00

SHIFT CURATOR CHRISTOPHER BRADDOCK

SHIFT PARTICIPANTS ALICIA FRANKOVICH, CHRISTOPHER BRADDOCK, DAVID CROSS

Random Entrant

SHIFT VENUE Zagreb Youth Theater ISTRA SHIFT TIME 17:00 - 20:00

SHIFT CURATOR LIN HIXSON and MATTHEW GOULISH (Every house has a door)

SHIFT PARTICIPANTS CAROL BECKER and ALAN READ; BRANISLAV JAKOVLJEVIĆ; Every house has a door: LIN HIXSON, MATTHEW GOULISH, SELMA BANICH, MISLAV ČAVAJDA, STEPHEN FIEHN

Abandoned Practices

SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC SHIFT TIME 17:00 - 20:00

SHIFT CURATOR FREDDIE ROKEM

SHIFT PARTICIPANTS RUTH KANNER, FREDDIE ROKEM, DAPHNA BEN SHAUL; actors of the RUTH KANNER Theatre Group: Shirley

Misperformance in the Work of the Ruth Kanner Theater Group: Success & Failure

SHIFT VENUE Zagreb Youth Theater POLI SHIFT TIME 17:00 - 20:00

SHIFT CURATOR LEONIDA KOVAČ

SHIFT PARTICIPANTS KATARZYNA KOZYRA, HANNA WRÓBLEWSKA, LEONIDA KOVAČ, FABIO CAVALLUCCI

Misfirely Tales: Katarzyna Kozyra

SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM SHIFT TIME 17:00 - 20:00

SHIFT CURATOR BOJANA CVEJIĆ and GORAN SERGEJ PRISTAŠ

SHIFT PARTICIPANTS Part 1 (RIC ALLSOPP, BOJANA CVEJIĆ, IVANA IVKOVIĆ, JANEZ JANŠA, BOJANA KUNST, TOMISLAV MEDAK, PETAR MILAT, ALDO MILOHNIĆ, GORAN SERGEJ PRISTAŠ, ANA VUJANOVIĆ), Part 2 (MARJANA KRAJAČ, IVA KORENČIĆ, MARKO KOSTANIĆ, DALIBOR DAVIDOVIĆ), Part 3 (SANJA IVEKOVIĆ, SONJA PREGRAD)

East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

SHIFT VENUE Zagreb Youth Theater STUDIO 2 SHIFT TIME 17:00 - 20:00

SHIFT CURATOR NICOLAS Y GALEAZZI

SHIFT PARTICIPANTS THERON SCHMIDT, VAHIDA RAMUJKIC, JÖRN J. BURMESTER, LAURA KALAUZ, JOËL VERWIMP, PILVI PORKOLA

PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

SHIFT VENUE Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 1 SHIFT TIME 17:00 - 20:00

SHIFT CURATOR The Sense Lab - Concordia University

SHIFT PARTICIPANTS BIANCA SCLiar MANCINI, CHRISTOPH BRUNNER, SARA WOOKEY

(Un)foldings Zagreb

SHIFT VENUE ZYT UČILIŠTE - DANCE STUDIO 2 SHIFT TIME 17:00 - 20:00

SHIFT CURATOR BARNABY KING

SHIFT PARTICIPANTS BARNABY KING and workshop participants

Mistaken and Mistook: The Clown's Failure to Conform (a clowning workshop)

SHIFT VENUE Cinema EUROPE SHIFT TIME 20:00 - 21:30

SHIFT CURATOR LEONIDA KOVAČ

SHIFT PARTICIPANTS KATARZYNA KOZYRA, HANNA WRÓBLEWSKA, LEONIDA KOVAČ, FABIO CAVALLUCCI

Misfirely Tales: Katarzyna Kozyra

SHIFT VENUE Music Academy - Frankopanska Building SHIFT TIME 20:00 - 21:30

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS 1 poor and one 0 (Ana Kreitmeyer, Pravdan Devlahovic, Zrinka Užbinec, Aleksandra Janeva Imfeld, Ivana Ivkovic, Tomislav Medak, Goran Sergej Pristaš); Miss Julie (Anica Tomic, Jelena Kovacic, Oliver Frljic, Marin Blaževic, Mislav Cavajda, Nataša Dangubic, Ivana Rošćic); Vacation from History (Damir Klemenic, Jelena Lopatic, Bojan Navojec, Marija Škaricic, Katarina Pejovic, Boris Bakal)

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

SHIFT VENUE Zagreb Youth Theater STUDIO 2 SHIFT TIME 21:30 - 23:00

SHIFT CURATOR **BOJANA CVEJIĆ** and **GORAN SERGEJ PRISTAŠ**

SHIFT PARTICIPANTS Part 1 (**RIC ALLSOPP**, **BOJANA CVEJIĆ**, **IVANA IVKOVIĆ**, **JANEZ JANŠA**, **BOJANA KUNST**, **TOMISLAV MEDAK**, **PETAR MILAT**, **ALDO MILOHNIĆ**, **GORAN SERGEJ PRISTAŠ**, **ANA VUJANOVIĆ**), Part 2 (**MARJANA KRAJAČ**, **IVA KORENČIĆ**, **MARKO KOSTANIĆ**, **DALIBOR DAVIDOVIĆ**), Part 3 (**SANJA IVEKOVIĆ**, **SONJA PREGRAD**)

East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

SHIFT VENUE Student Center SHIFT TIME 21:30 - 00:30

SHIFT CURATOR KONTEJNER | bureau of contemporary art praxis (**IVANA BAGO**, **OLGA MAJCEN LINN**, **SUNČICA OSTOIĆ**)

SHIFT PARTICIPANTS **IVANA BAGO**, **OLGA MAJCEN LINN**, **SUNČICA OSTOIĆ**, **MARIO KOVAČ**; fourteen actors (Milivoj Beader, Ana Franjić, Dean Krivačić, Zrinka Kušević, Linn William, Dora Lipovčan, Nikša Marinović, Bojan Navojec, Ivana Roščić, Davor Rožić, Dino Škare, Leo Vukelić) will perform as: Marijan Crtalić, Vlasta Delimar, Tomislav Gotovac, Igor Grubić, Josip Pino Ivančić, **SANJA IVEKOVIĆ**, Božena Končić Badurina, Zlatko Kopljar, Siniša Labrović, Sandra Sterle, Boris Šincek, Slaven Tolj, Josip Zanki, Vlasta Žanić

The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

SHIFT VENUE Student Center - Teatar &TD SHIFT TIME 21:30 - 00:30

SHIFT CURATOR Vjeran Zuppa & **GORDANA VNUK**

SHIFT PARTICIPANTS Vjeran Zuppa, **GORDANA VNUK**, Branko Brezovec, Zlatko Burić Kićo, **MISLAV ČAVAJDA**, Suzana Brezovec, Dean Krivačić, Antonija Stanišić

Misreading the Playwright

SHIFT VENUE Zagreb Youth Theater ISTRA SHIFT TIME 21:30 - 00:30

SHIFT CURATOR **LOIS WEAVER** (Split Britches)

SHIFT PARTICIPANTS **LOIS WEAVER**, **PEGGY SHAW**, **ROSE SHARP**

Missing America (Part 1: Miss America, Part 2: Long Table on Change)

SHIFT VENUE Zagreb Youth Theater POLI SHIFT TIME 21:30 - 00:30

SHIFT CURATOR **ADRIAN HEATHFIELD** and **HUGO GLENDINNING**

SHIFT PARTICIPANTS (**TIM ETHELLES**), **ADRIAN HEATHFIELD**, **HUGO GLENDINNING**

Intangibles

SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM SHIFT TIME 21:30 - 00:30

SHIFT CURATOR **KAREN CHRISTOPHER** (with: **MARK BOOTH**)

SHIFT PARTICIPANTS **SARA JANE BAILES**, **MARK BOOTH**, **KAREN CHRISTOPHER**, **DAVID KODESKI** and **TYLER B. MYERS**

Cognitive Mirage: False Bridges and Phantom Hair

SHIFT VENUE Zagreb Youth Theater STUDIO 1 SHIFT TIME 21:30 - 00:30

SHIFT CURATOR Showroom Aberystwyth

SHIFT PARTICIPANTS Showroom Aberystwyth: **RICHARD ALLEN**, **KASIA COLEMAN**, **DANIEL LADNAR**, **GARETH LLŶR EVANS**, **ESTHER PILKINGTON** and **LOUISE RITCHIE**; with **ANDREW FILMER**, **ADRIAN KEAR**, **HEIKE ROMS**

Showroom Detours

SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC SHIFT TIME 23:00 - 00:30

SHIFT CURATOR **BOJANA CVEJIĆ** and **GORAN SERGEJ PRISTAŠ**

SHIFT PARTICIPANTS Part 1 (**RIC ALLSOPP**, **BOJANA CVEJIĆ**, **IVANA IVKOVIĆ**, **JANEZ JANŠA**, **BOJANA KUNST**, **TOMISLAV MEDAK**, **PETAR MILAT**, **ALDO MILOHNIĆ**, **GORAN SERGEJ PRISTAŠ**, **ANA VUJANOVIĆ**), Part 2 (**MARJANA KRAJAČ**, **IVA KORENČIĆ**, **MARKO KOSTANIĆ**, **DALIBOR DAVIDOVIĆ**), Part 3 (**SANJA IVEKOVIĆ**, **SONJA PREGRAD**)

East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

SHIFT VENUE Zagreb Youth Theater ISTRA SHIFT TIME 00:30

SHIFT CURATOR LOIS WEAVER (Split Britches)

SHIFT PARTICIPANTS LOIS WEAVER, PEGGY SHAW, ROSE SHARP

Missing America (Part 1: Miss America, Part 2: Long Table on Change)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

JUNE 26

PANEL PROGRAM

ROOM 317 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **REBECCA CAINES** (University of New South Wales), **BREE HADLEY** (Queensland University of Technology), **ANDREW FILMER** (Aberystwyth University), **JELENA RAJAK** (independent scholar)

Duplicity/Complicity: Performing and Misperforming Lies

ROOM 318 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **KELLY RAFFERTY** (University of California, Berkeley), **LOUISE OWEN** (CSSD, University of London), **KATE ELSWIT** (University of Cambridge), **MORANA ČALE** (University of Zagreb)

Crossing Borders, Crossing Wires, Misapprehensions

ROOM 414 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **JEFF McMAHON** (Arizona State University), **JODIE McNEILLY** (The University of Sydney), **OLIVE McKEON** (New York University), **SARAH KOZINN** (New York University)

Audience Challenges 1

ROOM 415 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **MARK HARVEY** (The University of Auckland), **EIRINI KARTSAKI** (Queen Mary, University of London), **DANAE THEODORIDOU** (Roehampton University), **ANDREJ MIRČEV** (Academy of Arts Osijek), **LADA ČALE FELDMAN** (University of Zagreb)

Academic (Mis)performance

ROOM 416 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **ADAM BROINOWSKI** (University of Melbourne), **JOSHUA ABRAMS** (Roehampton University), **FINTAN WALSH** (Trinity College Dublin)

Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

ROOM 417 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **JENNIFER JOHUNG** (University of Wisconsin), **SARAH ESPI-SANCHIS** (independent scholar), **SONJA LEBOŠ** (Association for Interdisciplinary and Intercultural Research), **NANCY POPP** (independent artist)

Architectural and Urban Spaces

ROOM 418 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **PETA TAIT** (La Trobe University), **TIM WHITE** (University of Warwick), **TUIJA KOKKONEN** (Theatre Academy of Finland), **MARIO VRBANČIĆ** (University of Melbourne & University of Zadar)

The Limits of the Human

ROOM 419 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **SEBASTIÁN CALDERÓN BENTIN** (Stanford University), **JAVIER RIOSECO** (OOOestudio-Cultural Research Center), **MAURICIO A. DÖLZ** (OOOestudio-Cultural Research Center)

Misperformance in the Americas

ROOM 420 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **JOSHUA TAKANO CHAMBERS-LETSON** (New York University & Wesleyan University), **MICHELLE SALERNO** (University of Illinois at Urbana-Champaign), **STEPHANIE HSU** (New York University)

Failed: Performing Educational Misfires

ROOM 422 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **GUNHILD BORGGREEN** (University of Copenhagen), **RUNE GADE** (University of Copenhagen), **CAMILLA JALVING** (independent scholar), **MALENE VEST HANSEN**, **HANNE-LOUISE JOHANNESSEN**

Misconceptions: Visual Arts and Performance Studies

ROOM 317 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **TOMISLAV PLETENAC** (University of Zagreb), **MICHAL BUCHOWSKI** (University of Poznan & European University Viadrina Frankfurt/Oder), **RAJKO MURŠIČ** (University of Ljubljana), **ANDREA MATOŠEVIĆ** (University of Juraj Dobrila Pula), **NEBOJŠA JOVANOVIĆ** (Central European University Budapest)

(Post-)Socialism and Back: Misfiring Transition

ROOM 318 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **RUSTEM ERTUG ALTINAY & JALE KARABEKIR** (Isik University), **JOSHUA PAUL DALE** (Tokyo Gakugei University), **KALLE WESTERLING** (Stockholm University), **MUNJULIKA RAHMAN** (Northwestern University)

Queer Performances 1

ROOM 414 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **SERAP ERINCIN** (Tisch School of the Arts/NYU), **LARA SHALSON** (King's College London), **JANE MUNRO** (Central School of Speech and Drama), **ALANNA THAIN** (McGill University)

Audience Challenges 2

ROOM 415 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **NICHOLAS HOPE** (Sydney University), **SENKA BOŽIĆ-VRBANČIĆ** (University of Melbourne), **KATHERINE NIGH** (Arizona State University), **MARYROSE CASEY** (Monash University)

Misincorporating Cultural Identity 2

ROOM 416 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **MARLA CARLSON** (University of Georgia), **LOURDES OROZCO** (University of Leeds), **JENNIFER PARKER-STARBUCK** (Roehampton University)

Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

ROOM 417 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **ELEONORA FABIÃO** (Federal University of Rio de Janeiro), **VLATKA HORVAT** (Roehampton University), **JENN JOY** (Tisch School of the Arts/NYU), **NOÉMIE SOLOMON** (New York University)

Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

ROOM 418 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **MICHAEL BAKER** (Nelson Marlborough Institute of Technology), **BRENT HARRIS** (Auckland University of Technology), **LAURA MALACART** (Slade School of Fine Art. UCL), **MARISA KEURIS** (University of South Africa)

Language and Miscommunication 2

ROOM 419 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **IRIS HSIN-CHUN TUAN** (National Chiao Tung University), **ANA BIGOTTE VIEIRA** (Universidade Nova de Lisboa), **MIKA EGLINTON** (University of Tokyo/University of London), **CARL WEBER** (Stanford University)

Mislocated Scripts

ROOM 420 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **PETER ECKERSALL** (University of Melbourne), **TADASHI UCHINO** (University of Tokyo), **YOKO TOTANI** (Ochanomizu University)

Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s

ROOM 422 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **CHRISTOPHER BRADDOCK** (Auckland University of Technology), **DAVID CROSS** (Massey University), **ALICIA FRANKOVICH** (independent artist), **JOE KELLEHER** (Roehampton University)

Are You Partial?

SHIFT PROGRAM

SHIFT VENUE different venues around Zagreb SHIFT TIME 17:00 - 20:00

SHIFT CURATOR **RONNY HARDLIZ**

SHIFT PARTICIPANTS **RONNY HARDLIZ**, **JÜRIG SCHLUEP**

Shift Work

SHIFT VENUE Showroom SHIFT TIME 17:00 - 20:00

SHIFT CURATOR The Sense Lab - Concordia University

SHIFT PARTICIPANTS **BIANCA SCLiar MANCINI**, **CHRISTOPH BRUNNER**, **SARA WOOKEY**

(Un)foldings Zagreb

SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC SHIFT TIME 17:00 - 20:00

SHIFT CURATOR subRosa (**FAITH WILDING** and **HYLA WILLIS**)

SHIFT PARTICIPANTS **HYLA WILLIS**, **FAITH WILDING**, **ELENA MARCEVSKA**, **TANJA OSTOJIĆ**, **VIOLETA LUNA**, **JELENA GRAOVAC**, **MARIJANA RIMANIĆ**, **TANJA ŠPOLJAR**, **SONJA PREGRAD**, **SANJA IVEKOVIĆ**, Iva Kovač (in absentia), Roberto Varea

Miss | Placed Women

SHIFT VENUE Zagreb Youth Theater POLI SHIFT TIME 17:00 - 20:00

SHIFT CURATOR **BOJAN JABLANOVEC** (Via Negativa)

SHIFT PARTICIPANTS **BOJAN JABLANOVEC**, **BOJANA KUNST**, **ANDREJA KOPAČ**, **BLAŽ LUKAN** and performers of Via Negativa: Špela Trošt, Boris Kadin, Grega Zorc, Jaka Lah, Mateja Pucko, Marko Mandić, Katarina Stegnar, Kristian Al Droubi, Barbara Kukovec, Uroš Kaurin, Petra Zanki, Darko Japelj

Via Negativa Symposium (Theory in the Real Time and Space of Practice)

SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM SHIFT TIME 17:00 - 20:00

SHIFT PARTICIPANTS Marie-Anne Mancio, Fiona Templeton

The Theatre of Mistakes (Part 1: A Reconsideration, Part 2: Desirable Mistakes (WORKSHOP))

SHIFT VENUE Zagreb Youth Theater STUDIO 1 SHIFT TIME 17:00 - 20:00

SHIFT CURATOR Showroom Aberystwyth

SHIFT PARTICIPANTS Showroom Aberystwyth: RICHARD ALLEN, KASIA COLEMAN, DANIEL LADNAR, GARETH LLŶR EVANS, ESTHER PILKINGTON and LOUISE RITCHIE; with ANDREW FILMER, ADRIAN KEAR, HEIKE ROMS

Showroom Detours

SHIFT VENUE Zagreb Youth Theater STUDIO 2 SHIFT TIME 17:00 - 20:00

SHIFT CURATOR JANEZ JANŠA, JANEZ JANŠA & JANEZ JANŠA

SHIFT PARTICIPANTS JANEZ JANŠA, JANEZ JANŠA, JANEZ JANŠA

NAME Readymade

SHIFT VENUE Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 1, Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 2, Zagreb Youth Theater UČILIŠTE - DRAMA STUDIOS SHIFT TIME 17:00 - 20:00

SHIFT CURATOR RACHEL FENSHAM, JOE KELLEHER, IAN MAXWELL, MONICA STUFFT

SHIFT PARTICIPANTS TADASHI UCHINO, JOHN EMIGH, CELESTE FRASER DELGADO, PETER ECKERSALL, PETA TAIT, Glenn D' Cruz, LAURIE BETH CLARK, VLATKA VALENTIĆ, RICHARD TALBOT, BRIAN LOBEL, PATRICE PAVIS, HANS-THIES LEHMANN, JAMES PECK, Lovro Rumiha, STRIBOR RUMBOLDT, IVANA SAJKO, RICHARD GOUGH, ALAN READ, BORISLAV MIKULIĆ, Jasmina Vojvodić and many others

The School of Sisyphus

SHIFT VENUE Cinema EUROPE SHIFT TIME 20:00 - 21:30

SHIFT CURATOR LEONIDA KOVAČ

SHIFT PARTICIPANTS KATARZYNA KOZYRA, HANNA WRÓBLEWSKA, LEONIDA KOVAČ, FABIO CAVALLUCCI

Misfirely Tales: Katarzyna Kozyra

SHIFT VENUE Student Center - Teatar &TD SHIFT TIME 21:30 - 00:30

SHIFT CURATOR BADco.

SHIFT PARTICIPANTS GORAN SERGEJ PRISTAŠ, TOMISLAV MEDAK, IVANA IVKOVIĆ, ALEKSANDRA JANEVA IMFELD, ANA KREITMEYER, NIKOLINA PRISTAŠ, PRAVDAN DEVLHOVIĆ, ZRINKA UŽBINEC, DINKO PERAČIĆ, NENAD ROMIĆ, ANTONIA MAJAČA

Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

SHIFT VENUE Zagreb Youth Theater ISTRA SHIFT TIME 21:30 - 00:30

SHIFT CURATOR Medeology Collective

SHIFT PARTICIPANTS Medeology Collective: KELLEY McCLUNG, JIM GLADMAN, ALESSANDRO IMPERATO

Experiments in Mis-Informational Relations: A VJ performance of re-mix culture to reveal Mis-messages as MediaMediums

SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC SHIFT TIME 21:30 - 00:30

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS 1 poor and one 0 (Ana Kreitmeyer, Pravdan Devlahovic, Zrinka Užbinec, Aleksandra Janeva Imfeld, Ivana Ivkovic, Tomislav Medak, Goran Sergej Pristaš); Miss Julie (Anica Tomic, Jelena Kovacic, Oliver Frlijic, Marin Blažević, Mislav Cavajda, Nataša Dangubic, Ivana Rošćic); Vacation from History (Damir Klemenic, Jelena Lopatic, Bojan Navojec, Marija Škaricic, Katarina Pejovic, Boris

Bakal)

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

SHIFT VENUE Zagreb Youth Theater POLI SHIFT TIME 21:30 - 00:30

SHIFT CURATOR AUDREY WONG / The Substation Ltd

SHIFT PARTICIPANTS ELIZABETH DE ROZA, ALVIN TAN, AUDREY WONG and Noor Effendy Ibrahim (in absentia)

The Karang Guni Man Imagines Utopia

SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM SHIFT TIME 21:30 - 00:30

SHIFT CURATOR MICHAEL PETERSON

SHIFT PARTICIPANTS SELMA BANICH, VILIM MATULA and MICHAEL PETERSON

Dark Room: A Performance and Conversation about Torture

SHIFT VENUE Zagreb Youth Theater STUDIO 1 SHIFT TIME 21:30 - 00:30

SHIFT CURATOR Showroom Aberystwyth

SHIFT PARTICIPANTS Showroom Aberystwyth: RICHARD ALLEN, KASIA COLEMAN, DANIEL LADNAR, GARETH LLŶR EVANS, ESTHER PILKINGTON and LOUISE RITCHIE; with ANDREW FILMER, ADRIAN KEAR, HEIKE ROMS

Showroom Detours

SHIFT VENUE Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 1, Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 2, Zagreb Youth Theater UČILIŠTE - DRAMA STUDIOS SHIFT TIME 21:30 - 00:30

SHIFT CURATOR RACHEL FENSHAM, JOE KELLEHER, IAN MAXWELL, MONICA STUFFT

SHIFT PARTICIPANTS TADASHI UCHINO, JOHN EMIGH, CELESTE FRASER DELGADO, PETER ECKERSALL, PETA TAIT, Glenn D' Cruz, LAURIE BETH CLARK, VLATKA VALENTIĆ, RICHARD TALBOT, BRIAN LOBEL, PATRICE PAVIS, HANS-THIES LEHMANN, JAMES PECK, Lovro Rumiha, STRIBOR RUMBOLDT, IVANA SAJKO, RICHARD GOUGH, ALAN READ, BORISLAV MIKULIĆ, Jasmina Vojvodić and many others

The School of Sisyphus

SHIFT VENUE Zagreb Youth Theater ISTRA SHIFT TIME 00:30 -

SHIFT CURATOR Medeology Collective

SHIFT PARTICIPANTS Medeology Collective: KELLEY McCLUNG, JIM GLADMAN, ALESSANDRO IMPERATO

Experiments in Mis-Informational Relations: A VJ performance of re-mix culture to reveal Mis-messages as MediaMediums

SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC SHIFT TIME 00:30 -

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS 1 poor and one 0 (Ana Kreitmeyer, Pravdan Devlahovic, Zrinka Užbinec, Aleksandra Janeva Imfeld, Ivana Ivkovic, Tomislav Medak, Goran Sergej Pristaš); Miss Julie (Anica Tomic, Jelena Kovacic, Oliver Frljic, Marin Blaževic, Mislav Cavajda, Nataša Dangubic, Ivana Rošcic); Vacation from History (Damir Klemenic, Jelena Lopatic, Bojan Navojec, Marija Škaricic, Katarina Pejovic, Boris Bakal)

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

EVENTS PROGRAM

DATE 26.6, 27.6 TIME 13:00 - 19:00, 12:00 - 18:00 VENUE Ivan Merz Elementary School

Shadow Casters SHOWCASE: Ex-position PROCESS_CITY, PART II

DATE 26.6. TIME 20:00 VENUE Zagreb Youth Theatre

Zagreb Youth Theater SHOWCASE: On the Other Side

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

JUNE 27

PANEL PROGRAM

ROOM 317 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [RACHEL CLEMENTS](#) (Royal Holloway, University of London), [NANCY REILLY](#) (Manchester Metropolitan University), [EVELIEN JONCKHEERE](#) (Ghent University), [ROBIN DEACON](#) (London South Bank University)

Reenactment, Reconstruction, Revival and Repetition 2

ROOM 318 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [AUDRONĚ ŽUKAUSKAITĚ](#) (Culture, Philosophy, and Arts Research Institute), [ANDREW EGLINTON](#) (University of Tokyo/University of London), [NIKICA GILIĆ](#) (University of Zagreb), [AGATA JUNIKU](#) (University of Zagreb)

Politics and/or Aesthetics of Performance 2

ROOM 413 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [NICOLÁS SALAZAR-SUTIL](#) (Goldsmiths College, University of London), [SPYROS PAPAIOANNOU](#) (Goldsmiths College, University of London), [ALEXANDER SCHWINGHAMMER](#) (Goethe-University Frankfurt/Goldsmiths College, University of London)

The Deviant Actor: Mis/Counter/Anti-performativity 1

ROOM 414 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [FREDDIE ROKEM](#) (Tel Aviv University), [ADRIAN KEAR](#) (Aberystwyth University), [LAURA CULL](#) (Northumbria University)

New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

ROOM 415 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [ELIZABETH STINSON](#) (New York University), [CHELSEA ADEWUNMI](#) (Princeton University), [VICTORIA PÉREZ-ROYO](#) (Europa-Universität Viadrina in Frankfurt (Oder))

Re-configurative Mappings and Performance in Urban Space

ROOM 416 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [EMMA COCKER](#) (Nottingham Trent University), [VIŠNJA ROGOŠIĆ](#) (University of Zagreb), [JESPER PEDERSEN](#) (READY-MADE) & [KRISTINE SAMSON](#) (Roskilde University), [T. NIKKI CESARE](#) (Tisch School of the Arts/NYU)

Wilful Mistakes 1

ROOM 417 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [VALERIE LAMONTAGNE](#) (Concordia University), [CHRISTOPH BRUNNER](#) (Concordia University), [HARRY](#)

Enunciations of Nonhuman Performativity 1

ROOM 418 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **DEBRA LEVINE** (New York University), **BARBARA BROWNING** (New York University), **TAVIA NYONG'O** (New York University)

Turning Off: Performances of Enervation, Fatigue and Withdrawal

ROOM 419 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **RICARDO SEIÇA SALGADO** (Lisbon's Superior School of Technologies and Art; Centre for Research in Anthropology), **IAN WATSON** (Rutgers University-Newark), **ANETTE ARLANDER** (Theatre Academy Helsinki), **CARLA MELO** (Arizona State University)

Misplacements

ROOM 420 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **GARY ANDERSON** (Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home), **LENA ŠIMIĆ** (Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home), **BRANKA CVJETIČANIN**, **IVANA BAGO** (Galerija Miroslav Kraljević), **ANTONIA MAJAČA** (Galerija Miroslav Kraljević)

Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

ROOM 422 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS **JOE KELLEHER** (Roehampton University), **SOPHIE NIELD** (Royal Holloway, University of London), **NICHOLAS RIDOUT** (Queen Mary, University of London)

Was That What I Thought It Was...

ROOM 317 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **MONICA RAYA-MEJIA** (National Autonomous University of Mexico), **OMAR KHAN** (University at Buffalo (SUNY)), **DORITA HANNAH** (Massey University)

Building Failure: Architecture's Mis-Behaviors

ROOM 318 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **JANEZ JANŠA** (Maska), **KATJA PRAZNIK** (Maska), **SAMO GOSARIČ**, **JASMINA ZALOŽNIK** (University of Nova Gorica)

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

ROOM 413 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **STEFANIE KIWI MENRATH** (Free University Berlin/Goldsmiths College, University of London), **CECILIA SOSA** (Queen Mary University), **GERALD STRAUB** (Goldsmiths College, University of London), **LEE WAN-GI** (Goldsmiths College, University of London)

The Deviant Actor: Mis/Counter/Anti-performativity 2

ROOM 414 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **ALVIN LIM** (National University of Singapore), **TZU NYEN HO** (independent artist), **RAY LANGENBACH** (Sunway University College & Finnish Academy of Fine Art & Finnish Theatre Academy), **PAUL RAE** (National University of Singapore)

Stutterance: An-Anatomy of Misspeech

ROOM 415 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **OLAV HARSLØF** (Roskilde University), **ANNE-SOFIE VON HOLSTEIN** (Roskilde University), **SARA BRØNS** (Roskilde University), **KIRSTINE BRUUN-SCHMIDT** (Roskilde University)

Misfreaktion

ROOM 416 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **ALYS LONGLEY** (The University of Auckland), **MARCO PUSTIANAZ** (Università del Piemonte Orientale), **JUNGMIN SONG** (Roehampton University), **CLAUDIA MARION STEMBERGER** (University of Vienna)

Wilful Mistakes 2

ROOM 417 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **PATRICK HARROP** (University of Manitoba & Concordia University), **TROY RHOADES** (Concordia University), **BIANCA SCLiar MANCINI** (Concordia University)

Enunciations of Nonhuman Performativity 2

ROOM 418 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **KYLE GILLETTE** (Trinity University), **TIFFANY WATT-SMITH** (Queen Mary, University of London), **VITOR JORGE OLIVEIRA** (University of Porto), **JON MCKENZIE** (University of Wisconsin)

Research, Organization, Technology and/as Artistic Performance 1

ROOM 419 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **PETER FALKENBERG & SHARON MAZER** (University of Canterbury), **PAWEL SZYNKARCZUK** (Goldsmiths, University of London), **FRANZISKA PRECHTEL** (Stockholm University), **ARSELI DOKUMACI** (Aberystwyth University)

Illegible Bodies 2

ROOM 420 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **LYNNE FANTHOME** (Lancaster University), **HYPATIA VOURLOUMIS** (Drury University), **KATARZYNA LECH** (University College Dublin), **PETER WERNER SCHULZE** (Gutenberg-Universität Mainz)

Language and Miscommunication 3

ROOM 422 PANEL TIME 12:00 - 14:00

PANEL PARTICIPANTS **EDWARD SCHEER** (University of Warwick/Performance Studies International), **RICHARD TALBOT** (Triangle Theatre Company), **MILIJA GLUHOVIĆ** (University of Warwick)

Painstaking Performances

ROOM 316G PANEL TIME 13:00 - 14:30

PANEL PARTICIPANTS **ANIKO SZUCS**, (New York University), **ANA CROEGAERT** (Mount Holyoke College), **LISA PESCHEL** (University of Minnesota), **KATE KOKONTIS** (University of California, Berkeley), **MAE G. HENDERSON** (University of North Carolina, Chapel Hill), **TRACY C. DAVIS** (Northwestern University)

Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

ROOM 413 PANEL TIME 14:15 - 16:15

WORKING GROUP MEETING: Performance and Philosophy

ROOM 417 PANEL TIME 14:15 - 16:15

WORKING GROUP MEETING: Black Performance and Biopolitics

ROOM 414 PANEL TIME 14:15 - 16:15

PERFORMANCE AND PEDAGOGY COMMITTEE MEETING

ROOM 415 PANEL TIME 14:15 - 16:15

INTERNATIONAL COMMITTEE MEETING

ROOM 416 PANEL TIME 14:15 - 16:15

INDEPENDENT SCHOLARS COMMITTEE MEETING

ROOM 418 PANEL TIME 14:15 - 16:15

ARTISTS COMMITTEE MEETING

ROOM 419 PANEL TIME 14:15 - 16:15

EMERGING SCHOLARS COMMITTEE MEETING

ROOM 420 PANEL TIME 14:15 - 16:15

GRADUATE COMMITTEE MEETING

SHIFT PROGRAM

SHIFT VENUE different venues around Zagreb SHIFT TIME 17:00 - 20:00

SHIFT CURATOR RONNY HARDLIZ

SHIFT PARTICIPANTS RONNY HARDLIZ, JÜRIG SCHLUEP

Shift Work

SHIFT VENUE Showroom SHIFT TIME 17:00 - 20:00

SHIFT CURATOR The Sense Lab - Concordia University

SHIFT PARTICIPANTS BIANCA SCLIAI MANCINI, CHRISTOPH BRUNNER, SARA WOOKEY

(Un)folding Zagreb

SHIFT VENUE Zagreb Youth Theater ISTRRA SHIFT TIME 17:00 - 20:00

SHIFT CURATOR MATTHEW GOULISH and TIM ETCHELLS

SHIFT PARTICIPANTS MATTHEW GOULISH, TIM ETCHELLS, SEBASTIÁN CALDERÓN BENTIN, GAVIN BUTT, ISIL EGRIKAVUK, JOZEF AMADO, OLIVER FRLJIĆ, VLATKA HORVAT

Institute of Failure

SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC SHIFT TIME 17:00 - 20:00

SHIFT CURATOR Christian Holtzhauer

SHIFT PARTICIPANTS Dubravka Vrgoč, Christian Holtzhauer, Tena Štivičić, Tijana Zinajć

To Deal With the Unexpected: The Orient-Express International Collaborative Project – European Theater Crossing Borders

SHIFT VENUE Zagreb Youth Theater POLI SHIFT TIME 17:00 - 20:00

SHIFT PARTICIPANTS Marie-Anne Mancio, Fiona Templeton

The Theatre of Mistakes (Part 1: A Reconsideration, Part 2: Desirable Mistakes (WORKSHOP))

SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM SHIFT TIME 17:00 - 20:00

SHIFT CURATOR LISA WOLFORD WYLAM

SHIFT PARTICIPANTS LISA WOLFORD WYLAM, KRIS SALATA

Recent Research in Art as Vehicle at the Workcenter of Jerzy Grotowski and Thomas Richards

SHIFT VENUE Zagreb Youth Theater STUDIO 1 SHIFT TIME 17:00 - 20:00

SHIFT CURATOR Showroom Aberystwyth

SHIFT PARTICIPANTS Showroom Aberystwyth: RICHARD ALLEN, KASIA COLEMAN, DANIEL LADNAR, GARETH LLŶR EVANS, ESTHER PILKINGTON and LOUISE RITCHIE; with ANDREW FILMER, ADRIAN KEAR, HEIKE ROMS

Showroom Detours

SHIFT VENUE Zagreb Youth Theater STUDIO 2 SHIFT TIME 17:00 - 20:00

SHIFT CURATOR SIMON BAYLY, CHARLIE FOX, CECILIA WEE

SHIFT PARTICIPANTS SIMON BAYLY, CHARLIE FOX, CECILIA WEE and guests

Night Shift Drifts

SHIFT VENUE Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 1 SHIFT TIME 17:00 - 20:00

SHIFT CURATOR ALYS LONGLEY and EMMA WILLIS (in absentia)

SHIFT PARTICIPANTS ALYS LONGLEY, MARK HARVEY, BRENT HARRIS

Almost Reaching You/Missing U

SHIFT VENUE Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 2 SHIFT TIME 17:00 - 20:00

SHIFT CURATOR BARNABY KING

SHIFT PARTICIPANTS BARNABY KING and workshop participants

Mistaken and Mistook: The Clown's Failure to Conform (a clowning workshop)

SHIFT VENUE Cinema EUROPE SHIFT TIME 20:00 - 21:30

SHIFT CURATOR LAURIE BETH CLARK and MICHAEL PETERSON

SHIFT PARTICIPANTS LAURIE BETH CLARK, MICHAEL PETERSON, RICHARD GOUGH, JON MCKENZIE, NICHOLAS RIDOUT, MARILYN ARSEM, JILL DOLAN, STACY WOLF, JOSHUA ABRAMS, JENNIFER PARKER-STARBUCK, PAUL RAE and other guests

Misadventure

SHIFT VENUE Cinema EUROPE SHIFT TIME 21:30 - 00:30

SHIFT CURATOR LAURIE BETH CLARK and MICHAEL PETERSON

SHIFT PARTICIPANTS LAURIE BETH CLARK, MICHAEL PETERSON, RICHARD GOUGH, JON MCKENZIE, NICHOLAS RIDOUT, MARILYN ARSEM, JILL DOLAN, STACY WOLF, JOSHUA ABRAMS, JENNIFER PARKER-STARBUCK, PAUL RAE and other guests

Misadventure

SHIFT VENUE Zagreb Youth Theater ISTRA SHIFT TIME 21:30 - 00:30

SHIFT CURATOR P.A. SKANTZE

SHIFT PARTICIPANTS P.A. SKANTZE, REBECCA SCHNEIDER, BRANISLAVA KUBUROVIC, ANN PELLEGRINI, MATTHEW FINK

Shifting Shift

SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC, Zagreb Youth Theater STUDIO 2 SHIFT TIME 21:30 - 00:30

SHIFT CURATOR BRANISLAV JAKOVLJEVIĆ

SHIFT PARTICIPANTS JOVANA STOKIĆ (in absentia), LJUBIŠA MATIĆ; Prelom Kolektiv: JELENA VESIĆ and DUŠAN GRLJA; Grupa

Spomenik: PAVLE LEVI, BRANIMIR STOJANOVIĆ, ANA BEZIĆ, MILICA TOMIĆ; BRANISLAV JAKOVLJEVIĆ

The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

SHIFT VENUE Zagreb Youth Theater POLI SHIFT TIME 21:30 - 00:30

SHIFT CURATOR MARK JEFFERY and JUDD MORRISSEY

SHIFT PARTICIPANTS *cris cheek*, JEROME FLETCHER, CLAUDIA HART, MARK JEFFERY, JUDD MORRISSEY, FIONA WRIGHT

Fault Tactical Network: Error

SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM SHIFT TIME 21:30 - 00:30

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS 1 poor and one 0 (Ana Kreitmeyer, Pravdan Devlahovic, Zrinka Užbinec, Aleksandra Janeva Imfeld, Ivana Ivkovic, Tomislav Medak, Goran Sergej Pristaš); Miss Julie (Anica Tomic, Jelena Kovacic, Oliver Frljic, Marin Blažević, Mislav Cavajda, Nataša Dangubic, Ivana Rošćic); Vacation from History (Damir Klemenic, Jelena Lopatic, Bojan Navojec, Marija Škaricic, Katarina Pejovic, Boris Bakal)

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

SHIFT VENUE Zagreb Youth Theater STUDIO 1 SHIFT TIME 21:30 - 00:30

SHIFT CURATOR Showroom Aberystwyth

SHIFT PARTICIPANTS Showroom Aberystwyth: RICHARD ALLEN, KASIA COLEMAN, DANIEL LADNAR, GARETH LLŶR EVANS, ESTHER PILKINGTON and LOUISE RITCHIE; with ANDREW FILMER, ADRIAN KEAR, HEIKE ROMS

Showroom Detours

EVENTS PROGRAM

DATE 26.6, 27.6 TIME 13:00 - 19:00, 12:00 - 18:00 VENUE Ivan Merz Elementary School

Shadow Casters SHOWCASE: Ex-position PROCESS_CITY, PART II

DATE 27.6. TIME 20:00 VENUE Student center

Student Center - Teatar &TD SHOWCASE: Weight Man

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JUNE 28

PANEL PROGRAM

ROOM 317 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [MICHELLE LIU CARRIGER](#) (Brown University), [BETH HOFFMANN](#) (George Mason University), [CHLOË JOHNSTON](#) (Northwestern University)

Reenactment, Reconstruction, Revival and Repetition 3

ROOM 318 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [NICHOLAS JOHNSON](#) (Trinity College), [SOZITA GOUDOUNA](#) (Royal Holloway University of London), [IVANA BROZIĆ](#) (University of Reading)

Narrative and/as Performance and/as Failure

ROOM 414 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [ZEYNEP GUNDUZ](#) (University of Amsterdam), [ELISE MORRISON](#) (Brown University), [HENRIK HOLM](#) (National Gallery of Art in Copenhagen)

Research, Organization, Technology and/as Performance 2

ROOM 415 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [JULIA STEINMETZ](#) (New York University), [HEATHER CASSILS](#) (independent artist), [NALINI KANNEGAL MASCARENHAS](#) (Bangalore University), [IVY I-CHU CHANG](#) (National Chiao Tung University)

Queer Performances 2

ROOM 416 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [AMBER DAY](#) (Bryant University), [GRANT TYLER PETERSON](#) (Royal Holloway, University of London), [CHARLIE FOX](#) (Roehampton University)

Humor, Parody, Irony

ROOM 417 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [GIULIA PALLADINI](#) (University of Pisa), [JAMES HART](#) (Wayne State University), [MICHAEL SHANE BOYLE](#) (University of California, Berkeley), [ALINA LIALIA CHEPULITE](#) (Emerson College)

Performance Shutdown

ROOM 418 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS [DRAGAN ŽIVADINOV](#) (Noordung Cosmokinetic Cabinet), [SIBILA PETLEVSKI](#) (University of Zagreb), [GORAN](#)

PAVLIĆ (University of Zagreb), AGATA JUNIKU (University of Zagreb)

Transhumanism, Communication Aesthetics and the New Activism

ROOM 419 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS TATJANA JUKIĆ (University of Zagreb), MIHAI LUCACIU (Central European University) KONSTANTINA GEORGELOU (University of Utrecht), TOMISLAV BRLEK (University of Zagreb)

Error in Theory

ROOM 420 PANEL TIME 09:30 - 11:30

PANEL PARTICIPANTS SUZANA MARJANIĆ (Institute of Ethnology and Folklore Research, Zagreb), HRVOJE JURIĆ (University of Zagreb), JASNA ŽMAK (University of Zagreb), IULIA POPOVICI ("Ion Sava" Center for Theatre Research and Creation)

Zoo-panel

ROOM 422 PANEL TIME 9:30 - 11:30

PANEL PARTICIPANTS MELISSA WANSIN WONG (City University of New York), RAFFAELE FURNO (independent scholar), MATHEW SANDOVAL (University of California), SILVIJA JESTROVIĆ (University of Warwick)

Political Protests

SHIFT PROGRAM

SHIFT VENUE different venues around Zagreb SHIFT TIME 10:00 - 12:00

SHIFT CURATOR NICOLAS Y GALEAZZI

SHIFT PARTICIPANTS THERON SCHMIDT, VAHIDA RAMUJKIC, JÖRN J. BURMESTER, LAURA KALAUZ, JOËL VERWIMP, PILVI PORKOLA

PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

SHIFT VENUE Zagreb Youth Theater ISTRRA SHIFT TIME 21:00 - ????

SHIFT CURATOR INES PRICA and TOMISLAV PLETENAC

SHIFT PARTICIPANTS INES PRICA, TOMISLAV PLETENAC, Joško Čaleta, Ivo Kuzmanić, Jože Rehberger Ogrin, Suzana Budimir, Tomo Matković, Krešo Orešković, DJ Phruxex and the GANGA performers: Jure Begić, Ivan Dajak, Stipe Jelić, Marijan Kapulica, Marijan Lozančić, Dine Maglić, Marijan Maglić, Lucija Mihalj, Josip Penava, Stipe Rojnica, Nikola Rojnica, Ivan Sesar, Branko Šučur, Ivan Šučur, Zdravko Šučur, Marijan Vučemil, Ivan Vujica, Petar Vuletić, Iva Zlomislić, Vinka Zlomislić

GANGA PARTY

EVENTS PROGRAM

DATE 28.6. TIME 09:30 - 11:30 VENUE Faculty of Architecture - ROOM 81

Roundtable Discussion: PSi Rethinks PSi: Zagreb

DATE 28.6. TIME 12:00 - 14:00 VENUE Faculty of Architecture - ROOM 81

PSi Annual General Meeting

DATE 28.6. TIME 20:00 VENUE Zagreb Youth Theatre

Zagreb Youth Theater SHOWCASE: Excuse Me, Can I Ask You...?

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(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

(Post-)Socialism and Back: Misfiring Transition

(Post-)Socialism and Popular Culture 1

(Post-)Socialism and Popular Culture 2

Academic (Mis)performance

Acting the Self

Architectural and Urban Spaces

Are You Partial?

Audience Challenges 1

Audience Challenges 2

Building Failure: Architecture's Mis-Behaviors

Challenging Smooth Consumption: Durational Performance as Cultural Misfit

Crossing Borders, Crossing Wires, Misapprehensions

Dance Misperforming 1

Dance Misperforming 2

Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

Denial

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Duplicity/Complicity: Performing and Misperforming Lies

Enunciations of Nonhuman Performativity 1

Enunciations of Nonhuman Performativity 2

Error in Theory

Failed: Performing Educational Misfires

Failure is an Option: Performing the "Mis-"

Festival Misfires

Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

Ghosts and Illusions

History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

Humor, Parody, Irony

Illegible Bodies 1

Illegible Bodies 2

Language and Miscommunication 1

Language and Miscommunication 2

Language and Miscommunication 3

Mis-construed: Selves and Sites

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

(Un)folding Zagreb

1 poor and one 0

Abandoned Practices

Almost Reaching You/Missing U

Cognitive Mirage: False Bridges and Phantom Hair

Dark Room: A Performance and Conversation about Torture

East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

Experiments in Mis-Informational Relations: A VJ performance of re-mix culture to reveal Mis-messages as MediaMediums

Fault Tactical Network: Error

GANGA PARTY

Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

Institute of Failure

Intangibles

Misadventure

Misfirely Tales: Katarzyna Kozyra

Misperformance in the Work of the Ruth Kanner Theater Group: Success & Failure

Misreading the Playwright

Miss | Placed Women

Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

Missing America (Part 1: Miss America, Part 2: Long Table on Change)

Mistaken and Mistook: The Clown's Failure to Conform (a clowning workshop)

NAME Readymade

Night Shift Drifts

PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

Random Entrant

Recent Research in Art as Vehicle at the Workcenter of Jerzy Grotowski and Thomas Richards

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

Shadow Casters: Vacation from History (Part 1 of the Process_City trilogy)

Shift Work

Shifting Shift

Showroom Detours

The Karang Guni Man Imagines Utopia

The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

The School of Sisyphus

The Theatre of Mistakes (Part 1: A Reconsideration, Part 2: Desirable Mistakes (WORKSHOP))

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Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

WORKING GROUP MEETING: Black Performance and Biopolitics

WORKING GROUP MEETING: Performance and Philosophy

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ARTISTS COMMITTEE MEETING

EMERGING SCHOLARS COMMITTEE MEETING

GRADUATE COMMITTEE MEETING

INDEPENDENT SCHOLARS COMMITTEE MEETING

INTERNATIONAL COMMITTEE MEETING

PERFORMANCE AND PEDAGOGY COMMITTEE MEETING

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EVENTS PROGRAM

DATE 23.6. TIME 20:00 VENUE Zagreb Youth Theatre

Zagreb Youth Theater SHOWCASE: Zagreb Pentagram

DATE 24.6. TIME 18:00 - 19:30 VENUE Croatian National Theater

PSi # 15 OPENING PLENARY

DATE 24.6. TIME 20:00 - 21:30 VENUE Croatian National Theater

Turbo folk

DATE 24.6. TIME 20:00 - 21:30 VENUE Zagreb Youth Theatre

1 poor and one 0

DATE 24.6. TIME 21:30 VENUE Europa Cinema

Exit Music (For a Performance) by DJ Chassna

DATE 26.6, 27.6 TIME 13:00 - 19:00, 12:00 - 18:00 VENUE Ivan Merz Elementary School

Shadow Casters SHOWCASE: Ex-position PROCESS_CITY, PART II

DATE 26.6. TIME 20:00 VENUE Zagreb Youth Theatre

Zagreb Youth Theater SHOWCASE: On the Other Side

DATE 27.6. TIME 20:00 VENUE Student center

Student Center - Teatar &TD SHOWCASE: Weight Man

DATE 28.6. TIME 09:30 - 11:30 VENUE Faculty of Architecture - ROOM 81

Roundtable Discussion: PSi Rethinks PSi: Zagreb

DATE 28.6. TIME 12:00 - 14:00 VENUE Faculty of Architecture - ROOM 81

PSi Annual General Meeting

DATE 28.6. TIME 20:00 VENUE Zagreb Youth Theatre

Zagreb Youth Theater SHOWCASE: Excuse Me, Can I Ask You...?

DATE 28.6. TIME 20:00 VENUE Student center

Shadow Casters SHOWCASE: Process in Progress PROCESS_CITY, PART III

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

«

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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EVENT TITLE

PRELUDE PANEL

DATE 24.6 TIME 1st session: 10:30 - 12:00, 30 min. break, 2nd session: 12:30 - 14:00 VENUE Zagreb Youth Theatre

PARTICIPANTS JILL DOLAN, JANELLE REINELT, RICHARD GOUGH, HANS-THIES LEHMANN, PATRICE PAVIS, JOSEPH ROACH, NICOLA SAVARESE

MODERATORS LADA ČALE FELDMAN, BRANISLAV JAKOVLJEVIĆ

FRIENDLY FIRE: Theatre Studies and Performance Studies

The PSi#15 Prelude Panel will take place on the opening day of the conference (June 24), bringing together some of the most prominent Performance and Theater Studies scholars. The panelists are invited to engage in a discussion about different approaches to the study of theater and performance within the disciplines of Theatre and Performance Studies. This is not a new issue. It had been at the center of vigorous debates in American academia at the time of the emergence and the subsequent institutionalization of Performance Studies. As Performance Studies expands into continental Europe the difference between these approaches acquires a new meaning. The purpose of this debate is to bring together European and U.S. scholars from the fields of Performance and Theater Studies, giving them an opportunity to address some of these disciplinary, methodological, and political questions on a new terrain, in a new context, and with a renewed sense of urgency.

Session 1

1) To what extent does Theater Studies comply with the institutional norms of higher education, while Performance Studies, arguably, challenges them? Can one argue that the discipline of Theater Studies belongs to the nation-state, with Performance Studies belonging to a corporate and transnational model of organization? In other words, is Performance Studies only a new scholarly paradigm or a new academic business model as well? How does a local culture determine the study of theater and/or performance? What gets lost in translation into a global - language? Would it be fair to say that Performance Studies is to globalization what anthropology was to colonialism?

2) Does Theater Studies privilege the text (even when it lets it migrate into the syntagm "performance text"), while Performance Studies privileges the body (even when it lets its irreducible materiality yield to discursive practices)? What are the new models of textuality and embodiment offered by these disciplines? Is Theater Studies more concerned with the aesthetic implications of the performing body (its trained "expressivity" and semiotic value), in contrast to Performance Studies' preference for dealing with the body's ethico-political resonance and resistance to its own cultural, ideological and medical shaping and control? Are the concomitant issues of subjectivity, as well as of racial and gender identity, to be placed along this line of demarcation, or is the unequal emphasis they have been given within the two fields due to different contexts and traditions of the emergence of the two paradigms?

Session 2

3) What is the relationship between theory and practice in Performance and Theater Studies respectively? Arguably, the continental model of Theater Studies is oriented towards theatrical production, while Performance Studies is geared towards the performative process and a broader cultural analysis. To what extent is the model of transdisciplinary approach in Performance Studies perceived as threatening to the academic and art institutions in European theater culture? And conversely, to what extent has transdisciplinarity, with its dispersion of interests, weakened the transgressive potential of performance and the resistant potential of its studies?

4) Questions from the audience

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Dolan, Jill

Position: Professor

Affiliation: Princeton University

Email: jsdolan@princeton.edu

Website: www.feministspectator.blogspot.com

Country of residence: USA

Key areas of practice/research: feminist and lesbian theatre and performance theory and criticism; theatre and social change; contemporary american theatre and performance

June27 | Panel:Language and Miscommunication 3

June24 | Prelude Panel:PRELUDE PANEL

27 Shifts | Shifts: Misadventure

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Reinelt, Janelle

Position: Professor

Affiliation: School of Theatre, Performance, and Cultural Policy Studies, University of Warwick

Email: j.reinelt@warwick.ac.uk

Website: http://www2.warwick.ac.uk/fac/arts/theatre_s/postgraduate/maipr/

Country of residence: UK

Key areas of practice/research: politics and performance, internationalism, comparative feminism and race theory.

June26 | Panel: Academic (Mis)performance

June24 | Prelude Panel: PRELUDE PANEL

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Gough, Richard

Position: Professor, Senior Research Fellow and Artistic Director of the Centre for Performance Research

Affiliation: Artist Centre for Performance Research, Aberystwyth University

Email: rig@aber.ac.uk

Website: <http://www.thecpr.org.uk/>

Country of residence: UK

Key areas of practice/research: experimental performance

June27 | Panel: Misplacements

June24 | Prelude Panel: PRELUDE PANEL

27 Shifts | Shifts: Misadventure

26 Shifts | Shifts: The School of Sisyphus

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Lehmann, Hans-Thies

Position: Professor

Affiliation: Johann Wolfgang Goethe University, Frankfurt am Main

Country of residence: Germany

June24 | Prelude Panel:PRELUDE PANEL

26 Shifts | Shifts:The School of Sisyphus

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Pavis, Patrice

Position: Professor University of Kent

Affiliation: university of Kent

Email: patricepavis@hotmail.com

Country of residence : England

Key areas of practice research: theory, contemporary mise en scène, dramatic writing

June24 | Prelude Panel:PRELUDE PANEL

26 Shifts | Shifts:The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Roach, Joseph

Position: Sterling Professor of Theater

Affiliation: Yale University

Email: joseph.roach@yale.edu

Website: www.yale.edu/wpp

Country of residence: USA

Key areas of practice/research: Principal Investigator, World Performance Project (founded by a grant from the Andrew W. Mellon Foundation): history and theory of performance (theatre, dance, and performance art); eighteenth-century theatre history; social memory and ambient poetics.

June24 | Prelude Panel:PRELUDE PANEL

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Savarese, Nicola

Position: Professor

Affiliation: Roma Tre University

Email: nsavarese@tin.it

Website: <http://www.nicolasavarese.it/>

Country of residence: Italy

Key areas of practice/research: Origins of performance techniques, and in particular the more unusual body techniques in the ancient cultures of East and West (techniques of Eurasian theater) in the theatre of the 20th century. Theatre and the new technology.

June24 | Prelude Panel:PRELUDE PANEL

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Čale Feldman, Lada

Position: Professor

Affiliation: University of Zagreb

Email: lcfeldma@ffzg.hr

Country of residence: Croatia

Key areas of practice/research: metatheatre, folk performances, political rituals within the ethnography of war in Croatia, post-socialist cultural studies, gender performativity, female acting practice as well as the double and the procedures of doubling in theory, literature, drama, theatre and other media

Paper: The Lecture And Its Infelicities: Recovering Goffman's Legacy For (Mis)Performance Studies

June25 | Panel: Acting the Self

June26 | Panel: Academic (Mis)performance

June24 | Prelude Panel: PRELUDE PANEL

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Jakovljević, Branislav

Position: Assistant Professor

Affiliation: Stanford University

Email: bjakov@stanford.edu

Country of residence: USA

Key areas of practice/research: performances in and around Yugoslav wars of the 1990s; avant-garde and experimental theater; performance theory; critical theory.

25 Shifts | Shifts:Abandoned Practices

27 Shifts | Shifts:The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

June24 | Prelude Panel:PRELUDE PANEL

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Govedić, Nataša

Position: Independent scholar

Affiliation: Center for Women Studies Zagreb, Center for Peace Studies Zagreb, Philosophical Faculty in Zagreb etc.

Email: natasa.govedic@zg.htnet.hr

Website: www.zenskistudiji.hr

Country of residence: Croatia

Key areas of practice/research: rhetorical and performative subjects, repetition, politics of affects, subversive dramatives and Shakespeare, feminist criticism, ethics

June28 | Panel:Narrative and/as Performance and/as Failure

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

SHIFT DATE	24.6	SHIFT TIME	16:00 - 18:00	SHIFT VENUE	Zagreb Youth Theater POLI	NOTE	open strategy meeting
SHIFT DATE (2)	24.6	SHIFT TIME (2)	20:00 - 21:30	SHIFT VENUE (2)	Zagreb Youth Theater ISTRA	NOTE	performance
SHIFT DATE (3)	25.6	SHIFT TIME (3)	20:00 - 21:30	SHIFT VENUE (3)	Music Academy - Frankopanska Building	NOTE	performance
SHIFT DATE (4)	26.6	SHIFT TIME (4)	21:30 - 00:30	SHIFT VENUE (4)	Zagreb Youth Theater MIŠKO POLANEC	NOTE	performance
SHIFT DATE (5)	26.6	SHIFT TIME (5)	00:30 -	SHIFT VENUE (5)	Zagreb Youth Theater MIŠKO POLANEC	NOTE	performance
SHIFT DATE (6)	27.6	SHIFT TIME (6)	21:30 - 00:30	SHIFT VENUE (6)	Zagreb Youth Theater REHEARSAL ROOM	NOTE	final discussion

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS 1 poor and one 0 (Ana Kreitmeyer, Pravdan Devlahovic, Zrinka Užbinec, Aleksandra Janeva Imfeld, Ivana Ivkovic, Tomislav Medak, Goran Sergej Pristaš); Miss Julie (Anica Tomic, Jelena Kovacic, Oliver Frljic, Marin Blažević, Mislav Cavajda, Nataša Dangubic, Ivana Rošćic); Vacation from History (Damir Klemenic, Jelena Lopatic, Bojan Navojec, Marija Škaricic, Katarina Pejovic, Boris Bakal)

SHIFT ABSTRACT

In “serial” works or sequence novels of Marcel Proust (*À la recherche du temps perdu*, 1913-1927) and Anthony Powell (*A Dance to the Music of Time*, 1951-1975), the audience is presented with a narrative structure that capitalizes on a planned, deliberate connection between separate literary volumes governed by the law of carefully constructed rhetorical dis/unity. As a public institution, literature has long been familiar with works written in sequences or even monthly installments (for instance, Charles Dickens wrote *The Pickwick Papers* in twenty of those), but theater arts have only recently begun to explore serial, durational and multiple performances.

If we accept Ryle’s classical definition of serial performance “the execution of which requires continued application; doing the second step requires having done the first step” (from *The Concept of Mind*, 1949, p. 176), the performance arts can hardly aspire to establishing a serial connection between performed units. Each performance is typically considered as unique, unrepeatable, “forced” to collapse into its immediate duration.

This shift attempts to undermine the notion of performance as an activity that lacks the reflexivity of serial composition.

I focus on performances structured as duologies or trilogies, as well as on those theater works that incorporate two or more authorial presences or demand successive repetition. I endorse Vikki Bell’s terms *co-existence* and *co-originality* as discussion points in a staged conversation about performances that deliberately lend themselves to serial composition, while challenging the “unity” of the work. If a theater event implies two or three concurrent or successive performances, publicly presented as “joint-actions” while also functioning as separate entities, what kind of dis/connection may be established between them and between their audiences? What kind of perceptive “surplus” is staged? What kind of repetition? What kind of “past”? Which continuity?

The shift itself is organized in a serial manner.

After the first meeting in which the participants will receive concrete discussion topics and performative tasks, the shift will focus on the three chosen *serial performances*. All the chosen works are collaborative, directly addressing the issue of layered and/or shared authorial control.

a new piece by the BADco performance collective, a double performance directed by Goran Sergej Pristaš & Tomislav Medak

2. *Miss Julie*

based on August Strindberg's "naturalistic tragedy"; a multiple durational performance by a group of authors (Oliver Frlić, Marin Blažević, Anica Tomić, Jelena Kovačić, Nataša Dangubić, Ivana Roščić and Mislav Čavajda)

3. *Vacation from History*

a Shadow Casters' production, part three of the *Process_City* theater trilogy conceived by Boris Bakal & Katarina Pejović

The workshop process shall be concluded by appreciation and interpretation of multiply staged experiences and their conceptual patterns. The participants will "associate" (gather, present, join, combine) topics of mutual distancing, mutual exchange and relatedness as perceived "inside" and "outside" of the serial performing space. I expect the whole process of observing serial performances to transform its parties into a parallel or sub-performing unit. All authors and performers in the productions involved shall be invited, together with other interested participants in the conference, to engage in a final, analytical dialogue/performance about the perceived serial of works at hand.

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Bayly, Simon

Position: Principal Lecturer; Artistic Director

Affiliation: Roehampton University; PUR

Email: s.bayly@roehampton.ac.uk

Website: <http://www.theatrepur.org/>

Country of residence: UK

Key areas of practice/research: projects around the performative dimensions of organizing in movements for social change.

24 Shifts | 27 Shifts | Shifts:Night Shift Drifts

June25 | Panel:Reenactment, Reconstruction, Revival and Repetition 1

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Fox, Charlie

Position: Artistic Director counterproductions

Affiliation: Roehampton University

Email: foxch@roehampton.ac.uk

Website: <http://counterproductions.co.uk>

Country of residence: UK

Key areas of practice/research: counterproductions explores socially engaged artistic practices: producing education, installation and transdisciplinary projects; collaborating on international exchange that investigate the cross-contaminations between politics/aesthetics, art/everyday, society/culture.

Paper: Misfiring Knowledge: Reconfiguring Laughter's Rupture

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 2

24 Shifts | 27 Shifts | Shifts: Night Shift Drifts

June28 | Panel: Humor, Parody, Irony

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Wee, Cecilia

Position: Artist, PhD Student

Affiliation: University of Sussex

Website: www.ceciliawee.com

Country of residence: UK

Key areas of practice/research: arts writer, broadcaster, producer; curator; questioning production and reception in experimental sound, performance and visual art practices.

24 Shifts | 27 Shifts | Shifts:Night Shift Drifts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

Night Shift Drifts

SHIFT DATE 24.6 SHIFT TIME 16:00 - 18:00 SHIFT VENUE Zagreb Youth Theater STUDIO 2 NOTE open strategy meeting

SHIFT DATE (2) 27.6 SHIFT TIME (2) 17:00 - 20:00 SHIFT VENUE (2) Zagreb Youth Theater STUDIO 2

SHIFT CURATOR SIMON BAYLY, CHARLIE FOX, CECILIA WEE

SHIFT PARTICIPANTS SIMON BAYLY, CHARLIE FOX, CECILIA WEE and guests

SHIFT ABSTRACT

Prising open the space between the conference and the host city to reveal aspects of the 'mis-performance' of labour relations and working conditions in Zagreb, Night Shift Drifts invites groups of conference attendees, accompanied by a local host and translator to take a 'drift shift' through the city. The 'drift shift' is a short-term ambulatory research project that takes a tourist's guided city tour as its starting point. Using the utterly compromised tool of tourism-as-research, the participants will enter into a dialogue with the city, engaging with its inhabitants and specifically what the shift workers offer them; the information and mis-information of their subjective perspectives. This tourism-as-research provides short visits constructed from fragmented knowledges, made up from personal histories and information. These 'mis-tours' perform as detours and chance drills into the fabric of the city's social life.

Night Shift Drifts: the Mis-Tours

The Night Shift mis-tours will invite participants to build conversations with night and shift workers during evenings when the PSi 15 conference is in session. These conversations, assisted by local hosts/translators, will be based around comments, advice and recommendations given by Zagreb's shift workers: workers who work late, long or multiple shifts to build a pattern of labour. PSi *Night Shift Drifts* participants, in collaboration with shift workers will generate a set of naïve tourist-like questions they would like the answer to, such as:

Where is the best shop for x? Where would you go to find the authentic cuisine of y? Where should we go to eat z? What are the most important sites in the city? What would you hope to be doing in x years time? Who could show us where is the best place to view the life of the city? What shouldn't be missed? What would you do now, tonight, if you were free to go out? What do you think about y area?

Answers to these almost banal and predictable questions will form the basis of 'mis-tours', a set of audio tours of Zagreb that require participants and shift workers to negotiate their competing readings of the City. These audio tours will record and navigate the mismatch between the tour advice and the travel experience.

The mis-tours rely on the collision between supposedly objective knowledge about the city and the subjective opinions of individual workers within Zagreb, that, layered together, constitute a patchwork of competing and incomplete misinformation. Further by offering an action research activity that is spontaneous and sensitive to local conditions, the mis-tours suggest a new mode of tourism that shadows the city as it works at night, in the small hours, revealing hidden aspects of the working life of Zagreb. Moreover, it intends to address the notion of an intervention as an activity that provides knowledge and social care in small-scale interactions, conversations and dialogue.

Figuring tourism-as-research in this way offers wider perspectives, acknowledging that, for better or for worse, it becomes increasingly difficult (from a certain privileged perspective at least) to experience the world other than 'staged' for our benefit, education or edification. Yet from within this compromised perspective, it also asks:

"Departing from/with our drifts, narratives and fables of our experience of Post-Fordist life and labour, how do we provoke frictions and counter-conducts, structures of support, and other forms of value, for ourselves and with others? How might we intervene into the formats and processes that manage expectations, relationships, the production of knowledge and social care?" (Micropolitics Research Group, <http://micropolitics.wordpress.com/>)

Thus the project is at once concerned with producing research into the revealed/concealed habits, misbehaviours and structures of

contemporary daily life, but also embraces the potential for misleading and challenging its participants' expectations about gathering knowledge. A certain inevitable mistranslation and misinformation will form part of the research; such as the failure to comprehend the City's complex history, undermining official and preordained knowledge. The participants will necessarily misinterpret the given guidance, making the usual mistakes and faux pas of tourists the world over - misreading the signs and history of the places they are visiting in a tango of social exchanges with the inhabitants/workers; the providers of the services that allow the tour to function: the systems of the taxi driver, the waiter, the security guard, the toilet attendant, the garbage cleaners, the tram conductor, the night baker, garage attendant and checkout staff:

"By prying open seemingly closed systems by disregarding their imperatives involves not only a knowledge of them but a (likely ill-founded) faith they can be subverted; the question of the solipsist becomes, *How to manage the unmanageable?* Make it flat, make it mine, hold it at arm's length, rotate it, catalogue it, ingest it (but only in pieces). In other words: pretend, suspend, assume." (Johanna Burton, 'Mystics Rather than Rationalists' in *Open Systems: Rethinking Art c.1970*. Tate Publications.)

Night Shift Drifts seeks to clarify and expose aspects of the city's (mis)-performance, as well as mystifying - by heightening the production of misinformation or fictional information disseminated through the audio tours. The event provides a meeting point for the expectations and desires of conference attendees, mixed with the hopes and desire of Zagreb's workforce; happy accidents, misappropriations and misattributions of touring, observing and interacting. The final mis-tour provides a presentation and reinterpretation of the collected remixed tour knowledge; in a mis-performance of convivial mixing, sharing of knowledge and further (mis)information. The tours produced during the conference will also be available as a resource material for further critique and discourse.

How to Get Involved

Come to our first shift slot that will introduce the project. We are looking for 6-12 people to assist us in the fieldwork that will generate material for the final mis-tours. During the conference, we will be leading a number of night-time excursions into the city in order to experience and make contact with places and persons known and unknown and to gather truths, secrets, lies, gossip, slander, rumour, tips, advice and warnings for our mis-tours.

Having created this mesh of interactions through the Night Shift mis-tours, our final Shift Slot will reconvene as an evening re-tour at the of the conference. This Shift will be a participatory slot (part workshop, part performance) for anyone and everyone, that contextualises the real-time action research, reframing and publishing the audio tours and the findings of the night shifts. This final publication of the Night Shift mis-tours will take the form of a series of guided evening travels into the city in small groups, incorporating experiences and recommendations from all previous audio tours - a mis-tours palimpsest. These journeys will converge and conclude in a meal at a venue, selected from recommendations of shift workers, to which members of the conference, Night Shift participants and curious passers-by are warmly invited.

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Scliar Mancini, Bianca

Position: Phd Candidate at the Center for Interdisciplinary Studies of Culture and Society.

Affiliation: Concordia University.

Email: bibimove@gmail.com

Preferred contact: skype bibimove

Country of residence: Canada

Key areas of research and/or practice: performing the city, choreographic objects, performative objects, site contamination through movement, gesture-specific, affect with a city, site-specific performance, public art, performance documentation

Paper: Performed by a Site: Considerations on Place, the City and the Body in Movement

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:(Un)folding Zagreb

June27 | Panel: Enunciations of Nonhuman Performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Brunner, Christoph

Position: PhD Student

Affiliation: Concordia University

Email: c_brunn@alcor.concordia.ca, c_brunner@alcor.ca

Country of residence: Canada

Key areas of practice/research: interactive performance; interface studies; post-structuralist philosophy; theories of the event; epistemic cultures; research-creation; sonic performance; urban practices.

Paper: Performative Interfaces and Their Associated Milieu

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:(Un)folding Zagreb

June27 | Panel: Enunciations of Nonhuman Performativity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Wookey, Sara

Position: choreographer and multi-disciplinary artist

Email: info@sarawookey.com

Website: www.sarawookey.com

Country of residence: USA

Key areas of practice/research: mobility and place making in urban environments and the role of corporeality; dance, photography, video and digital sound..

[24 Shifts](#) | [25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:\(Un\)folding Zagreb](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

(Un)folding Zagreb

SHIFT DATE 24.6	SHIFT TIME 16:00 - 18:00	SHIFT VENUE Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 1	NOTE open strategy meeting
SHIFT DATE (2) 25.6	SHIFT TIME (2) 17:00 - 20:00	SHIFT VENUE (2) Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 1	
SHIFT DATE (3) 26.6	SHIFT TIME (3) 17:00 - 20:00	SHIFT VENUE (3) Showroom	
SHIFT DATE (4) 27.6	SHIFT TIME (4) 17:00 - 20:00	SHIFT VENUE (4) Showroom	

SHIFT CURATOR The Sense Lab - Concordia University

SHIFT PARTICIPANTS **BIANCA SCLIAR MANCINI, CHRISTOPH BRUNNER, SARA WOOKEY**

SHIFT ABSTRACT

Today, we understand cities as more than an architectural collection or a geographical limit, but rather as spatial practices (Mumford, de Certeau, Sennet, Lefebvre). As a result, the body in movement and rhythm have become essential elements for our understanding of the contemporary *polis*. When we talk about a city, we usually understand it as an entity that pre-exists the encounter. The shift *(Un)Folding Zagreb* will experiment the city as the encounters that it allows to happen and thus collect and present a map of affects between the participants and this shared space.

In a format that resembles a workshop but that aims at a collective research-creation process, we will start from movement and rhythm in *order to* explore how to know Zagreb through affects. Misperformance here becomes the necessary ground for a different and open concept of performative encounters with our environment.

The starting point for *(Un)Folding* is the premise that a city can only exist through performance. A city is, therefore, a concept in constant movement. To deal with it means to establish a continuous play of misfirings and misreadings. We propose that one is not performing within a city or even about a city (in which case it would be a scenery for human action) but the city itself is performed through our bodies in movement. The focus on particular and immediate practices that foreground the performing of a city rather than performing in a city enable a productive critique of what we regard as performative and what are the materials to perform with.

The city as a state of performance is the shared (and phenomenological) ground for misperforming encounters with each other as well as with existing and imaginary architectures. Bodies on the other hand form, perform, inform and deform what a city is and can shape the environment to confront the ways a city is set to present itself. From our point of view performing a city is always a form of misperforming it, as there is no proper or right state prior to the action.

Our proposal in these terms approaches the various ways through which a city is misperformed and misread. The aim is then to emphasize the processes of collecting and creation along the contradictions of concepts that conform what a city is.

Participants will have a common short reading pack, which includes philosophical texts, as well as other relevant writings and images pre-selected by the curators. The pack also includes historical information about Zagreb, official maps and actual news from the city (including gossip, political and social issues that permeate the public realm). The theory discussions will be embedded within the practices during the workshop/collective creation.

Within *(Un)Folding Zagreb* we'll have three *molecules of actions*, each one led by one of the curators. Each of the molecules will focus on either movement (led by Sara Wookey), visual (led by Bianca Scliar) or sound elements (led by Christoph Brunner) during the outdoors explorations. Each molecule will have a maximum of four participants, totaling 15, including the curators. Participants may float among the molecules during the three days.

With a daily topic shared by the group (as specified below), the *molecules* will start each day together, indoors, and spread outdoors to explore the city, collecting, performing and elaborating tasks proposed by the curators. The molecules will then meet for the last part of the evenings to work with the collected/invented materials on group compositions, which will accumulate each day towards a final version of a

Map of Affects.

This method of approaching the city is strongly based on improvisation techniques, both from dance and music, priorities flow and process. Our *performance* is *anti-flaneur* as it proposes participation and movement of the body as a tool for engagement with the others in the space of the city, exploring the notion of gestural contamination.

(Un)Folding Zagreb will take place during three evenings of the PSI. Each evening will be divided as follows:

Spatializing being

the whole group will do warm-up exercises indoors. These exercises aim to explore direction, speed and the scale of the body and how body forms space-; a "sensibilization" towards the notion of the body as a tool of simultaneously knowing and forming the city.

Becoming Spatialized

this part consists of the outdoor tasks. They are to be accomplished individually and are specific to each of the *molecules*. This is the moment of engagement with the city and where movement, and rhythm are explored as formation and conformation tools of the public space.

(Un)Folding

the group meets again to put together the impressions and collections (scoops) and to start weaving the map of affects. We will here juxtapose the findings from each molecule, in order to add, distort and complicate meaning of the singular actions.

In each of the three days we have a specific topic to be investigated by each of the molecules:

Day One: Scales/Bodies/Height

Day Two: Bridges/Borders/Fences

Day Three: Silences/Waits/ (in)Visibility

A sequence of actions will be accumulated from each day, forming, mapping Zagreb in a tri-dimensional and time-based form.

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EVENT TITLE

PSi # 15 OPENING PLENARY

DATE 24.6. TIME 18:00 - 19:30 VENUE Croatian National Theater

Welcoming speeches

-

Marin Blažević & Lada Čale Feldman

PSi # 15 Conference Director & PSi # 15 Organizing Committee Chair

-

Aleksa Bjeliš
PRESIDENT
University of Zagreb

-

Dubravka Vrgoč
Artistic and Managing Director of the Zagreb Youth Theatre

-

Ed Scheer
Performance Studies international President

-

On PSi # 15 theme

Morana Čale

PSi # 15 ORGANIZING COMMITTEE MEMBER

-

On PSi # 15 shifts

Marin Blažević

&

Inter polated performance of the play Europe: A monologue for mother Courage and her children
by Ivana Sajko
conceived and conducted by **Anica Tomić**

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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EVENT TITLE

Turbo folk

DATE 24.6. TIME 20:00 - 21:30 VENUE Croatian National Theater

The much-buzzed-about production of the Croatian National Theater in Rijeka tackles a relatively new cultural phenomenon in the countries of the former Yugoslavia: a curious brand of trash ethnic music dubbed “turbo-folk”, turned epitome of a particular type of social behavior, notably among young people. Willfully snubbed by the cultural mainstream, the genre has so far failed to break into network radio and television. Having penetrated Croatian culture in recent wartime, it has become iconic of the spiritual decadence in the region. Despite the mainstream rejection, turbo-folk has great many fans...

“I was intrigued by turbo-folk, both as a cultural phenomenon and a possible theater project, in terms of the challenge it may pose to Croatian mainstream culture and its normative disposition. The Rijeka National Theater proposal gave me the essential prerequisites for putting this idea into action. The theater itself, its symbolic role within the national cultural context, its architectural parameters and a number of other factors all became stimuli in the development of the project.

(...) There is an instance where the view of the empty auditorium is blocked by a giant reproduction of *Kosovo Girl*, a painting by Uroš Predić, a true icon still very present in the collective consciousness, and a perfect illustration of the various strategies of turning defeat into victory, which is the dominant political matrix with all South Slavic nations. This scene is followed by the frankfurter scene, in which the music and lyrics of Predrag Gojković Cune’s *The Janissary* run through different contexts, from the markedly melodramatic to the highly illustrative. The idea to seat the audience backstage while setting the stage in the auditorium has equally sprung from the intention to counterpoint turbofolk - a phenomenon the official cultural policies strive to present as something essentially alien to our national being - with a manifestation of what our authentic culture is supposed to be - gilt and ornamental inflation.” Oliver Frlić in *Frakcija*

Director: Oliver Frlić**Dramaturgy: Borut Šeparović**

Performed by the ensemble of the Croatian National Theater “Ivan pl . Zajc ” from Rijeka (ZAJC OFF)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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EVENT TITLE

1 poor and one 0

DATE 24.6. TIME 20:00 - 21:30 VENUE Zagreb Youth Theatre

THE PERFORMANCE IS PART OF A SHIFT PROGRAM

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

Inspired by the work of Auguste and Lois Lumière, Samuel Beckett, Vlado Kristl, Jean -Luc Godard and Harun Farocki.

In *1 poor and one 0* BADco. returns to the scene of the first film ever shot - Workers Leaving The Lumiere Factory: the factory gates. The first moving images ever made show workers leaving their workplace. The movement of the workforce from the place of industrial work into the world of film: the starting point for the problematic relationship between cinema and the portrayal of work.

From its outset cinema tended to leave the manual labor out of the picture, focusing rather on atomized stories of individual workers once they have left their workplace: their romances, their transgressions, their destinies in the course of world events. Cinema starts where work ends.

Starting from these initial images, *1 poor and one 0* sets about exploring the multiple ways of leaving the work behind. What happens when you get tired? When is the work we devote ourselves to exhausted? What comes after work? More work? What happens when there is no more work? What is the complicity between the history of contemporary dance and the history of post-industrialization?

1 poor and one 0 is a twofold performance: while the performers develop the manifold forms of dissolution of the working subject before the audience, the audience is slowly drawn into a process of transformation: from the popular medium of cinema to the political theater of populism. Theater exhausted in moving images, images exhausted in the theater of movement. A change of perspective.

Directors: Tomislav Medak & Goran Sergej Pristaš

Dramaturgy: Ivana Ivković

Performed by authors and performers of the BADco.: Ana Kreitmeyer, Pravdan Devlahović, Zrinka Užbinec, Aleksandra Janeva Imfeld, Ivana Ivković, Tomislav Medak, Goran Sergej Pristaš

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EVENT TITLE

Exit Music (For a Performance) by DJ Chassna

DATE 24.6. TIME 21:30 VENUE Europa Cinema

PSi # 15 OPENING PARTY

DJ Spooky being her spiritual father and Madonna her spiritual mother (*Chassna*, after all, translates as *nun* in Croatian), DJ Chassna is bound to fill up every empty space set before her with (bio)mechanic (e)motion. The special flavour of her in-yerface DJ acts comes from the spectacular way she manages to represent both the Apollonian and the Dionysian sides of life in her mixes, with no need for *deus ex machina* surprises that would coax the audience - because any given track becomes a *pièce bien faite* in her hands. Her esthetic choices vary from unknown avant-gard authors to *top of the pops* picks of the moment, all of which she manages to blend in an unique narrative flow, composed of dramatic semiotic interconnections.

Catharsis guaranteed. (pitchforkmedia.com)

Verfremdungseffekt is her middle name. (blogotheque.net)

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Arlander, Annette

Position: Professor

Affiliation: Theatre Academy, Helsinki

Email: annette.arlander@teak.fi

Website: www.teak.fi; www.harakka.fi/arlander

Country of residence: Finland

Key areas of practice/research: performing landscape by means of video or recorded voice; performance as research; performance studies; site specificity; landscape; environment.

Paper: Self-imaging and Landscape

Paper: Performing Landscape as Autotopographical Exercise

June25 | Panel: Mis-construed: Selves and Sites

June27 | Panel: Misplacements

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Arsem, Marilyn

Position: Regular Full-Time Faculty
Affiliation: School of the Museum of Fine Arts, Boston
Email: marilynarsem@comcast.net
Website: <http://marilynarsem.net>
Country of residence: USA
Key areas of practice/research: performance art.

Paper: Miss Reading Misreading
June25 | Panel: Mis-construed: Selves and Sites
27 Shifts | Shifts: Misadventure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Householder, Johanna

Position: Professor

Affiliation: Ontario College of Art & Design

Email: jact@sympatico.ca

Country of residence: Canada

Key areas of practice/research: performance art, presence/telepresence, translation, collaboration.

Paper: That the One is Not

June 25 | Panel: Mis-construed: Selves and Sites

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Mis-construed: Selves and Sites

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 316B

PANEL CHAIR JOHANNA HOUSEHOLDER (Ontario College of Art & Design)

PANEL PARTICIPANTS ANETTE ARLANDER (Theatre Academy, Helsinki), MARILYN ARSEM (School of the Museum of Fine Arts, Boston), JOHANNA HOUSEHOLDER (Ontario College of Art & Design)

PANEL ABSTRACT

Site, body and intervening technology are the concerns of this panel, which looks at various forms of "self imaging" (Jones 2006) possibly misread as "self imagining," related to the discipline of performance art and from the point of view of three different artistic practices. In the process of self imaging and self production, misreading can be used as a method. In this panel disparate performance practices and research interests find common threads in the both deliberate and accidental misreadings of site and landscape; the self and the body, in order to more deeply address an unvocalizable understanding of these territories. The panel will include video documentation of performances as well as performative presentations.

PANEL *Mis-construed: Selves and Sites*

Mis-construed: Selves and Sites

Self-imaging and Landscape

That the One is Not

Miss Reading Misreading

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Szeman, Ioana

Position: Senior Lecturer
Affiliation: Roehampton University
Email: I.Szeman@roehampton.ac.uk
Country of residence: UK

Paper: Collecting Tears: Remembering the Romani Holocaust

June25 | Panel: History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

June25 | Panel: (Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

June25 | Panel | Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

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Szucs, Aniko

Position: PhD Student
Affiliation: NYU
Email: aniko.szucs@nyu.edu
Country of residence: USA

Paper: Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre's "Infamous"
June25 | Panel: History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)
June25 | Panel | Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

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Croegaert, Ana

Affiliation: Mount Holyoke College
Email: anacroegaert@gmail.com
Country of residence: USA

Paper: Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials
June25 | Panel: History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)
June25 | Panel | Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Peschel, Lisa

Affiliation: University of Minnesota
Email: pesc0029@umn.edu
Country of residence: USA

Paper:Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995
June25 | Panel:History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)
June25 | Panel | Working Groups:Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

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PANEL TITLE

History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 316G

PANEL CHAIR TRACY C. DAVIS (Northwestern University)

PANEL PARTICIPANTS IOANA SZEMAN (Roehampton University), ANIKO SZUCS (New York University), ANA CROEGAERT (Mount Holyoke College), LISA PESCHEL (University of Minnesota)

PANEL ABSTRACT

Following a successful series of panels on “In Between Disciplines and Interdisciplines: History and Performance Studies” in 2008, “History and Ideological Tactics: Grouphood and Eventhood” in 2007, and “The Problem of History” at PSI in 2005, the “Performance in Historical Paradigms” working group will convene in Zagreb to discuss the theme:

“Misperformance? Performance Studies, History and Interdisciplinary Methodologies”

The conference theme of “Misperformance: Misfiring, Misfitting, Misreading” provides a productive lens for discussing Performance Studies methodologies for those of us who juggle with multiple (inter)disciplinary paradigms and use performance theory to think historically, or think historically about performance. The three panels, “(Mis)Recognitions and (Mis)Firings,” “History, Memory, Performance,” and the final round table, address the following questions:

- How might performance studies expand, change, or challenge the field of history—and vice versa?
- How can the methods, theoretical influences, and other disciplinary preoccupations of Performance Studies apply to the study of the past?
- When might problems of “misfiring, misfitting, misreading” serve to challenge existing paradigms?
- What methodologies are apt for recovering “minor” or “forgotten” histories? How might “misperformance” serve as a useful concept?
- How do different research methodologies enable a historical perspective and what are their drawbacks? In other words, do they misfire?
- Where does the merging of history and performance studies currently occur most productively? Are there, or should there be, any limits to the use of performance theory in historical inquiry?
- What constitutes evidence in the intersection of performance studies and history?

PANEL History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

Collecting Tears: Remembering the Romani Holocaust

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre's “Infamous”

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Senjković, Reana

Position: Research Advisor

Affiliation: Institute of Ethnology and Folklore Research

Email: reana@ief.hr

Website: <http://www.ief.hr/page.php?id=285&lang=en>

Country of residence: Croatia

Key areas of practice/research: popular culture, cultural studies

Paper: Where's the "Error"? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

June25 | Panel: (Post-)Socialism and Popular Culture 2

June25 | Panel: (Post-)Socialism and Popular Culture 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Chushak, Nadiya

Position: PhD Student

Affiliation: University of Melbourne

Email: nchushak@pgrad.unimelb.edu.au

Country of residence: Australia

Key areas of practice/research: yugonostalgia; cultural and social history of former Yugoslavia.

Paper: Misreading the Past, Misperforming in the Present: (Mis?) Interpreting Yugonostalgic Attitudes and Practices
June 25 | Panel: (Post-) Socialism and Popular Culture 1

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mitrović, Marijana

Position: PhD Student

Affiliation: University of Utrecht

Email: pansjao@yahoo.com

Country of residence: Netherlands

Key areas of practice/research: gender studies; performance studies; popular culture.

Paper: Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia
June25 | Panel: (Post-)Socialism and Popular Culture 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

(Post-)Socialism and Popular Culture 1

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 317

PANEL CHAIR **JON MCKENZIE** (University of Wisconsin)

PANEL PARTICIPANTS **REANA SENJKOVIĆ** (Institute of Ethnology and Folklore Research, Zagreb), **NADIYA CHUSHAK** (University of Melbourne), **MARIJANA MITROVIĆ** (University of Utrecht)

PANEL ABSTRACT

PANEL (Post-)Socialism and Popular Culture 1

(Post-)Socialism and Popular Culture 1

Where's the "Error"? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mullarkey, John

Position: Senior Lecturer

Affiliation: University of Dundee

Email: j.mullarkey@dundee.ac.uk

Website: <http://www.geocities.com/johnmullarkey/>, <http://www.dundee.ac.uk/philosophy/staff/mullarkey/>

Country of residence: UK

Key areas of practice/research: continental Philosophy (especially Bergson, Deleuze, Badiou, Henry, and Laruelle); philosophy of film; philosophy and non-philosophy.

Paper: On Failing to Stand Up

June25 | Panel: Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Watt, Dan

Position: Lecturer

Affiliation: Loughborough University

Email: D.P.Watt@lboro.ac.uk

Website: <http://lboro.academia.edu/DanielWatt>

Country of residence: UK

Key areas of practice/research: Philosophical and literary influences on theatre and performance in the twentieth century, particularly the work of Samuel Beckett and Tadeusz Kantor; the literary/theatrical fantastic; literary/performance ethics; fragmentary writing; the nature of the puppet, or abject object, in performance.

Paper: [Becoming Headless, or 'My Body Doing its Best Without Me': Performance Against Thought](#)
June25 | Panel: [Philosophies of Misperforming Bodies \(WORKING GROUP: Performance and Philosophy 1\)](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kirkkopelto, Esa

Position: Professor

Affiliation: Theatre Academy

Email: esa.kirkkopelto@teak.fi

Website: www.teak.fi

Country of residence: Finland

Key areas of practice/research: scene theory; deconstruction; phenomenology; body techniques and training in the performing arts.

Paper: Mis-education: What Else Can You Do with Actor's Training Methods?

June25 | Panel: Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 318

PANEL CHAIR LAURA CULL (Northumbria University)

PANEL PARTICIPANTS JOHN MULLARKEY (University of Dundee), DAN WATT (Loughborough University), ESA KIRKKOPELTO (Theatre Academy Helsinki)

PANEL ABSTRACT

The panel brings together a presentation by a philosopher (Mullarkey), a presentation of practice (Kirkkopelto) and a performative paper somewhere between academia and practice (Watt) in order to address the theme of misperforming bodies. Mullarkey addresses not only the fear of failure felt in the philosopher's performing body, but also the fear of success in relation to the paradoxical performance of academic lecturing, which both solicits and is threatened to be undone by consensus. Watt, in turn, employs the writing of Blanchot and Nancy to ask "if all performance, all bodies, ultimately fail against the overreaching aspirations of our imaginations". Finally, Kirkkopelto introduces the relation to philosophical questions concerning the essence of humanity of the work of the Finnish group, "Other Spaces" and its concept of "mis-educating" the performing body such that it can "enter into contact with alternate modes of experience, with non-human forms and modes of being, beyond or at the limits of anthropomorphism".

PANEL Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

On Failing to Stand Up

Becoming Headless, or 'My Body Doing its Best Without Me': Performance Against Thought

Mis-education: What Else Can You Do with Actor's Training Methods?

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Peterle, Astrid

Affiliation: University of Vienna

Email: sternenflitter@gmx.at

Country of residence: Austria

Key areas of practice/research: performance art; art theory (subversion, political potentials of art); photography; contemporary dance; feminist theory.

Paper: Re-Enactment of Performances and the Productive Potential of Calculated Failure

June 25 | Panel: Reenactment, Reconstruction, Revival and Repetition 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Wilmer, Stephen

Position: Associate Professor

Affiliation: Trinity College Dublin

Email: swilmer@tcd.ie

Country of residence: Ireland

Key areas of practice/research: European and American theatre and cultural nationalism.

Paper: Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša
June25 | Panel: Reenactment, Reconstruction, Revival and Repetition 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Stalpaert, Christel

Position: Professor at the Department of Performance Studies and Film

Affiliation: Ghent University

Email: Christel.Stalpaert@UGent.be

Country of residence: Belgium

Key areas of practice/research: performing arts at the crossroads of philosophy.

Paper: Re-enacting Age and Aging in The Rite of Spring

June25 | Panel: Reenactment, Reconstruction, Revival and Repetition 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Reenactment, Reconstruction, Revival and Repetition 1

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 414

PANEL CHAIR [SIMON BAYLY](#) (Roehampton University)

PANEL PARTICIPANTS [ASTRID PETERLE](#) (University of Vienna), [STEPHEN WILMER](#) (Trinity College Dublin), [CHRISTEL STALPAERT](#) (Ghent University)

PANEL ABSTRACT

PANEL Reenactment, Reconstruction, Revival and Repetition 1

Reenactment, Reconstruction, Revival and Repetition 1

[Re-Enactment of Performances and the Productive Potential of Calculated Failure](#)

[Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša](#)

[Re-enacting Age and Aging in The Rite of Spring](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Schmidt, Theron

Position: PhD Student

Affiliation: Queen Mary, University of London

Email: t.u.schmidt@qmul.ac.uk

Website: <http://www.newworknetwork.org.uk/theron>

Country of residence: UK

Key areas of practice/research: participation and community; authenticity and the theatrical; interventionist performance; live art.

Paper: Public Apology and the Politics of Inauthenticity

June25 | Panel: Failure is an Option: Performing the "Mis-"

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Edkins, Tim

Position: PhD Student

Affiliation: Queen Mary, University of London

Email: t.edkins@qmul.ac.uk

Country of residence: UK

Key areas of practice/research: examining how work, as both a series of daily activities and broader set of ideals, is modulated through performance, and the effects of doing so by this particular means.

Paper: Controlling Misbehaviour Through State Policy
June25 | Panel: Failure is an Option: Performing the "Mis-"

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Linsley, Johanna

Position: PhD Student

Affiliation: Queen Mary, University of London

Email: jlinsley@gmail.com

Website: <http://jlinsley.net>

Country of residence: UK

Key areas of practice/research: intersections of performance, art, and expertise; information and subjectivity; documentary art practice.

Paper: A Report on the Blackmarket for Useful Knowledge and Nonknowledge
June25 | Panel: Failure is an Option: Performing the "Mis-"

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Failure is an Option: Performing the "Mis-"

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 415

PANEL CHAIR **RACHEL CLEMENTS** (Royal Holloway, University of London)

PANEL PARTICIPANTS **THERON SCHMIDT** (Queen Mary, University of London), **TIM EDKINS** (Queen Mary, University of London), **JOHANNA LINSLEY** (Queen Mary, University of London)

PANEL ABSTRACT

The duality inherent in 'mis-' (misfiring, misfitting, misreading) both implies a positive version - firing, fitting, reading - and also suggests an authority tasked with creating and maintaining the borders. All of the papers in this panel explore processes and performances by which failure is managed, but also made possible. Who decides what answers are the correct ones, and when is it necessary to have an answer at all? How is a population trained to recognize its own best interests? And when things go wrong, what should an apology look like? Taken together, these explorations contribute fresh perspectives on the politics of authority and the authority of misperformance.

PANEL **Failure is an Option: Performing the "Mis-"**

Failure is an Option: Performing the "Mis-"

Public Apology and the Politics of Inauthenticity

Controlling Misbehaviour Through State Policy

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Maxwell, Ian

Position: Associate Professor

Affiliation: University of Sydney

Email: Ian.Maxwell@usyd.edu.au

Website: www.arts.usyd.edu.au/departs/perform

Country of residence: Australia

Key areas of practice/research: Vice-President, PSi; President, Australasian Association for Drama, Theatre and Performance Studies.

Paper: You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 1

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Skrzypek, Janina Karolina

Position: PhD candidate

Affiliation: University of St Andrews

Email: jks26@st-andrews.ac.uk

Country of residence: UK

Key areas of practice/research: humanitarian intervention; war and terrorism studies; women in war and terrorism; terrorism and war as theatre

Paper: Can We Give Terrorism a Mis(s)?

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hardliz, Ronny

Position: independent artist and architect

Email: ronny@hardliz.ch

Website: www.hardliz.ch

Country of residence: Switzerland

Key areas of practice/research: installation, performance, video, writing, architecture - relation between art and architecture, historically but also in contemporary practice; heresy as the defining source of innovation; nothingness as the bearer of poetical meaning.

Paper: Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schlupep

25 Shifts | 26 Shifts | 27 Shifts | Shifts: Shift Work

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Pranks, Misdemeanors and Terrorist Acts 1

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 416

PANEL CHAIR [ANA VUJANOVIĆ](#) (independent scholar)

PANEL PARTICIPANTS [IAN MAXWELL](#) (University of Sydney), [JANINA KAROLINA SKRZYPEK](#) (University of St Andrews), [RONNY HARDLIZ](#) (independent artist)

PANEL ABSTRACT

PANEL Pranks, Misdemeanors and Terrorist Acts 1

Pranks, Misdemeanors and Terrorist Acts 1

[You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC](#)

[Can We Give Terrorism a Mis\(s\)?](#)

[Beautiful Heresy: Mis-Performative Interventions in Public Space](#) by Ronny Hardliz and Jürg Schluemp

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Quintero, Craig

Position: Assistant Professor

Affiliation: Grinnell College

Email: quintero@grinnell.edu

Country of residence: USA

Key areas of practice/research: scholar of Asian experimental theatre and the Artistic Director of the Taipei-based performance group, Riverbed Theatre; anthropological theatre in Taiwan; site-specific performance; theatre pedagogy.

Paper: Re-Embodying Taiwan: the Art of Chen Chieh-jen

June25 | Panel: Photographic Distortions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Host, Jelena

Position: Assistant to the Board of Directors at Pastor Group
Affiliation: Croatian Studies
Email: jelena.host@gmail.com
Country of residence: Croatia
Key areas of practice/research: popular culture and gender in socialism

Paper: Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings
June25 | Panel: Photographic Distortions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Bieszczad-Roley, Karolina

Position: PhD Student

Affiliation: Brunel University, London

Email: karolinabieszczad@yahoo.com

Country of residence: UK

Key areas of practice/research: contemporary Japanese theatre – Butoh; Polish 20th century theatre; photography in relation to performance studies and consciousness studies

Paper: Misreading Photography – Describing the Photographer's Experience as a Performance
June25 | Panel: Photographic Distortions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Photographic Distortions

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 417

PANEL CHAIR **RUNE GADE** (University of Copenhagen)

PANEL PARTICIPANTS **CRAIG QUINTERO** (Grinnell College), **JELENA HOST** (Croatian Studies), **KAROLINA BIESZCZAD-ROLEY** (Brunel University, London)

PANEL ABSTRACT

PANEL Photographic Distortions

Photographic Distortions

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Misreading Photography – Describing the Photographer’s Experience as a Performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Davy, Catherine A.

Position: Dean of Arts and Sciences and Professor of English

Affiliation: Bentley University

Email: cdavy@bentley.edu

Country of residence: USA

Key areas of practice/research: assistant, associate, and managing editor of The Drama Review/TDR, co-editor of Theatre Design and Technology, and Theatre Review editor of Theatre Journal; books: Lady Dicks and Lesbian Brothers: Staging the Unimaginable at the WOW Café Theatre, Richard Foreman and the Ontological-Hysteric Theatre, Richard Foreman: Plays and Manifestos (as editor and author of introduction).

Paper:Critical Response as a Spectator

June25 | Panel:Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Merrill, Lisa

Position: Professor

Affiliation: Hofstra University

Email: Lisa.Merrill@Hofstra.edu

Country of residence: USA

Key areas of practice/research: nineteenth century on- and offstage performances of race, gender, nationality and sexuality; performance and rhetoric of abolition of slavery in the antebellum United States; spectatorship and "passing" cross-gender performances; American studies; Victorian studies.

Paper: Race and Gender in Democracy in Performance

June25 | Panel: Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Anderson, John Dennis

Position: Associate Professor

Affiliation: Emerson College

Email: john_anderson@emerson.edu

Website: http://pages.emerson.edu/Faculty/J/John_Anderson/

Country of residence: USA

Key areas of practice/research: narrative theory and performance; living history and chautauqua performance (William Faulkner, Henry James, Robert Frost); performance of literature.

Paper: Poetry and Democracy

June25 | Panel: Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

DATE 25.6 **PANEL TIME** 09:00 - 10:30 **ROOM** 418

PANEL CHAIR JOHN DENNIS ANDERSON (Emerson College)

PANEL PARTICIPANTS CATHERINE A. DAVY (Bentley University), LISA MERRILL (Hofstra University), JOHN DENNIS ANDERSON (Emerson College)

PANEL ABSTRACT

On October 14, 2008 at Hofstra University on Long Island, NY, seasoned living history scholar/performers and Hofstra University students staged a series of costumed historical re-enactments reminiscent of the nineteenth-century Chautauqua traveling educational performances. The performances, entitled Democracy in Performance, were part of a series of events leading up to Hofstra’s hosting of the third and final U.S Presidential debate on October 15. Performance Studies scholars Lisa Merrill of Hofstra and John Dennis Anderson of Emerson College conceived the performances with Cynthia Bogard of Hofstra’s Center for Civic Engagement, who organized Democracy in Performance. Merrill and Anderson will provide an overview of the project’s themes and structure and the process of preparing Hofstra students for their performances. Merrill focused a course on developing specific historical performances that would be resonant with current political issues of race, gender, and class. Anderson served as a creative consultant and performer for the project, working with Merrill to assemble thirteen performances, each with 2-5 historical figures represented. With Bogard’s vision, the project grew from an undergraduate course featuring students’ historical outdoor performances in the Chautauqua style, to the large Democracy in Performance event. For this panel, in “Poetry and Democracy,” Anderson will discuss his role as creative consultant to the project and his performance as poet Robert Frost in conversation with Walt Whitman (as performed by Carrol Peterson) on the topic of how poetry contributes to and participates in democracy. In “Race and Gender in Democracy in Performance,” Merrill will discuss abolitionist performances included in the event such as Henry Ward Beecher’s antebellum mock slave auctions in Plymouth Church in which he exhorted the congregation to buy the freedom of young slave girls and the performances of Henry “Box” Brown who gave lectures about his mailing himself to freedom in a box. Catherine A. (Kate) Davy of Bentley University, who attended the event, will respond and provide a critical perspective as a spectator.

PANEL [Democracy in Performance and Presidential Debates: Civic Engagement Through Living History](#)

[Democracy in Performance and Presidential Debates: Civic Engagement Through Living History](#)

[Critical Response as a Spectator](#)

[Race and Gender in Democracy in Performance](#)

[Poetry and Democracy](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hotz, Doris

Position: Cultural Scientist

Email: hotz.dramaturg@gmx.at

Country of residence: Austria

Key areas of practice/research: expert on Summer Arts Festivals in Lower Austria.

Paper: Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

June 25 | Panel: Festival Misfires

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Nathan, Keren Ida

Position: Artist

Email: babettkin@yahoo.com

Country of residence: Israel and Germany

Key areas of practice/research: analysis of the symbolic category of the "artist"; asking how the artist allows the category of "artist" to come into being? – employing any accessible languages or currently performances as tools for creating the work and exploring this question.

Paper: October Riots Acre's Anemone Population
June25 | Panel: Festival Misfires

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Anderson, Samuel Mark

Position: MA Student

Affiliation: NYU

Email: sam@smander.com

Website: www.smander.com

Country of residence: USA

Key areas of practice/research: transformations in cultural practices; sub- and countercultural politics and aesthetics; film and visual culture; multimedia technology; West Africa and the African Diaspora; South and Southeast Asia; zombie theory.

Paper:Kafaran Salma's Polish Invitation
June25 | Panel:Festival Misfires

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Festival Misfires

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 419

PANEL CHAIR [MEGAN MACDONALD](#) (Queen Mary, University of London)

PANEL PARTICIPANTS [DORIS HOTZ](#), [KEREN IDA NATHAN](#) (independent artist), [SAMUEL MARK ANDERSON](#) (New York University)

PANEL ABSTRACT

PANEL [Festival Misfires](#)

Festival Misfires

[Intentional Misfitting – The Art Of Creating An Exciting Theater Festival](#)

[October Riots Acre's Anemone Population](#)

[Kafaran Salma's Polish Invitation](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Svec, Henry Adam

Position: PhD Student

Affiliation: University of Western Ontario

Email: hsvec@uwo.ca

Country of residence: Canada

Key areas of practice/research: utopian studies; the concept of authenticity; popular music; video games; media theory.

Paper: "No Fake Tears Here": Inside the Actors Studio and the Stylization of Romantic Authenticity
June25 | Panel: Acting the Self

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ristić, Irena

Position: theatre director; psychologist; psychodrama therapist

Affiliation: Hop.La!

Email: iris@eunet.rs

Website: www.hop-la.org

Country of residence: Serbia

Key areas of practice/research: creativity research; the experimental and participative art projects.

Paper: Social Constraints and Creative Process of Artists

June25 | Panel: Acting the Self

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ronen, Diti

Position: Head of Cultural Policy and Arts Administration Program

Affiliation: The Center for Academic Studies

Email: dtronen@n-r.co.il

Website: <http://www.mla.ac.il/>

Country of residence: Israel

Key areas of practice/research: cultural policy; arts administration; performance; acting; the actor's experience on stage from his own point of view; the actor's self on stage; the acting self; poetry.

Paper: Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement
June25 | Panel: Acting the Self

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Acting the Self

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 420

PANEL CHAIR LADA ČALE FELDMAN (University of Zagreb)

PANEL PARTICIPANTS HENRY ADAM SVEC (University of Western Ontario), IRENA RISTIĆ (Hop.La!), DITI RONEN (The Center for Academic Studies)

PANEL ABSTRACT

PANEL Acting the Self

Acting the Self

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity
Social Constraints and Creative Process of Artists
Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Miranda, Krista

Position: PhD Student

Affiliation: New York University

Email: krista.miranda@gmail.com

Website: -

Country of residence: USA

Key areas of practice/research: queer theory; disability studies; critical theories of the body; psychoanalysis; experimental dance; dance-theater and performance art.

Paper: [The Body as Affective Assemblage: Comparing Francis Bacon's Figures with Xavier Le Roy's Self-Unfinished](#)
June25 | Panel: [Illegible Bodies 1](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Barabas, Julianna

Position: artist

Email: julianna.barabas@gmail.com

Website: <http://seamline.blogspot.com/>

Country of residence: Canada

Key areas of practice/research: embodied experiences of gender, identity and spirituality, as informed by feminist concerns and theory; dynamic of exchange between performer and audience and the politics of care and attention it implies.

Paper: On the Permeable Seamline: Talking About the Politics of Care
June 25 | Panel: Illegible Bodies 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Stoddard, Christine

Position: doctoral candidate in Art History
Affiliation: University of Manchester
Email: Christine.Stoddard@postgrad.manchester.ac.uk
Country of residence: UK

Paper: On the Permeable Seamline: Talking About the Politics of Care
June25 | Panel: Illegible Bodies 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mezur, Katherine

Position: scholar; director; and choreographer

Affiliation: University of Washington

Email: kmezur@sbcglobal.net

Country of residence: USA

Key areas of practice/research: gender studies; corporeality; media; transnational performance in the Asia Pacific region.

Paper: Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

June25 | Panel: Illegible Bodies 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Illegible Bodies 1

DATE 25.6 PANEL TIME 09:00 - 10:30 ROOM 422

PANEL CHAIR **JENNIFER PARKER-STARBUCK** (Roehampton University)

PANEL PARTICIPANTS **KRISTA MIRANDA** (New York University), **JULIANNA BARABAS** & **CHRISTINE STODDARD** (University of Manchester), **KATHERINE MEZUR** (University of Washington)

PANEL ABSTRACT

PANEL Illegible Bodies 1

Illegible Bodies 1

The Body as Affective Assemblage: Comparing Francis Bacon's Figures with Xavier Le Roy's Self-Unfinished
On the Permeable Seamline: Talking About the Politics of Care
Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gaessler, Heike

Position: artist, scientist, journalist

Affiliation: die kulturnomaden

Email: heikegaessler@yahoo.com

Website: www.kulturnomaden.de

Country of residence: Germany

Key areas of practice/research: Asian art methods; energy and ritual work; the influence of Qi-disciplines in the Arts; arts and qigong; Chinese contemporary dance; theatre directing, ritual performance, shadow puppet performance.

Paper: The Arts and Qigong

June25 | Panel: Religion and Spirituality 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Bennacer, Dominika

Position: PhD Student

Affiliation: New York University

Email: dominika.bennacer@nyu.edu

Country of residence: USA

Key areas of practice/research: Eastern European theatre, immigration, activism, quotidian performances of identity, and embodied practices in Islamic orthopraxy.

Paper: Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy
June 25 | Panel: Religion and Spirituality 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Maravić, Tihana

Position: Theatre Scholar

Affiliation: Bologna University

Email: tihana.maravic@gmail.com

Website: www.teatridisilenzio.com

Country of residence: Italy

Key areas of practice/research: comparative studies between theatre semiology and anthropology and a history of religions; between art and spirituality; in particular the issues such as the function of theatre, the actor's work, the role of performer.

Paper: The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

June25 | Panel: Religion and Spirituality 2

June25 | Panel: Religion and Spirituality 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Religion and Spirituality 1

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 316B

PANEL CHAIR **LEONIDA KOVAČ** (Academy of Fine Arts, Zagreb)

PANEL PARTICIPANTS **HEIKE GAESSLER** (die kulturnomaden), **DOMINIKA BENNACER** (New York University), **TIHANA MARAVIĆ** (Bologna University)

PANEL ABSTRACT

PANEL Religion and Spirituality 1

Religion and Spirituality 1

The Arts and Qigong

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kokontis, Kate

Position: PhD Candidate in Performance Studies

Affiliation: University of California, Berkeley

Email: kate.kokontis@gmail.com

Country of residence: USA

Paper: "We Are All Africans, Everyone": a Meditation on Race and Genetics In The 21st Century

June25 | Panel:(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

June25 | Panel | Working Groups:Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

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Henderson, Mae G.

Affiliation: University of North Carolina, Chapel Hill
Email: hendersm@email.unc.edu
Country of residence: USA

Paper: Performing the Black Bottom: from Venus Hottentot to Video Hottie
June25 | Panel: (Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)
June25 | Panel | Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

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Davis, Tracy

Affiliation: Northwestern University
Email: tcdavis@northwestern.edu
Country of residence: USA

Paper: *The Witness Protection Program: Assumed Identities for Acting in Plain Sight*
June25 | Panel: *History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)*
June25 | Panel: *(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)*
June25 | Panel | *Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)*

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PANEL TITLE

(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 316G

PANEL CHAIR IOANA SZEMAN (Roehampton University)

PANEL PARTICIPANTS KATE KOKONTIS (University of California), MAE G. HENDERSON (University of North Carolina), TRACY C. DAVIS (Northwestern University)

PANEL ABSTRACT

Following a successful series of panels on “In Between Disciplines and Interdisciplines: History and Performance Studies” in 2008, “History and Ideological Tactics: Grouphood and Eventhood” in 2007, and “The Problem of History” at PSI in 2005, the “Performance in Historical Paradigms” working group will convene in Zagreb to discuss the theme:

“Misperformance? Performance Studies, History and Interdisciplinary Methodologies”

The conference theme of “Misperformance: Misfiring, Misfitting, Misreading” provides a productive lens for discussing Performance Studies methodologies for those of us who juggle with multiple (inter)disciplinary paradigms and use performance theory to think historically, or think historically about performance. The three panels, “(Mis)Recognitions and (Mis)Firings,” “History, Memory, Performance,” and the final round table, address the following questions:

- How might performance studies expand, change, or challenge the field of history—and vice versa?
- How can the methods, theoretical influences, and other disciplinary preoccupations of Performance Studies apply to the study of the past?
- When might problems of “misfiring, misfitting, misreading” serve to challenge existing paradigms?
- What methodologies are apt for recovering “minor” or “forgotten” histories? How might “misperformance” serve as a useful concept?
- How do different research methodologies enable a historical perspective and what are their drawbacks? In other words, do they misfire?
- Where does the merging of history and performance studies currently occur most productively? Are there, or should there be, any limits to the use of performance theory in historical inquiry?
- What constitutes evidence in the intersection of performance studies and history?

PANEL (Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

Performing the Black Bottom: from Venus Hottentot to Video Hottie

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

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Preston, Virginia

Position: Graduate Student

Affiliation: Stanford University

Email: vpreston@stanford.edu

Country of residence: USA

Key areas of practice/research: affect and trauma studies; technology; translation; embodied and visual practices; art performance and contemporary dance.

Paper: Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

June25 | Panel: Transnational Identifications: (Mis)performance, Theater and Form

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Baron, Michelle R.

Position: doctoral candidate

Affiliation: University of California, Berkeley

Email: mbaron@berkeley.edu

Country of residence:

Key areas of practice/research: intersections and interdependencies of nation, normativity, and loss in the United States through an exploration of the cultural production of public mourning, arguing that these practices are “queer”

Paper: Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork
June25 | Panel: Transnational Identifications: (Mis)performance, Theater and Form

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Woolf, Brandon

Position: PhD Student

Affiliation: University of California, Berkeley

Email: bwoolf@berkeley.edu

Country of residence: USA

Key areas of practice/research: off-(off)-broadway directing/producing; contemporary European performance; modern drama; Brecht; theatre for social change; critical theory; aesthetic theory; the Frankfurt school; institutional critique; cultural politics/policy.

Paper: Negotiating the "Negro Problem": Stew's Passing (Made) Strange
June25 | Panel: Transnational Identifications: (Mis)performance, Theater and Form

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Transnational Identifications: (Mis)performance, Theater and Form

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 317

PANEL CHAIR VIRGINIA PRESTON, MICHELLE R. BARON, BRANDON WOOLF

PANEL PARTICIPANTS VIRGINIA PRESTON (Stanford University), MICHELLE R. BARON (University of California, Berkeley), BRANDON WOOLF (University of California, Berkeley)

PANEL ABSTRACT

This panel addresses performance as method of exploration/evocation of transnational identities. Focusing on three case studies involving cross-cultural and hybridized performance forms, these papers deal with the fissures and disidentifications of cultural flows at the turn of the 21st century. Transgressing numerous spaces and subjectivities—national, generic, racial, linguistic—these performances operate on a level that is both global and highly personal. These works juxtapose multiple cultural sites such as the visual and the literary (Mary Zimmerman’s Arabian Nights and Tawfiq al-Hakim’s Oedipus the King), everyday passing and blackface (Stew’s Passing Strange), and solo performance and embodied art practice (Wajdi Mouawad’s Seuls). While these artists are cognizant of the inherent problems and misfires in transnational narrative, by highlighting the flaws in these encounters, they create new, polyphonic forms of critical intercultural performativity.

PANEL Transnational Identifications: (Mis)performance, Theater and Form

Transnational Identifications: (Mis)performance, Theater and Form

Polyphony and Mis-identification as Self in Wajdi Mouawad’s Seuls

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Mecleary, Kellie

Position: Master's Student

Affiliation: New York University

Email: kam588@nyu.edu

Country of residence: USA

Key areas of practice/research: exploration of ways in which various theatre artists incorporate forms outside of theatre (eg. literature, science and philosophy) as fodder for theatrical experimentation.

Paper: "Launching Out Over the Precipice:" Waves as an Articulation of Becoming
June25 | Panel: Ghosts and Illusions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Monks, Aoife

Position: Lecturer

Affiliation: Birkbeck College, University of London

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Website: <http://www.bbk.ac.uk/eh/staff/MonksAoife>

Country of residence: UK

Key areas of practice/research: actor in costume; Deborah Warner; The Wooster Group; tourism and emigration in performances of Irishness.

Paper: (Mis)Dressing: Immateriality and the Problem of Things in Performance
June25 | Panel: Ghosts and Illusions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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D'Cruz, Glenn

Position: Senior Lecturer

Affiliation: Deakin University

Email: gdcruz@deakin.edu.au

Website: <http://www.deakin.edu.au/arts-ed/scca/staff-directory2.php?username=gdcruz>

Country of residence: Australia

Key areas of practice/research: political theatre and political theory; performance and digital technology; postdramatic drama; censorship and the arts, postcolonial literature.

Paper: Performing 'Bare Life' in Second Life
June25 | Panel: Ghosts and Illusions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Ghosts and Illusions

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 318

PANEL CHAIR **TATJANA JUKIĆ** (University of Zagreb)

PANEL PARTICIPANTS **KELLIE MECLEARY** (New York University), **AOIFE MONKS** (Birkbeck College, University of London), **GLENN D'CRUZ** (Deakin University)

PANEL ABSTRACT

PANEL Ghosts and Illusions

Ghosts and Illusions

"Launching Out Over the Precipice:" Waves as an Articulation of Becoming
(Mis)Dressing: Immateriality and the Problem of Things in Performance
Performing 'Bare Life' in Second Life

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pellegrini, Ann

Position: Associate Professor of Performance Studies and Religious Studies

Affiliation: New York University

Email: ap39@nyu.edu

Website: <http://www.nyu.edu/cs/gs/>

Country of residence: USA

Key areas of practice/research: psychoanalysis and performance; religion, sexuality, and American public life; secularisms; trauma studies; queer theory.

Paper: Denial

June25 | Panel: Denial

June26 | Panel: Failed: Performing Educational Misfires

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Shimakawa, Karen

Position: Associate Professor

Affiliation: New York University

Email: kshimakawa@nyu.edu

Country of residence: USA

Key areas of practice/research: critical race theory and U.S. Performance; interculturalism; law; performance.

Paper: The Most Basic Thing: Un-Said Identity in Julia Cho's 'Durango'

June25 | Panel: Denial

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Finley, Karen

Position: Visiting Professor

Affiliation: New York University

Email: karen.finley@nyu.edu

Country of residence: USA

Key areas of practice/research: performance; censorship; gender; body; memory; trauma.

Paper: Denial

June25 | Panel: Denial

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Denial

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 414

PANEL CHAIR [REBECCA SCHNEIDER](#) (Brown University)

PANEL PARTICIPANTS [ANN PELLEGRINI](#) (New York University), [KAREN SHIMAKAWA](#) (New York University), [KAREN FINLEY](#) (New York University)

PANEL ABSTRACT

PANEL Denial

Denial

Denial

The Most Basic Thing: Un-Said Identity in Julia Cho's 'Durango'

Denial

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Monsein Rhodes, Lauren

Position: PhD Student

Affiliation: University of Washington

Email: lmrhodes@u.washington.edu

Country of residence: USA

Key areas of practice/research: performance of ethnic, cultural and national identity via media and art spaces; impact of EU integration and collapse of Soviet Union on identity politics; "visible" ethnic minorities; Latvia, Baltic States.

Paper: Towards a 'New Old Culture' Nation: Performance and the Construction of Ethnicity in Latvia
June25 | Panel: Nation State Misinformed

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Selen, Eser

Position: PhD Student

Affiliation: New York University and Izmir University of Economics

Email: es744@nyu.edu

Country of residence: Turkey

Key areas of practice/research: feminisms; performance studies; theories of gender and sexuality; communication design practices; visual culture and ideologies; new media and contemporary visual/performance art and dramaturgy.

Paper:Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance
June25 | Panel:Nation State Misinformed

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Cooperman, Hilary

Position: PhD Student

Affiliation: Northwestern University

Email: hcoop18@gmail.com

Country of residence: USA

Key areas of practice/research: focus on using performance as a mode of inquiry to study the everyday effects of partition, separation and border closures in Israel/Palestine.

Paper: Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

June25 | Panel: Nation State Misinformed

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Nation State Misinformed

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 415

PANEL CHAIR PETER ECKERSALL (University of Melbourne)

PANEL PARTICIPANTS LAUREN MONSEIN RHODES (University of Washington), ESER SELEN (New York University & Izmir University of Economics), HILARY COOPERMAN (Northwestern University)

PANEL ABSTRACT

PANEL Nation State Misinformed

Nation State Misinformed

Towards a 'New Old Culture' Nation: Performance and the Construction of Ethnicity in Latvia

Modernity Misconstrued: Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Gorman, Sarah

Position: Principal Lecturer

Affiliation: Roehampton University

Email: s.gorman@roehampton.ac.uk

Website: <http://www.roehampton.ac.uk/staff/SarahGorman/>

Country of residence: UK

Key areas of practice/research: contemporary British, North American and European experimental theatre.

Paper: "I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players
June25 | Panel: Performing Misfits

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Middleton, Nicholas

Position: Tutor In Painting, Photography And Digital Media

Affiliation: City & Guilds of London Art School

Email: info@nicholasmiddleton.co.uk

Website: www.nicholasmiddleton.co.uk, www.clearasmud.eu

Country of residence: UK

Key areas of practice/research: London based artist working in painting and photography.

Paper: "It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud
June25 | Panel: Performing Misfits

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Lobel, Brian

Position: MPhil
Affiliation: University of London
Email: blobelization@gmail.com
Website: www.brianlobel.com
Country of residence: UK
Key areas of practice/research: illness and representation.

Paper: [Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response](#)
June25 | Panel: [Performing Misfits](#)
26 Shifts | Shifts: [The School of Sisyphus](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Performing Misfits

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 416

PANEL CHAIR [RAY LANGENBACH](#) (Sunway University College & Finnish Academy of Fine Art, Finnish Theatre Academy)

PANEL PARTICIPANTS [SARAH GORMAN](#) (Roehampton University), [NICHOLAS MIDDLETON](#) (City & Guilds of London Art School), [BRIAN LOBEL](#) (University of London)

PANEL ABSTRACT

PANEL Performing Misfits

Performing Misfits

["I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players](#)

["It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud](#)

[Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response](#)

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Skjoldager-Nielsen, Kim

Position: Scientific Assistant, Lecturer

Affiliation: University of Copenhagen

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Country of residence: Denmark

Key areas of practice/research: freelance dramaturge; performer; interactive theatre, performance, religion and ritual.

Paper: You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

June25 | Panel: Challenging Smooth Consumption: Durational Performance as Cultural Misfit

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Bagger, Louise

Position: High School Drama Teacher

Email: louisebagger@hotmail.com

Country of residence: Denmark

Key areas of practice/research: theatre reviewer and actress in interactive team events.

Paper: The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital
June25 | Panel: Challenging Smooth Consumption: Durational Performance as Cultural Misfit

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Challenging Smooth Consumption: Durational Performance as Cultural Misfit

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 417

PANEL CHAIR **KIM SKJOLDAGER-NIELSEN** (University of Copenhagen)

PANEL PARTICIPANTS **KIM SKJOLDAGER-NIELSEN** (University of Copenhagen), **LOUISE BAGGER** (University of Copenhagen), **JANNE NOER BRØCHNER** (University of Copenhagen)

PANEL ABSTRACT

Performance, as in theater and performance art, is quintessentially about time - it is an ephemeral medium whose substance is time, and which disappears with time. *Durational performance* is a performance format in which the very agency of time is brought to the forefront. Time becomes an obtrusive constituent of the participants' experience, the performers' and the audience's alike. The time-span of the performance exceeds the average length of a "standard" performance, which, in Western culture, is 1 ½ hours. A durational performance is designed to let time physically affect or thematically inform the performer's practice of his/her art form, as well as the audience's reception; transgression of perceptive and cognitive norms by means of excess, repetition, contemplation, aesthetic displacement, interactivity with the audience and - above all - sheer exhaustion, is integrated in a phenomenological strategy to explore our understanding of time as an existential and cultural concept.

By exceeding the normal time-span and the audience's expected reception ratio, durational performance challenges habitual Western patterns of consumption of cultural products. A performance design implicitly governed by society's temporal structuring of life as a conventional performance is expected to adhere to the still prevalent industrial pattern of organizing days/weeks into compartments of work/leisure, and not to demand 12 or 24 hours of participation time, several days or even longer (rock festivals, coinciding with the summer holidays and involving camping, are an exception). Industrial organizational time structures might not only cause low feasibility of a durational performance going into production at theaters, but also denounce it as challenging the very conception of time.

The French philosopher Bergson differentiated between time and duration (*durée*), contrasting the clock with a sugar lump melting in tea. The clock proposes homogeneous time, a material divided into units, thus epitomizing the industrial or linear time. The melting sugar cube captures an image of duration that arises out of time's indivisibility, but corresponds to an embodied, lived-through experience of durational performance. The American philosopher Matthew Goulish sees both concepts as virtual, yet practical devices for making duration visible. However, the concept of time standing alone - unchallenged - seems to propose a continued reproduction of the prevalent organizing principle of the clock. Coupled with the concept of duration, this reproduction of time as defining our ways of living might be brought to our attention, as duration suggests an alternative mode of perception *vis à vis* alternative forms of performance design, i.e. durational performance. Thus, the durational performance could be considered as a culturally healthy pause from the 9 to 5 routine, a break for bodily reflection upon existence. On the other hand, this connection to modes of existence employing the misfitting strategy of duration may come at a cost, that is to say, aesthetics cannot escape ethical considerations.

Understanding Bergson's temporal concepts, the clock and the sugar lump, as related to both the performer's and the spectator/visitor/recipient's experience, the panel participants' papers will explore and discuss durational performances as intriguing temporal misfits challenging Western cultural production and consumerism, which increasingly instill smooth consumption in their practitioners and audience, not demanding too much in terms of time/energy investment. On the flipside, the design of these durational performances raises ethical questions, which may complicate matters.

According to the Danish philosopher Ole Thyssen, there is no moral consensus in hypercomplex Western societies; everyone may adhere to their own set of values. Therefore the concept of ethics is no longer based on a normative moral concept; it has become a matter of reflexivity. In praxis, this means that we have to develop a mutual sensibility towards the situation in order not to transgress personal limits. Whilst challenging smooth consumption, durational performance design has to consider its ethos: is it possible for durational performance to disrupt normal consumerist time perception without ethical transgression? Or, to question the whole issue of ethics, should art be kept outside of ethics? Or would it be unethical to defer from making art, just because it violated some moral codex? These are questions that will be raised by the subsequent papers in this panel.

PANEL **Challenging Smooth Consumption: Durational Performance as Cultural Misfit**

Challenging Smooth Consumption: Durational Performance as Cultural Misfit

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

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Rounthwaite, Adair

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Country of residence: USA

Key areas of practice/research: contemporary art; participatory practices; video art; Islamic art; feminist theory; queer theory; film theory; phenomenology; psychoanalysis.

Paper: Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick
June25 | Panel: Politics and/or Aesthetics of Performance 1

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Patrick, Martin

Position: Senior Lecturer, Acting Director of Postgraduate Studies

Affiliation: Massey University

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Country of residence: New Zealand

Key areas of practice/research: conceptual and performance art; photography and photomedia; art theory and criticism.

Paper: Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

June25 | Panel: Politics and/or Aesthetics of Performance 1

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Scheer, Anna Teresa

Position: Phd Student

Affiliation: University of Melbourne

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Country of residence: Australia

Key areas of practice/research: co-founder of the award-winning homeless theatre group Ratten 07 in Berlin; co-editor of a book on the work of German artist Christoph Schlingensief; contemporary German theatre and political performance; live art and post-fascistic avant-gardes.

Paper: Don't Expect Too Much from the End of the World: Christoph Schlingensief and the Church of Fear
June25 | Panel: Politics and/or Aesthetics of Performance 1

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PANEL TITLE

Politics and/or Aesthetics of Performance 1

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 418

PANEL CHAIR [CARL WEBER](#) (Stanford University)

PANEL PARTICIPANTS [ADAIR ROUNTHWAITE](#) (University of Minnesota), [MARTIN PATRICK](#) (Massey University), [ANNA TERESA SCHEER](#) (University of Melbourne)

PANEL ABSTRACT

PANEL [Politics and/or Aesthetics of Performance 1](#)

[Politics and/or Aesthetics of Performance 1](#)

[Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick](#)

[Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics](#)

[Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Platt, Ryan

Position: PhD Student
Affiliation: Cornell University
Email: rmp28@cornell.edu
Website: www.ryanplatt.net
Country of residence: USA
Key areas of practice/research: theatre history; dance studies; performance theory; media art and theory; visual studies; sound art; gender theory.

Paper: Murmurs, Mispronunciations, and Malentendus: the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe
June 25 | Panel: Language and Miscommunication 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Llŷr Evans, Gareth

Position: PhD Student

Affiliation: Aberystwyth University

Email: gle05@aber.ac.uk

Country of residence: UK

Key areas of practice/research: postdramatic theatre within a Welsh context, questioning the applicability of the term within a theatre tradition of relative infancy.

Paper: Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

June25 | Panel: Language and Miscommunication 1

25 Shifts | 26 Shifts | 27 Shifts | Shifts: Showroom Detours

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Pilkington, Esther

Position: PhD Student

Affiliation: Aberystwyth University

Email: epp06@aber.ac.uk

Website: www.random-people.net

Country of residence: UK

Key areas of practice/research: figure of journey in contemporary performance practice.

Paper: Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

June25 | Panel: Language and Miscommunication 1

25 Shifts | 26 Shifts | 27 Shifts | Shifts: Showroom Detours

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Language and Miscommunication 1

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 420

PANEL CHAIR PAUL RAE (National University of Singapore)

PANEL PARTICIPANTS RYAN PLATT (Cornell University), GARETH LLŶR EVANS & ESTHER PILKINGTON (Aberystwyth University)

PANEL ABSTRACT

PANEL Language and Miscommunication 1

Language and Miscommunication 1

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe
Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mylona, Stefania

Affiliation: University of Surrey

Email: s.mylona@surrey.ac.uk

Country of residence: UK

Key areas of practice/research: practice-based research on movement politics and investigation of contraction in contemporary dance.

Paper: From the Muscle to Aesthetics: Reconfiguring Contraction in Dance
June25 | Panel: Dance Misperforming 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaïke

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Njaradi, Dunja

Position: Phd Student

Affiliation: The University of Lancaster

Email: dunjasa82@gmail.com

Country of residence: UK

Key areas of practice/research: performance theory; dance theory and research.

Paper: Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

June25 | Panel: Dance Misperforming 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Dance Misperforming 1

DATE 25.6 PANEL TIME 11:00 - 12:30 ROOM 422

PANEL CHAIR [RACHEL FENSHAM](#) (University of Surrey)

PANEL PARTICIPANTS [STEFANIA MYLONA](#) (University of Surrey), [UNA BAUER](#) (Queen Mary & Royal Holloway, University of London), [DUNJA NJARADI](#) (The University of Lancaster)

PANEL ABSTRACT

PANEL [Dance Misperforming 1](#)

Dance Misperforming 1

[From the Muscle to Aesthetics: Reconfiguring Contraction in Dance](#)

[Thomas Lehmen: Neutralizing the Personal and the Impersonal](#)

[Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hulkko, Pauliina

Position: PhD Student

Affiliation: Theatre Academy

Email: pauliina.hulkko@teak.fi

Country of residence: Finland

Key areas of practice/research: dramaturgy, performer, ethics.

Paper: "Truth, Compassion and Forbearing" Misplayed – Falun Gong Torture Exhibitions
June25 | Panel: Religion and Spirituality 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Religion and Spirituality 2

DATE 25.6 PANEL TIME 13:00 - 14:30 ROOM 316B

PANEL CHAIR TIHANA MARAVIĆ (Bologna University)

PANEL PARTICIPANTS PAULIINA HULKKO (Theatre Academy Helsinki)

PANEL ABSTRACT

PANEL Religion and Spirituality 2

Religion and Spirituality 2

"Truth, Compassion and Forbearing" Misplayed – Falun Gong Torture Exhibitions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

DATE 25.6 PANEL TIME 13:00 - 14:30 ROOM 316G

PANEL CHAIR IOANA SZEMAN (Roehampton University)

PANEL PARTICIPANTS ANIKO SZUCS, (New York University), ANA CROEGAERT (Mount Holyoke College), LISA PESCHEL (University of Minnesota), KATE KOKONTIS (University of California, Berkeley), MAE G. HENDERSON (University of North Carolina, Chapel Hill), TRACY C. DAVIS (Northwestern University)

PANEL ABSTRACT

Following a successful series of panels on “In Between Disciplines and Interdisciplines: History and Performance Studies” in 2008, “History and Ideological Tactics: Grouphood and Eventhood” in 2007, and “The Problem of History” at PSI in 2005, the “Performance in Historical Paradigms” working group will convene in Zagreb to discuss the theme:

“Misperformance? Performance Studies, History and Interdisciplinary Methodologies”

The conference theme of “Misperformance: Misfiring, Misfitting, Misreading” provides a productive lens for discussing Performance Studies methodologies for those of us who juggle with multiple (inter)disciplinary paradigms and use performance theory to think historically, or think historically about performance. The three panels, “(Mis)Recognitions and (Mis)Firings,” “History, Memory, Performance,” and the final round table, address the following questions:

- How might performance studies expand, change, or challenge the field of history—and vice versa?
- How can the methods, theoretical influences, and other disciplinary preoccupations of Performance Studies apply to the study of the past?
- When might problems of “misfiring, misfitting, misreading” serve to challenge existing paradigms?
- What methodologies are apt for recovering “minor” or “forgotten” histories? How might “misperformance” serve as a useful concept?
- How do different research methodologies enable a historical perspective and what are their drawbacks? In other words, do they misfire?
- Where does the merging of history and performance studies currently occur most productively? Are there, or should there be, any limits to the use of performance theory in historical inquiry?
- What constitutes evidence in the intersection of performance studies and history?

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Panican, Elena

Position: PhD Student

Affiliation: Central European University

Email: panican_elena@phd.ceu.hu

Country of residence: Hungary

Key areas of practice/research: feminist media studies; embodiment; abjection; representation.

Paper: The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media
June25 | Panel: (Post-)Socialism and Popular Culture 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Radman, Korana

Position: PhD Student

Affiliation: University of Zagreb

Email: korana.radman@gmail.com

Country of residence: Croatia

Key areas of practice/research: anthropology of media; gender; performance studies; popular culture; cultural studies; Lacan's psychoanalysis; epistemological and methodological issues in cultural anthropology.

Paper: Performing Gender in "Big Brother"

June25 | Panel: (Post-)Socialism and Popular Culture 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

(Post-)Socialism and Popular Culture 2

DATE 25.6 PANEL TIME 13:00 - 14:30 ROOM 317

PANEL CHAIR [REANA SENJKOVIĆ](#) (Institute of Ethnology and Folklore Research, Zagreb)

PANEL PARTICIPANTS [ELENA PANICAN](#) (Central European University), [KORANA RADMAN](#) (University of Zagreb)

PANEL ABSTRACT

PANEL (Post-)Socialism and Popular Culture 2

(Post-)Socialism and Popular Culture 2

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Performing Gender in "Big Brother"

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Eisner, Rivka Syd

Position: Post-doctoral Research Fellow

Affiliation: National University of Singapore

Email: rivkasyd@gmail.com

Country of residence: Singapore

Key areas of practice/research: performative politics of memory, remembering & witnessing; cultural/collective memory; ethnography & oral history; cultural study of torture, trauma, & transgenerational violence; body politics; postcolonial & transnational performance (esp. Vietnam/Southeast Asia); performance/performativity of culture, community & nation; performance art & activism.

Paper: Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

June 25 | Panel: Pranks, Misdemeanors and Terrorist Acts 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Araya, Kinga

Position: Full-time Professor

Affiliation: Ringling College of Art and Design

Email: karaya@ringling.edu

Website: www.kingaaraya.com

Country of residence: USA

Key areas of practice/research: visual arts (performance, video, installations); and critical theory (investigations of exile in contemporary art)

Paper: Walking the Wall

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Pranks, Misdemeanors and Terrorist Acts 2

DATE 25.6 PANEL TIME 13:00 - 14:30 ROOM 318

PANEL CHAIR CHARLIE FOX (Roehampton University)

PANEL PARTICIPANTS RIVKA SYD EISNER (National University of Singapore), KINGA ARAYA (Ringling College of Art and Design: Walking the Wall)

PANEL ABSTRACT

PANEL Pranks, Misdemeanors and Terrorist Acts 2

Pranks, Misdemeanors and Terrorist Acts 2

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam
Walking the Wall

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Bennett, Melanie

Position: PhD Student
Affiliation: York University
Email: mlbennet@yorku.ca
Country of residence: Canada
Key areas of practice/research: artist-researcher; performance studies.

Paper: Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition
June 25 | Panel: Off the Map: Performance as a Criminalization of Space, Community and Identity

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Houston, Andy

Position: Associate Professor

Affiliation: University of Waterloo

Email: houston@uwaterloo.ca

Country of residence: Canada

Key areas of practice/research: environmental and site-specific theatre in Canada.

Paper: Criminalizing the Concept of Faith In Windblown/Rafales

June 25 | Panel: Off the Map: Performance as a Criminalization of Space, Community and Identity

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Moschopedis, Eric

Position: interdisciplinary performer, facilitator, educator, and curator; sessional instructor

Affiliation: University of Calgary

Email: birdwatcher-yyc@shaw.ca

Country of residence: Canada

Key areas of practice/research: creating and curating performance and visual art in the Calgary community.

Paper: Public Dreams and the Transgression of Neoliberal Borders

June 25 | Panel: Off the Map: Performance as a Criminalization of Space, Community and Identity

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Off the Map: Performance as a Criminalization of Space, Community and Identity

DATE 25.6 PANEL TIME 13:00 - 14:30 ROOM 414

PANEL CHAIR MELANIE BENNETT (York University)

PANEL PARTICIPANTS MELANIE BENNETT (York University), ANDY HOUSTON (University of Waterloo), ERIC MOSCHOPEDIS (University of Calgary)

PANEL ABSTRACT

PANEL Off the Map: Performance as a Criminalization of Space, Community and Identity

Off the Map: Performance as a Criminalization of Space, Community and Identity

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Misreading Peru: Spielberg, Yale And The Imperial Present

Criminalizing the Concept of Faith In Windblown/Rafales

Public Dreams and the Transgression of Neoliberal Borders

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Celik, Ipek

Position: PhD

Affiliation: NYU

Email: iac212@nyu.edu

Country of residence: USA

Key areas of practice/research: figures of the minority in contemporary European media, literature and film; theorizing the role played by violence in the representation of ethnically diverse communities in France, Germany and Greece.

Paper: From Angry Turkish Boy to Mature German Writer
June25 | Panel: Misincorporating Cultural Identity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Starner, Andrew

Position: Graduate Student

Affiliation: Brown University

Email: andrew_starner@brown.edu

Country of residence: USA

Key areas of practice/research: performance art, mass spectacle, and mass media.

Paper: A Real Book Filled With Fake Words

June 25 | Panel: Misincorporating Cultural Identity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Lev-Aladgem, Shulamith

Position: senior lecturer/ associate professor

Affiliation: Tel Aviv University

Email: aladgem@smile.net.il

Country of residence: Israel

Key areas of practice/research: play theories; performance theories and cultural studies in relation to political theatre; community-based theatre; feminist theatre; therapy and education; trained actress and a community-based theatre director and facilitator.

Paper: "The Bride From The Sea": Three Israeli-Palestinian Mothers Playing In The Sand Box
June25 | Panel: Misincorporating Cultural Identity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Misincorporating Cultural Identity 1

DATE 25.6 PANEL TIME 13:00 - 14:30 ROOM 417

PANEL CHAIR TOMISLAV PLETENAC (University of Zagreb)

PANEL PARTICIPANTS IPEK CELIK (New York University), ANDREW STARNER (Brown University), SHULAMITH LEV-ALADGEM (Tel Aviv University)

PANEL ABSTRACT

PANEL Misincorporating Cultural Identity 1

Misincorporating Cultural Identity 1

From Angry Turkish Boy to Mature German Writer

A Real Book Filled With Fake Words

"The Bride From The Sea": Three Israeli-Palestinian Mothers Playing In The Sand Box

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Lozica, Ivan

Position: Research Advisor

Affiliation: Director of the Institute of Ethnology and Folklore Research

Email: lozica@ief.hr

Website: www.ief.hr

Country of residence: Croatia

Key areas of practice/research: folk drama, oral literature, customs (mainly carnival), folklore studies.

Paper: [Performing the Revolution: Carnival as Conflict Prevention](#)

[June25 | Panel: Traditional Performance](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Delgado, Celeste Fraser

Position: Associate professor

Affiliation: Barry University

Email: cfraserdelgado@mail.barry.edu

Country of residence: USA

Key areas of practice/research: music, dance and carnival in the Caribbean and Caribbean diasporas; Latin music and dance; community arts intervention; dance theater; motorcycle fashion and spectacle.

Paper: We Never Asked For Carnival

June25 | Panel: Traditional Performance

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Sekmen, Mustafa

Position: Assistant Professor

Affiliation: Anadolu University

Email: msekmenn@yahoo.com

Country of residence: Turkey

Key areas of practice/research: theatre; Turkish traditional theatre; meddah, acting; movement; choreography; directing; university theatre.

Paper: Aesthetical Framework of Turkish Meddah Art
June25 | Panel: Traditional Performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Traditional Performance

DATE 25.6 PANEL TIME 13:00 - 14:30 ROOM 419

PANEL CHAIR **JOHN EMIGH** (Brown University)

PANEL PARTICIPANTS **IVAN LOZICA** (Institute of Ethnology and Folklore Research), **CELESTE FRASER DELGADO** (Barry University), **MUSTAFA SEKMEN** (Anadolu University)

PANEL ABSTRACT

PANEL Traditional Performance

Traditional Performance

Performing the Revolution: Carnival as Conflict Prevention

We Never Asked For Carnival

Aesthetical Framework of Turkish Meddah Art

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Maples, Holly

Position: Lecturer

Affiliation: University of East Anglia

Email: H.Maples@uea.ac.uk

Country of residence: UK

Key areas of practice/research: ensemble based performance; auteur theatre directing; collective memory and the performance of commemoration; festival culture; dance and social change; community based performance; contemporary Irish performance and culture.

Paper: HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913
June25 | Panel: Dance Misperforming 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mokotow, Anny

Position: PhD Student

Affiliation: University of Melbourne

Email: amokotow@yahoo.com.au

Country of residence: France

Key areas of practice/research: dance; dramaturgy; interdisciplinary practice.

Paper: The Dance Dramaturg: Avoiding Misses
June 25 | Panel: Dance Misperforming 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Dance Misperforming 2

DATE 25.6 PANEL TIME 13:00 - 14:30 ROOM 422

PANEL CHAIR **PETA TAIT** (La Trobe University)

PANEL PARTICIPANTS **HOLLY MAPLES** (University of East Anglia), **ANNY MOKOTOW** (University of Melbourne)

PANEL ABSTRACT

PANEL Dance Misperforming 2

Dance Misperforming 2

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

The Dance Dramaturg: Avoiding Misses

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Schlupe, Jürg

Position: Artist

Affiliation: University of Applied Sciences, Basel

Email: juerg@schlupe.org

Country of residence: Switzerland

Key areas of practice/research: Spatial installations. His work is in a constantly vibrant mis-position between the second and the third dimension (or even the fourth), which he calls "Raumrelativität", spatial relativity.

[25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Shift Work](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

Shift Work

SHIFT DATE	25.6	SHIFT TIME	17:00 - 20:00	SHIFT VENUE	different venues around Zagreb
SHIFT DATE (2)	26.6	SHIFT TIME (2)	17:00 - 20:00	SHIFT VENUE (2)	different venues around Zagreb
SHIFT DATE (3)	27.6	SHIFT TIME (3)	17:00 - 20:00	SHIFT VENUE (3)	different venues around Zagreb

SHIFT CURATOR **RONNY HARDLIZ**

SHIFT PARTICIPANTS **RONNY HARDLIZ, JÜRIG SCHLUEP**

SHIFT ABSTRACT

“Shift Work” proposes mis-performative interventions in public space by the artists Ronny Hardliz and Jürg Schlupe which, on a level differing from a paper or a panel presentation, present the work of the two artists by presenting the artists at work.

We understand the term “shift” as an innovative platform for conferences, which - as openly defined as it is - offers the opportunity of shifting the focus of the conventional scientific forms like “paper” and “panel” towards a more experimental and even performance-like presentation and interaction, with the aim of demonstrating aspects of mis-performance through mis-performance itself.

This is, therefore, an appropriate platform for re-enacting a piece that has previously been realized. The idea is simply to shift the work “Das Loch” (The Hole), which was initially dug and refilled in Switzerland, to Zagreb.

The “Das Loch” piece was first realized in Village Nomade in La Corbière, Switzerland. Ronny Hardliz had a residency there in 2006. When Jürg Schlupe came for a visit, they decided to dig and immediately refill a hole in the garden in front of the villa where the artists were staying. Unannounced as the action was, the other residents followed the work from the windows of the villa. Once the work was done, a small hill remained at the spot where the hole had been dug because the soil had loosened and expanded.

Ronny Hardliz subsequently recreated the work at the Progr cultural center in Bern.

The same hole, 60 cm in diameter and 90 cm deep, will now be shifted from Switzerland to Zagreb.

The task will be executed in work shifts by re-digging and re-refilling the hole at different locations in Zagreb. The action will just happen, as an unannounced mis-performance, with people taking notice or not. It will feature the typical props of real construction sites, such as a safety fence, a jackhammer and beer bottles.

The idea to shift a hole from Switzerland to Zagreb is convenient because a hole consists in nothing, which means it is very light, takes no space, and generates no custom charges. In Zagreb, the hole will be shifted again. However, the challenge is not in the shifting but rather in showing, in making it visible. To make a hole visible, one must make visible its limits. So that’s what we will be doing: showing the limits of nothing.

One would expect something to happen when the hole opens up, while later, when the hole is refilled, it should be as if nothing happened. Strangely enough, in this intervention the contrary is the case: nothing happens when the hole is there, visible: it will be refilled immediately, but once it has been refilled, one comes to realize that the original material dug out from the hole has expanded, now taking more space, and thus a little hill emerges at the spot where the hole was dug.

The term mis-performance, therefore, constantly shifts its affiliation within the project. Once it refers to the minimization of the performative visibility by reproducing a concrete action, and then to the shifting of nothing. The digging of a hole without a purpose is a mis-performance, but then the disturbing result of the expanding material is a mis-performance as well. Indeed, the fact that the term mis-performance fails to perform unambiguously for this shift proposal is a complete mis-performance in itself.

It is part of the mis-performative concept that many people might not even notice our activity. However, there will undoubtedly be some gossip in the course of the conference. Word will spread.

We think that the term "mis-performance" can be understood in two different ways: either as a special form of performance that is intentionally deformed so it cannot be unambiguously identified with a proper performance, or as a straightforward failure. If the latter occurs, the work has basically failed because it has not worked out as it was intended. One can discuss the value of such failures as generators of innovation, but failure as such is not art. If forms of failure are planned, they become part of the first definition as intentional mis-performances, and are therefore not real failures anymore. Should the intended failures occur, the work is not a failure, but a success. It is all a question of intentions.

Indeed, our work is of the first, intentionally mis-performative category, of course, even though real failures do happen. The essential thing seems to be that, despite its careful planning and intellectual control, the work is open to failure. We like to move in directions and on territories yet unfamiliar to us. We believe that we can find beauty in the margin between intentional mis-performance and actual failure as termed by Harnoncourt.

It is for this reason that we have chosen not to realize Shift Work simply as stated above, but to move one step ahead by introducing an interference factor in both the shift and the paper. As a matter of fact, the paper will figure as an interference factor for the shift, while the shift shall be an interference factor for the paper.

Mis-shaping the Shift

It is as if the hole got some bumps and dents in transport from Switzerland to Zagreb.

The four projects that are being described in the paper entitled Beautiful Heresy: Mis-Performative Interventions in Public Space By Ronny Hradlitz And Jürg Schlupe will function as interference factors in Shift Work and cause the mis-shaping for our mis-performative interventions in Zagreb.

Consequently, there are going to be four interventions, each related to one of our previous works: the hole converted by *Sant Eustachio*, the hole inverted by *Borromaxi*, the hole puzzled by *Mosaico dei pesci*, and the hole metamorphosed by *Zlatoprah*.

Realization

Since we don't know Zagreb at all, we will be acting as *deus ex machina* and conceptualize Shift Work from the outside with the aid of maps. Through geometrical and morphological urban analysis of Zagreb and associative overlaying with our previous work, a system of subjectively predefined places and actions will emerge: four mis-shaped holes.

As a result, in some shifts the physical material emptiness of the hole might only be revealed in its metaphysical concept of nothingness. And it is also possible that someone else might realize some shifts.

Mis-shaping the Paper

The four mis-performative interventions of Shift Work in Zagreb will figure as interference factors for the paper Beautiful Heresy: Mis-Performative Interventions in Public Space By Ronny Hradlitz And Jürg Schlupe and cause its mis-shaping.

In the course of the presentation of each of our four previous works there will be a live intrusion from the corresponding mis-performance in Zagreb, in the form of a mobile phone call or even a video call. The intrusion will function as a hole, a hole in the paper, the point at which nothing can be perceived or understood because of the two overlaying and interfering projects.

The paper will thus be mis-shaped into a mis-performance of the nothingness of the hole.

Conclusion

The interconnectedness of both platforms - a kind of self-referential loop - is intended to push both the paper and the shift to the limit of understandability. In other words, the intention is to push the concept of mis-performance to the brink of failure, because beauty can be found nowhere else.

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Braddock, Christopher

Position: Associate Professor & Chair, St Paul St Gallery

Affiliation: Auckland University of Technology

Email: chris.braddock@aut.ac.nz

Website: <http://www.imageandtext.org.nz>, <http://arden.aut.ac.nz/portfolio/chris.braddock>

Country of residence: New Zealand

Key areas of practice/research: installation including, video, performance documents, part-sculptural objects and the artist's body; performance studies; art history and anthropology engaging with notions of performativity, ritual exchange, sympathetic magic, mimesis, art, religion.

Paper: Sympathetic Mimesis and the Force of Failure

25 Shifts | Shifts: Random Entrant

June26 | Panel: Are You Partial?

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Frankovich, Alicia

Position: artist

Email: alifra7@yahoo.com.au

Country of residence: Germany and Australia

Key areas of practice/research: sculpture as a benchmark to critique power/value systems, and architectural conventions, through movements and sporting gestures of the body (both psychological and physical); binary comparisons of gesture against form; failure and expectation.

Paper: Forms of Assistance
25 Shifts | Shifts: Random Entrant
June 26 | Panel: Are You Partial?

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Cross, David

Position: Associate Professor & Director, Litmus Research Initiative

Affiliation: Massey University

Email: D.A.Cross@massey.ac.nz

Country of residence: New Zealand

Key areas of practice/research: performance/live art; installation; video; participatory art practices.

Paper: Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

25 Shifts | Shifts: Random Entrant

June 26 | Panel: Are You Partial?

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Random Entrant

SHIFT DATE 25.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Showroom & Zagreb Youth Theater Foyer

SHIFT CURATOR CHRISTOPHER BRADDOCK

SHIFT PARTICIPANTS ALICIA FRANKOVICH, CHRISTOPHER BRADDOCK, DAVID CROSS

SHIFT ABSTRACT

This 'Shift' connects thematically to our 'Panel' for which each panelist outlines her/his contextual and theoretical frameworks. In this way our 'Shift' offers the conference examples of 'practice' (two performance works and one installation) that will embody (perform) some of the theoretical implications of the panel discussion (such as notions of performing failures, absences, partial bodies and partial objects, and the problematics of live encounter).

Alicia Frankovich's 'I would like to be attached to a random entrant'

Rather than accepting conventional roles of audiences and documentation of live events, my performance for PSi#15 will deny audiences visual access to the event. I will engage a key PSi#15 stakeholder (organiser/curator/patron) and their family as key performers of my action. Their task will be to transport my limp body from their home to the site of a major PSi#15 event. Modes of transportation will be decided by these audiences/participants. I will also provide them with a box of eclectic though basic materials (eg: rope, tape, board) that might aid them as tools to transport my body through the streets of Zagreb. The nature of the task will require the family to collaborate and solve problems together as a group. My assistant will accompany them throughout their task and write a transcript of the events. This record will be the only surviving documentation of the performance, to be displayed as an artwork afterwards. The performance will conclude when the family, bearing my body, interrupt a PSi#15 event. 'I would like to be attached to a random entrant' critiques the spectacle and, in a way, passes responsibility to audiences/participants to *perform*. The role of the artist is handballed to the viewer. The piece both escapes and embraces failure, misbehaviour and misperformance. It sets itself up for failure in the amateur, or non-performer, and in its presentation. Assumptions about artistic authorship, controlled and designated audiences, as well as notions of space and stage, are challenged.

David Cross' 'Pump'

'Pump' is a performance that will examine the notion of diminished sensory capacity. Working with an inflated body attachment that significantly hinders coherent visual, aural and cognitive orientation, the artist will attempt to navigate his way around the performance space filled with spectator/participants. The monochromatic object appears as a strange amalgam of forms including vinyl inflated structure and organic prosthetic growth. The audiences' role in the work is crucial: having to decide how to help, hinder or avoid the artist over the performance duration. 'Pump' will last as long as it takes the artist to find a way out of the space and into the light outside. 'Pump' continues Cross' examination of the partial body/partial object. The work also examines performance as an ordeal that mixes recreation and pleasure with an examination of psychic and sensory limits.

Christopher Braddock's 'For taking fast impressions where free flowing product is required and time factors are an issue'

The part-sculptural objects that make up this installation vacillate between objects of my making and the subject of my body. Poured onto parts of my body that hold a body of liquid, they are not so much the spaces between me and other things as the spaces 'in-between' my body.

My interest lies in how we *get to* objects: *process* in variance to product. To my mind these part objects are only ever near 'completion' *in* the audiences that engage with them. Positioned in a conventional gallery space, this three-hour 'shift' treats that space as ad hoc, testing-out and, perhaps, failing expectations associated with product and longevity.

While I admire arguments put forward by the likes of Peggy Phelan that reproduction betrays the very ontological nature of the 'live,' I want to question this position in the course of a live art that gains currency through partial objects as performative sculptures. Their constant

deferral with respect to the body/s that were once in contact with them (and the continual potential of participation) expands on notions of the 'live.'

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Hixson, Lin

Position: Professor

Affiliation: The School of the Art Institute of Chicago

Email: lhixson@saic.edu

Website: www.everyhousehasadoor.org

Country of residence: USA

Key areas of practice/research: directing and performance; co-founded Goat Island in 1987, and Every house has a door in 2008; received an honorary doctorate from Dartington College in 2007.; Goat Island created nine performance works and toured extensively in the US and Europe

25 Shifts | Shifts:Abandoned Practices

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Goulish, Matthew

Position: Lecturer

Affiliation: The School of the Art Institute of Chicago

Email: gtislnd@interaccess.com

Website: www.everyhousehasadoor.org

Country of residence: USA

Key areas of practice/research: writing and performance; co-founded Goat Island in 1987, and Every house has a door in 2008; his books include *39 Microlectures - in proximity of performance* (2000), and *Small Acts of Repair - Performance, Ecology, and Goat Island*, which he co-edited with Stephen Bottoms, in 2007; in 2007 he received an honorary Ph.D. from Dartington College of Arts; he is Provocations editor for *The Drama Review*.

25 Shifts | Shifts:Abandoned Practices

27 Shifts | Shifts:Institute of Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Becker, Carol

Position: Professor; Dean of the School of the Arts

Affiliation: Columbia University

Email: cbecker@columbia.edu

Country of residence: USA

Key areas of practice/research: her interests range from feminist theory, American cultural history, and the education of artists, to South African art and politics, author of numerous books, including *The Invisible Drama: Women and the Anxiety of Change*; *The Subversive Imagination: Artists, Society, and Social Responsibility*; *Zones of Contention: Essays on Art, Institutions, and Gender*; and *Surpassing the Spectacle: Global Transformations and the Changing Politics of Art*, and most recently *Thinking in Place: Art, Action, and Cultural Production* (2008)

25 Shifts | Shifts:Abandoned Practices

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Read, Alan

Position: Professor

Affiliation: King's College, London

Email: alan.read@kcl.ac.uk

Country of residence: UK

Key areas of practice/research: as Professor of Drama and Theatre Studies at Roehampton University (1997-2006) his interests lie in negotiating engagements between intellectual enterprise, innovative artistic practices and local neighbourhood contexts; at Roehampton he initiated the foundation of The Centre for Theatre Research in Europe; he is currently developing an interdisciplinary research project exploring performance within the disciplines of law, war studies, medicine, urban studies and the humanities; most recently, author of Theatre, Intimacy, and Engagement: The Last Human Venue (2007).

June26 | Panel: Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

25 Shifts | Shifts: Abandoned Practices

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Banich, Selma

Position: co-founder and program coordinator

Affiliation: Experimental free scene

Email: selma_banich@yahoo.com

Country of residence: Croatia

Key areas of practice/research: choreographer, performer, dance pedagogue, founder of co-authorship initiative OOUR, a Zagreb-based collaborative performance research group; her recent performances include Lady Macbeth in Furio (with Sodaberg), Green, green (with the House of Extreme Music Theatre), Creating Eve, Salon, Chew (with OOUR).

26 Shifts | Shifts:Dark Room: A Performance and Conversation about Torture

25 Shifts | Shifts:Abandoned Practices

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Čavajda, Mislav

Position: actor and performer

Affiliation: independent artist

Email: mislav.cavajda@gmail.com

Country of residence: Croatia

Key areas of practice/research: he appeared in numerous performances produced by various Croatian theaters, mainly in leading roles which include: Leone in *The Glemboys* by Miroslav Krleža, Iago in *Othello*, Aeneas in *Dido and Aeneas & Death in Venice*, Dyonisius and Messenger in the awards winning *Bakhae* according to Euripides's tragedy (directed by Oliver Frlić), Jean in *Miss Julie* etc.

26 Shifts | Shifts: *Miss Julie*, durational multiple performance based on a naturalistic tragedy by August Strindberg

25 Shifts | Shifts: *Abandoned Practices*

25 Shifts | Shifts: *Misreading the Playwright*

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts: *Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality*

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Fiehn, Stephen

Position: Artist

Affiliation: Cupola Bobber

Email: stephen@cupolabobber.com

Website: <http://www.cupolabobber.com/>

Country of residence: USA

Key areas of practice/research: co-founder of Cupola Bobber – a collaborative duo founded in 1999 that makes performance and other works. Cupola Bobber was the International Fellowship recipient at Lancaster University, England in 2007/08 and awarded Best of PAC/edge Chicago 2005.

25 Shifts | Shifts:Abandoned Practices

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

Abandoned Practices

SHIFT DATE 25.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater ISTR

SHIFT CURATOR LIN HIXSON and MATTHEW GOULISH (Every house has a door)

SHIFT PARTICIPANTS CAROL BECKER and ALAN READ; BRANISLAV JAKOVLJEVIĆ; Every house has a door: LIN HIXSON, MATTHEW GOULISH, SELMA BANICH, MISLAV ČAVAJDA, STEPHEN FIEHN

SHIFT ABSTRACT

Abandoned practices constitutes an emerging field of inquiry pioneered by Alan Read of King's College, London, recently detailed as *Abandoned Practices & Endangered Uses: Performance & the Recovery of Disciplinary Diversity* and introduced by Read as follows:

Performance research can, among those disciplines that constitute the humanities and social sciences, claim a rigorous, historicized approach to the study of 'practices'. In recognition of this facility, fields as diverse as legal studies, material sciences and medicine have joined the established academic disciplines of anthropology, sociology and psychology in their deployment of performance research paradigms. It is the nuanced vocabulary of making, doing and showing, drawing on critical theory and continental philosophy that has established performance study at the centre of 21st century intellectual engagement, from political theory to historical re-staging, from the metaphoric representations of nano-physics to forensic reconstructions of crime-scenes.

What has been heralded from within the emerging discipline of performance research as the 'performative turn' has, on closer scrutiny, always been definitional to each of these border fields and their means of operation. Defence theories, practices and technologies were always 'demonstrated' (a term popularized by Clausewitz) in 'theatres of operation' and 'theatres of war', laboratory sciences always had to 'test' their outcomes within 'control groups', criminal legal cases were always determined by 'advocacy' and 'defence' and medical case notes always narrated symptoms and cures within ward 'rounds' and 'operating theatres'.

The ubiquity of performance measures within a diverse range of disciplines and fields is no longer contested, if it ever was. But the precise definition of the role of 'practices' in these operations remains vague and largely unaccounted for. This is partly because most research into practices, such as that conducted in theatre itself, but also much more widely across the material and social sciences, has been disproportionately interested in those practices which have 'survived', continued or been successful in impacting upon contemporary operational modes. This is understandable given one of the principal interests of historical recovery is the better understanding of how such pasts shape our presents. Such enquiry informs the vast majority of current research across disciplines, especially in areas of 'practice as research' (such as theatre studies) for whom the re-invigoration of art forms now is a declared intention of many of the best and most relevant researchers in the field.

The proposed research project 'Abandoned Practices & Endangered Uses' takes a quite different approach to the same problem. Equally committed to the advancement of contemporary performing practices and their relation with disciplines, across the academy as well as associated professional cultural and public fields, this research seeks to identify, recover and examine examples of those practices which have been abandoned for economic, political or disciplinary reason. Rather than privilege those practices that 'endure', the research focus here will be on those that are eliminated. By shifting attention in this way to the lost, the redundant and the marginalized, the initiation of an alternative history of practices will be possible - one that will throw a properly critical light on those practices that have temporarily won their place in the pantheon at the expense of others. The objective here will be to gauge what has been gained in the rejection of what has been lost and to measure what would be gained in recovering what has been abandoned.

EVENT STRUCTURE:

Part One: Alan Read and Carol Becker dialogue

Taking as starting points the contention of Isabelle Stengers, (Free University of Brussels) that 'the invention of modern science' has drawn our attention to the elimination of practices in the name of scientific 'progress', and Giorgio Agamben's proposal in *Profanations*, that "The passage from the sacred to the profane can, in fact, also come about by means of an entirely inappropriate use (or, rather, reuse) of the

sacred: namely play," Alan Read and Carol Becker engage in a composed dialogue circulating, among other subjects, abandoned beliefs and concepts, utopian teleology, and the sacred. The dialogue will incorporate texts extracted from Part Two (below).

Part Two: Every house has a door - work-in-progress performance, with Selma Banich, Mislav Čavajda, Stephen Fiehn, and Matthew Goulish.

Lecture notes by director Lin Hixson

Lin Hixson directs the first public work-in-progress showing of the first performance by Every house has a door, a performance company initiated by herself and Matthew Goulish for project-specific international collaborations, "seeking to retain Goat Island's narrow thematic focus and rigorous presentation, but to broaden the canvas to include careful intercultural collaboration, and its unfamiliar, even awkward, spectrum.

"This first piece, *Let us think of these things always. Let us speak of them never*, with artists Selma Banich and Mislav Čavajda from Zagreb, and Chicagoan Stephen Fiehn of Cupola Bobber, proposes an encounter between Croatia and the US, through responses to an unlikely, "equidistant" third entity, Swedish filmmaker Ingmar Bergman. The performance extracts texts from an essay by Stanley Cavell, and re-enacts, by way of the performers copying the film in real time off computer screens, a scene captured in Dusan Makavejev's *Sweet Movie* of a grotesque feast in the commune overseen by Viennese Aktionist Otto Muehl in 1974.

Part Three: Branislav Jakovljević response

Branislav Jakovljević will deliver a composed response to the combined efforts of the dialogue and the performance. A transition into a conversation with the audience will follow.

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Rokem, Freddie

Position: Emanuel Herzikowitz Professor

Affiliation: Tel Aviv University

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Website: <http://www.tau.ac.il/~rokem/>

Country of residence: Israel

Key areas of practice/research: theatrical representations of the past in contemporary theatre; modern and postmodern theatre; psychoanalysis.

Paper: Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later
June27 | Panel: New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

June28 | Panel: Political Protests

25 Shifts | Shifts: Misperformance in the Work of the Ruth Kanner Theater Group: Success & Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kanner, Ruth

Position: Associate Professor
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Country of residence: Israel

25 Shifts | Shifts: Misperformance in the Work of the Ruth Kanner Theater Group: Success & Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Ben Shaul, Daphna

Position: Lecturer; Post-Doctoral Fellow

Affiliation: Tel Aviv University; Hebrew University

Email: bensha@post.tau.ac.il

Country of residence: Israel

Key areas of practice/research: meeting points between contemporary theories and theater; role of the viewer; ideological and aesthetic aspects of meta-language, voiding as a performative phenomenon, performance analysis of contemporary Israeli theatre, and performance art.

25 Shifts | Shifts:Misperformance in the Work of the Ruth Kanner Theater Group: Success & Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

Misperformance in the Work of the Ruth Kanner Theater Group: Success & Failure

SHIFT DATE 25.6 **SHIFT TIME** 17:00 - 20:00 **SHIFT VENUE** Zagreb Youth Theater MIŠKO POLANEC

SHIFT CURATOR **FREDDIE ROKEM**

SHIFT PARTICIPANTS **RUTH KANNER, FREDDIE ROKEM, DAPHNA BEN SHAUL**; actors of the **RUTH KANNER** Theatre Group: Shirley Gal-Segev, Ronen Babluki, Dafna Arcavi, Adi Meirovitch, Guy Salman, Tali Kark

SHIFT ABSTRACT

The state of Israel was founded on an obsession to succeed. In the wake of one of the most tragic failures of human values in recorded history it was simply necessary to be successful and to create an alternative narrative obliterating humiliation and victimization. This need has had a crucial impact on all aspects of Israeli culture as well as on the arts. But 'succeeding' - and in particular the awareness of succeeding 'too well', in particular at the expense of the freedom of others - has taken a high social, political and in particular moral toll. Therefore much of Israeli culture and the arts are devoting their creative efforts to probing and examining the cognitive dissonances and the ethical dialectics between success and failure.

The Shift will present the work of the Ruth Kanner Theater Group, established in Tel Aviv, Israel in 1998. The group has been focusing mainly on stage renderings of Hebrew texts - literary works, products of the investigation of traditional Hebrew and Jewish cultures and documentary materials. The group re-examines hegemonic Israeli narratives, investigating issues related to war, oppression and the omnipresence of death. The stage representations of these investigations interweave storytelling, physical theatre, visual imagery, voice and sound. The group is committed to 'speaking' in a clear voice with respect to socio-political and moral issues related to war, violence and discrimination.

The Shift will raise questions of success and failure in performance by demonstrating and discussing stage techniques that deliberately create various kinds of failures and abortive efforts as a means of exposing failures and shortcomings in the out-of-stage reality. The performance itself (in Hebrew and in English) will be composed of a mosaic of scenes, sampling the results of these efforts from the performances of the group. The presentation in the Shift can be considered a kind of jigsaw puzzle, de-constructing and reconstructing a picture of the Israeli society and its values.

The Shift will begin with an introduction by Ruth Kanner and Daphna Ben Shaul after which the actors will present four passages from the work of the group. After this performance-demonstration there will be a discussion moderated by Freddie Rokem, including Ruth Kanner, Daphna Ben Shaul and Carol Martin (New York University). The Shift will end with an additional performance presentation, weaving together two of the passages from the previous presentation.

All actors of the Ruth Kanner Theatre Group are graduates from the Theatre Department at Tel Aviv University. Music: Nori Jacoby. Production Manager: Guy Godorov.

The scenes (performed in Hebrew as well as in English and with English supertitles) that will be included are from the following productions of the company:

At Sea

- an adaptation of two stories about love, life and death at the sea shore by S. Yizhar. The story "Walking in the Sea", on which the performance is based takes place on the shore of the Sea of Galilee where a young man and a young woman discover their first love. The story "Swimming in the Sea" examines the extreme situation of a drowning person. Both stories compel us to struggle with fundamental existential dilemmas - the value of human existence and the human desire for meaning and direction while facing the caprices of nature.

Dionysus in Dizengoff Centre

- a penetrating investigation of the historical layers of a shopping mall in Tel Aviv, performed as a story-telling theater that engages various

theatrical means to ask challenging questions about the roots of the Zionist existence in Israel.

Cases of Murder: November 9, 1938: A protocol of fear, brutality and death.

This theatrical work is based on Manfred Franke's book *Mordverläufe (Cases of Murder)*, reconstructing the acts of violence committed against the Jewish citizens in his own hometown during the night between the 9th and 10th of November 1938, the "*Kristallnacht*". The performers, like the writer, who conducts an archeological excavation in the site of his childhood, probe the events of seventy years ago not only in order to better understand our past but also to open our eyes to our own present.

Discovering Elijah

Discovering Elijah evokes the earth-shattering events of the Yom Kippur War of 1973 through an extraordinary text by S. Yizhar, which, in searing language and from a temporal perspective penetrates the surface down to the individual tremor, raising the moral issues that seep through the story of this war. This recounting of events involves an investigation of the modes of representation of the local narrative of war and tales from the battlefield creating a performance text that reaches below the surface to the naked scream and the depths of horror, to the place of intimacy between man and his own vulnerability separating between life and death.

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Kovač, Leonida

Position: Assistant Professor

Affiliation: University of Zagreb

Email: leonida.kovac@zg.htnet.hr

Country of residence: Croatia

Key areas of practice/research: performativity and issues of representation.

June25 | Panel:Religion and Spirituality 1

25 Shifts | 26 Shifts | Shifts: Misfirely Tales: Katarzyna Kozyra

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Kozyra, Katarzyna

Position: Artist

Email: alakozyra@yahoo.com

Website: <http://www.katarzynakozyra.com.pl>, <http://www.themidgetgallery.com>

Country of residence: Germany, Poland

Key areas of practice/research: multimedia and performance.

[25 Shifts](#) | [26 Shifts](#) | [Shifts: Misfirely Tales: Katarzyna Kozyra](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Wróblewska, Hanna

Position: curator and art critic; deputy director
Affiliation: Zacheta National Gallery Warsaw
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Website: <http://www.zacheta.art.pl/>
Country of residence: Poland

25 Shifts | 26 Shifts | Shifts: Misfirely Tales: Katarzyna Kozyra

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Cavallucci, Fabio

Position: Curator, Art Theorist and Critic

Affiliation: Work. Art in Progress

Email: fabiocavallucci@hotmail.com

Country of residence: Italy

Key areas of practice/research: aesthetics; phenomenology of styles; history of art.

[25 Shifts](#) | [26 Shifts](#) | [Shifts: Misfirely Tales: Katarzyna Kozyra](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Misfirely Tales: Katarzyna Kozyra

SHIFT DATE 25.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater POLI

SHIFT DATE (2) 25.6 SHIFT TIME (2) 20:00 - 21:30 SHIFT VENUE (2) Cinema EUROPE

SHIFT DATE (3) 26.6 SHIFT TIME (3) 20:00 - 21:30 SHIFT VENUE (3) Cinema EUROPE

SHIFT CURATOR LEONIDA KOVAČ

SHIFT PARTICIPANTS KATARZYNA KOZYRA, HANNA WRÓBLEWSKA, LEONIDA KOVAČ, FABIO CAVALLUCCI

SHIFT ABSTRACT

This shift combines a presentation of the work of multimedia artist Katarzyna Kozyra with a theoretical and critical examination of her opus from a performative aspect: as a performative statement, in terms of J. L. Austin and his followers, and notably Shoshana Felman, as well as in terms of Judith Butler's theses on identity as a performative category.

Katarzyna Kozyra works in various media, ranging from photography, sculpture, video installation and live theater and dance performance, to actions directed at subverting the market system which stimulates contemporary artistic production (*The Midget Gallery* project): all her works are performances (for live audience or camera), and have an indisputably strong performative effect. Since her degree piece *Pyramid of Animals*, presented at Warsaw's Academy of Fine Arts in 1993, her multimedia performances have been prominently featured on the international art scene. Her work has infallibly given rise to violent reactions, not only among audiences of different cultural institutions or in critical circles, but also among the general public. This is due to the fact that, in Kozyra's works, performatives erase the boundary between the concepts of art and of what one may call reality, concentrating on the process of *becoming* (as explained and elaborated by Deleuze and Guattari) as their very object. This becoming is enacted through transgressing fundamental social norms and ignoring civilization-generated taboos.

In the 1990s, Kozyra's multimedia installations tackled the fundamental cultural stereotypes based on the binary oppositions of gender, health and illness, life and death. As these works typically refer to canonical *oeuvres* of Western art, their subtext articulates questions of ethics, i.e. of methods applied in their performance (like putting down animals in *Pyramid of Animals*, or using a hidden camera in the *Bathhouse* and *Men's Bathhouse* installations).

In 2002, the Polish public was greatly taken aback by Kozyra's video installation *Punishment and Crime*, manifestly erasing the line between reality and fiction: on the projection screen and several monitors in the exhibition space, we see an unstaged raid which actually took place. Katarzyna Kozyra documented and participated in one of the so-called paramilitary operations illegally practiced by a group of distinguished Polish citizens - whose identities were publicly only speculated on - among abandoned buildings in a deserted part of Poland. They built their own weapons and made their own ammunition, destroying selected targets without any motive or purpose commonly ascribed to armed operations. In a further twist to the problem, Kozyra covered their faces with masks representing Playboy's pin-up models, making us wonder whether we are dealing with a reality show, a performance for camera, a form of art or a pastime. This, in turn, leads to addressing the key issues of the need for destruction and violence, and the mechanisms which generate it.

The same year, Kozyra embarked on a work in progress titled *In Art Dreams Come True*, which has so far had some fifteen live performances in a number of European and North American cities. Her film projects *The Winter's Tale* and *Summertale* originate from the same period.

According to Katarzyna Kozyra, *In Art Dreams Come True* was conceived when she saw the drag-queen rock star Gloria Viagra perform at a Berlin gay club. This triggered off her "childhood dreams" and an urge to "sing on stage and shine like a star". She immediately started taking classical singing lessons with the Polish opera singer Grzegorz Pitulej and elaborated a meticulous dramaturgy of her "becoming a woman". She received instruction in grotesque femininity both from Gloria Viagra and her singing teacher, turned into the character of Maestro with a pathetically exalted operatic method. This bizarre becoming takes shape through artist's interpretations of Mozart's Cherubino from *The Marriage of Figaro*, of Marguerite from Gounod's *Faust*, Offenbach's automaton Olympia and, finally, Mozart's Queen of the Night.

The first in this string of performances, titled *Nightmare*, took form of a four-hour multimedia extravaganza at Teatro Civico di Trento in the spring of 2004. It was an “opera in three acts”, with an actively participating audience who had been told they could do whatever they wanted during the performance. The “libretto” of this performance is a literal enactment of Austin’s *misfiring*: Katarzyna, the protagonist, is about to give a gala concert at the opera, only to realize she cannot sing.

In the series of performances composing the work in progress significantly titled *In Art Dreams Come True*, Kozyra denounces not only the bourgeois, but also religious and artistic taboos. The demand set forth by her *Midget Gallery* at the dawn of this millennium is analogous to the one made by the historic avant-gardes of the 1920s: however, Kozyra plays it out by articulating the concept of the fetish in a starkly different manner.

:The shift includes a screening of videographed performances and films

Dance Lesson, Warsaw, 2001

Nightmare, Trento, 2004

Quarter of an hour, Pittsburgh, 2004

Madonna di Pelago, 2005

Madona di Regensburg, 2005

Fassadenconcerto, Vienna, 2005

Apperances as Lou Salome, Vienna, 2005

Lou Salome a Roma: Teatro di Cane, Rome, 2005

Tribute to Gloria Viagra, Berlin, 2005

Diva Reincarnation, London, 2006

Il Castrato, Bologna, 2006

Cheerleader, 2006 (video clip)

The Winter’s Tale, 2006 (film)

Summertale, 2008 (film)

The screening will be followed by a panel discussion with Katarzyna Kozyra, Fabio Cavallucci (Director of Galleria civica d’arte contemporanea, Trento), Leonida Kovač (PhD, Academy of Fine Arts, Zagreb) and Hanna Wroblewska (Assistant Director, Zacheta National Gallery, Warsaw).

The conference will feature Katarzyna Kozyra’s seven-channel video installation *Punishment and Crime* from 2002.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Cvejić, Bojana

Position: Performance Maker and Theorist

Affiliation: Walking Theory, PAF, 6MONTHS1LOCATION

Email: bojana@gdt.nl

Country of residence: Belgium

Key areas of practice/research: performing arts, music, theory

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Pristaš, Goran Sergej

Position: dramaturg

Affiliation: BADco.

Email: sergej@badco.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: professor at the Academy of Drama Art, University of Zagreb; program coordinator in Centre for Drama Art (CDU) since 1995; founder and editor-in-chief (1996-2007) of Frakcija Performing Arts Journal; director, producer, dramaturge and performer in internationally presented artistic collective BADco.

24 Shifts | Shifts:1 poor and one 0

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Allsopp, Ric

Position: Senior Research Fellow
Affiliation: Manchester Metropolitan University
Email: ricallsopp@mac.com
Country of residence: UK

June28 | Panel:Research, Organization, Technology and/as Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ivković, Ivana

Position: dramaturg

Affiliation: Center for Drama Art - Zagreb, BADco.

Email: ivana@culturalkapital.org

Website: <http://www.cdu.hr>

Country of residence: Croatia

Key areas of practice/research: studies at the Department of Dramaturgy at the Academy of Drama Arts in Zagreb; editor-in-chief of Frakcija Journal for Performing Arts; collaborates with performing collective BADco.

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Janša, Janez

Position: Director

Affiliation: Maska

Email: janez.jansa@maska.si

Website: <http://www.maska.si/>

Country of residence: Slovenia

Key areas of practice/research: author; director; contemporary theatre and art

Paper: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

26 Shifts | Shifts: NAME Readymade

June27 | Panel: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kunst, Bojana

Position: Researcher

Affiliation: University of Ljubljana

Email: bojana@kunstbody.org

Website: www.kunstbody.org

Country of residence: Slovenia

Key areas of practice/research: dramaturg and artistic collaborator; philosophy; performance theory; dramaturgy.

26 Shifts | Shifts:Via Negativa Symposium (Theory in the Real Time and Space of Practice)

June27 | Panel:Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Medak, Tomislav

Position: philosopher

Affiliation: Multimedia Institute, BADco.

Email: to-me@mi2.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: interests in constellations of contemporary political philosophy media theory and aesthetics; project lead of Croatian Creative Commons team and board member of international commons organization iCommons; member of urban activist initiative Right to the City.

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Milat, Petar

Position: philosopher, director of the independent cultural centre MaMa
Affiliation: Multimedia Institute / MAMA
Email: zoe@mi2.hr
Website: www.zoeforward.org
Country of residence: Croatia
Key areas of practice/research: philosophy, experimental electronic music

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Milohnić, Aldo

Position: Researcher

Affiliation: Peace Institute Ljubljana – Institute for Contemporary Social and Political Studies

Email: aldo.milohnic@mirovni-institut.si

Website: <http://www.mirovni-institut.si>

Country of residence: Slovenia

Key areas of practice/research: sociology of culture, cultural policy, performing arts theory, epistemology of social sciences and the humanities

June26 | Panel: Misincorporating Cultural Identity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Vujanović, Ana

Position: Freelance writer

Affiliation: Walking Theory

Email: sarapana@yahoo.com, ana.vujanovic@tkh-generator.net

Website: www.tkh-generator.net

Country of residence: Serbia

Key areas of practice/research: theoretical, theatre and dance performance

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Krajač, Marjana

Position: author and choreographer

Affiliation: Sodaberg dance company and collaborative, Zagreb

Email: marjana@sodaberg.hr

Website: www.sodaberg.hr

Country of residence: Croatia

Key areas of practice/research: choreographic practice and research in contemporary dance, choreographic studies and contemporary arts in general.

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Korenčić, Iva

Position: collaborator, author and dancer

Affiliation: Sodaberg dance company and collaborative, Zagreb

Email: iva@sodaberg.hr

Website: www.sodaberg.hr

Country of residence: Croatia

Key areas of practice/research: practice and research in different fields of contemporary dance, photography and design.

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kostanić, Marko

Position: BA student

Affiliation: Faculty of Drama Arts, Zagreb

Email: kostanic@gmail.com

Country of residence: Croatia

Key areas of practice/research: film theory, contemporary dance, lacanian psychoanalysis, contemporary political theory, marxist political economy

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Davidović, Dalibor

Position: Assistant professor

Affiliation: Department of musicology, Music Academy in Zagreb

Email: dalibord@web.de

Country of residence: Croatia

Key areas of practice/research: music of the 19th and the 20th century, systematic musicology

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Iveković, Sanja

Position: Independent Artist; Founder

Affiliation: Women Artist's Center Elektra

Email: sanjaivekovic@yahoo.com

Country of residence: Croatia

Key areas of practice/research: interdisciplinary feminist art; women's vulnerability to violence caused by governmental power struggles and war.

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Pregrad, Sonja

Position: Independent artist, dancer, maker

Email: sonja.pregrad@gmail.com

Country of residence: Croatia

Key areas of practice/research: dance, performance, body as an object/subject

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

SHIFT DATE 25.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM

SHIFT DATE (2) 25.6 SHIFT TIME (2) 21:30 - 00:30 SHIFT VENUE (2) Zagreb Youth Theater STUDIO 2

SHIFT DATE (3) 25.6 SHIFT TIME (3) 23:00 - 00:30 SHIFT VENUE (3) Zagreb Youth Theater MIŠKO POLANEC NOTE performance

SHIFT CURATOR BOJANA CVEJIĆ and GORAN SERGEJ PRISTAŠ

SHIFT PARTICIPANTS Part 1 (RIC ALLSOPP, BOJANA CVEJIĆ, IVANA IVKOVIĆ, JANEZ JANŠA, BOJANA KUNST, TOMISLAV MEDAK, PETAR MILAT, ALDO MILOHNIĆ, GORAN SERGEJ PRISTAŠ, ANA VUJANOVIĆ), Part 2 (MARJANA KRAJAČ, IVA KORENČIĆ, MARKO KOSTANIĆ, DALIBOR DAVIDOVIĆ), Part 3 (SANJA IVEKOVIĆ, SONJA PREGRAD)

SHIFT ABSTRACT

A *Glossary of Poetics* is a project of East Dance Academy conceived in search for new and old terms by which artistic practices, mainly in the performing arts, but also in a broader scope of cultural production in the countries of former Yugoslavia since 1960s, determine and articulate themselves. These concepts and notions stem from a specific dynamics between theory and practice in this cultural space: they act as problem-markers and creative tools that are an integral part of artistic experimentation rather than critical terms of its interpretation.

East Dance Academy is part of the "What To Affirm? What To Perform?" project, a cooperation between Allianz Kulturstiftung, Center for Drama Art Zagreb, Centrul Nacional al Dansului Bucuresti, Maska Ljubljana and Tanzquartier Wien (www.allianz-kulturstiftung.de)

Part 1: *Parallel slalom*

«Parallel slalom» is the logic behind these concepts: a swift ride down the slope, zigzagging between flags and poles, each of them endowed with at least two notions designating practices, procedures, problems and phenomena. The aim is to show how the discourse of the performing arts can be fed by an autonomous conceptual imagination created by art itself, rather than by negative criticism of contemporary artistic practices representing and being parasitic of theory.

Part 2: *Forensics and Fugue for the Folder*

by Marjana Krajač

The 7th Music Biennale Zagreb, an International Festival of Contemporary Music, featured a happening entitled *Carousel II*, presented at Zagreb's Trešnjevka sports hall at 20:30 on May 17 1973. The program brought together the Zagreb Radio-Television Symphony Orchestra, the Yugoslav Army Wind Orchestra, the Zagreb Radio-Television Dance Orchestra, the Zagreb New Tendencies Ensemble (ACEZANTEZ), the J. A. Riedl Group from Munich, the Zagreb Radio-Television Choir, the Vatroslav Lisinski Music School children's choir, the Coral vocal ensemble from Belgrade and the Chamber Free Dance Ensemble (KASP). Unconventional for its time, attempting to keep abreast of the latest trends, *Carousel II* provoked diverse comments as an open form whose potential risk of proliferation gave rise to various reflections on its "accomplishments" and "failure".

Starting out from unfinished structures, open issues and empty spaces, *Forensics and Fugue for the Folder* attempts to reconstruct the holes in consistency and perception while offering a new amalgamation of given information, parallelly constructing archives, remarks and reactions.

Part 3: *Practice Makes the Master 09*

by Sanja Iveković

Practice Makes the Master 09 is a re-enactment of the performance entitled *Übung macht den Meister*, which was first enacted in 1982 at the gallery space of Künstlerhaus Bethanien in Berlin. As stated in its very title, the performance deals with the deeply rooted conviction that repetition is the right way for a performer to reach the desired perfection and to achieve the master status. The very content of the performance and the choice of a different person to perform it reflects my intention of radically questioning these categories, or even mocking them. On the other hand, today, when the image of prisoners from Abu Ghraib is still "fresh" in our minds, this performance gains additional significance and becomes painfully topical.

Performed by: Sonja Pregrad.

The format we envisage for this presentation is an oral essay, thinking out loud with art material (e.g. video excerpts) and testing these propositions in discussion. Each notion/concept will be elaborated and visually documented in two or more small-scale case-studies. The notions have been strategically selected in response to the theme of the PSi conference: what happens when we affirm certain terms that have a clearly negative or pejorative connotation or usage?

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Galeazzi, Nicolas Y

Position: Artist

Affiliation: University College Falmouth, MA Contemporary Arts Practice and Dissemination

Email: ngaleazzi@gmx.ch

Website: <http://www.jardinsgazeux.de>

Country of residence: Germany, Spain, UK

Key areas of practice/research: cross-disciplinary, discursive and relational events

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ramujkic, Vahida

Position: Artist

Email: wah@rotorrr.org

Website: www.rotorrr.org, www.irational.org/vahida

Country of residence: Spain, Serbia

Key areas of practice/research: transformation processes occurring in environment and society through physical and psychical recycling; strategies for individuals to take control over their transformation

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Burmester, Jörn J.

Position: Artist

Email: joern.burmester@googlemail.com

Website: www.performerstammtisch.de

Country of residence: Germany

Key areas of practice/research: performance art as a tool for social research and political debate

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kalauz, Laura

Position: Dancer, Choreographer

Email: alkalauz@gmail.com

Country of residence: Switzerland / Argentina

Key areas of practice/research: How to let audience see rather than show them. How to propose a mode of perception to audience.

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Verwimp, Joël

Affiliation: FLUTGRABEN,

Email: joel.verwimp@muffie.org

Country of residence: Germany

Key areas of practice/research: non-consensual modes of collaborative ventures

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Porkola, Pilvi

Position: PhD student, performance artist and writer

Affiliation: Theatre Academy Helsinki

Email: pilvi.porkola@teak.fi

Website: www.todellisuus.fi

Country of residence: Finland

Key areas of practice/research: politics, documenting the personal in the performance

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

SHIFT DATE 25.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater STUDIO 2

SHIFT DATE (2) 28.6 SHIFT TIME (2) 10:00 - 12:00 SHIFT VENUE (2) Faculty of Architecture

SHIFT CURATOR NICOLAS Y GALEAZZI

SHIFT PARTICIPANTS THERON SCHMIDT, VAHIDA RAMUJKIC, JÖRN J. BURMESTER, LAURA KALAUZ, JOËL VERWIMP, PILVI PORKOLA

SHIFT ABSTRACT

the PSi Side-Effecting Lab will be conducting research throughout the duration of the conference the PSi Side-Effecting Laboratory team will publish the research results on June 28 in a *Mise-en-Discourse*, a Sunday morning workshop-event oscillating between presentation and participation, fiction and documentation

PSi #15 SIDE-EFFECTING LAB: A research station as a performative and discursive reflection center of the PSi #15 Conference in Zagreb.

If you're the butterfly, and I'm the Entomologist, who's the hurricane?

An international group of artists aims to investigate and provoke side effects of your activities during the PSi #15 Conference. We will operate as a research team, employing deconstructed and individually adapted scientific research instruments based on our different artistic backgrounds and practices.

In this project, performance will be experienced not as a means to represent, but strictly as an artistic-scientific research instrument: as performers, we will function as our own probe in order to track, discover and reveal the marginal, the unseen, and the unwanted effects of the "performance" of this conference.

Writing will be done based on different methods of measuring the growing weight of papers; microscope slides will be used to smear the table after a major lecture; willing participants will be tagged with earmarks to track their moves around some pigeon holes. We will include investigation through drawings, writing and audio-visual media, as well as statistics, ethnographic comparison, stress tests and the infiltration of performative serum.

In hidden or exposed ways we will contrast the visual procedures in order to crystallize the invisible, unexpected, unintended or unwanted. We will search for backyard-out-comes, collateral damages, phenomena of serendipity, unintended products, wasted goods produced aside from the conference's stated goals and destinations. Misperformance will be re-mis- and mis-re-performed.

AGAR-AGAR, a research station as a puppet house

The collected data will be published continuously in the specially built AGAR-AGAR research LAB in front of Zagreb's Faculty of Architecture. From there, we will undertake our expeditions into the field. Like entomologists, we will focus on you as conference participants and collect and adapt your intentions with scientific passion in our research station, in order to process them into new performative intentions and stock up the installation with references and traces which will serve as the scenery for the SHIFT.

Throughout the entire duration of the conference you are kindly invited to visit us in AGAR-AGAR. There are several designated functions for you to take over: you can start your own research, survey us, your colleagues, or any other context in Zagreb; you can join one of our research programs; or you can serve as a guinea pig in a specific test environment.

The archive with the collected data will build the textual base for a discursive and performative SHIFT session. The whole research LAB will be transported to the foyer of the ZYT / ZKM Theater and unfold like a dismantled puppet house to be explained, reworked, criticized and discussed.

The material found will be offered to the participants of the SHIFTS for further discussion and practical recycling. We will work here with our tools and play them back to the conference to evoke discourses about control and criticism of and by artistic and academic outcome. How can criticism develop its creative potential? How can art observe its own procedures of production? How developed is the controlling power structure of the academic system to institutionalize art?

The disassembled, anatomized research station with its assemblage of data, traces and thoughts will be the reference point, stock and workshop for performance as a *Mise-en-Discourse*. In this way we will create an event oscillating between presentation and participation,

Thesis 1

Daily experience shows that any activity affects not only what we intend, but initiates a whole bouquet of effects. The majority of these effects will appear unpredictable and accidental somewhere beside the intended and are likely prone to misunderstanding. Some of these effects will lie in the spectrum of the imaginable and interact with the rules provided by the society. Others - equally real - are beyond this horizon and expose therefore the potential to interrupt and transform those rules. We may say that any impact beyond the horizon of the imaginable is a "misled" intention. An intention that reaches its goal remains in the frame of the image we have of our world. In order to go beyond the mould and surpass the frame of the regular we can not rely on the intended effect. We have to enter the critical state of Side-Effects and recognize or even play with unintended, unwanted, unexpected effects and events of serendipity. Discovering Side-Effects - to make visible what lies beyond the seen-before - means embattling a counter-position and is therefore a key-tool for critical engagement.

Thesis 2

Our SHIFT should raise questions concerning the relation between intention and interpretation in any (artistic) act. We assert that, consciously or unconsciously, both intention and interpretation follow certain policies. "Unfortunately", most of the time their policies do not accord with each other. Massive resources of power are often needed to align them. Party apparatus, advertising, manuals, months-long theater rehearsals, product design studies, marketing investigations, restrictions for the use of public space or any other police provisions provide examples for those efforts to be understood in the intended way. But this gap between intention and interpretation remains the reason for manifold - and often creative - misunderstandings. This opens up a possibility to transform the established ways of seeing the world and is the place where side effects arise.

Both policies aim to make certain things visible while concealing or ignoring others, be it consciously or unconsciously. However, as a side effect to the aim of making one thing visible, another will always be shrouded, and any attempt at concealment will disclose something else. Along the lines of Jaques Rancière's theory of the *distribution of the sensible* and *the politics of aesthetics*, we consider this insufficiency of the system as its main potential to undermine any power structure and to transform it in a critical, creative and flexible way.

Imagine the Conference as an aquarium; yourself and all the other participants as butterflies; us as aliens, staring at you with wide open eyes from behind the glass, wearing white lab coats and trying to prove the notorious chaos-theory-story by inducing you to provoke the ultimate hurricane with a simple flap of your wings.

Or imagine yourself as a bacterium in a Petri dish, and us as a new brand of biologically manipulated penicillin with unknown effects.

In microbiology, agar-agar is the most common nutrition ground for bacteria in a Petri dish. It is a polysaccharide, the gelling agent of choice in vegetarian cuisine. The European Community registers agar-agar under E 406. Agar-agar seems to be indigestible. In our case, it possibly stands for Artistic Gelatine for Academic Research - or the other way round.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

King, Barnaby

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Key areas of practice/research: transformative potential of theatre, clown performance, improvisation and play; innovative hybrid of clown forms conceived by Richard Pochinko and Sue Morrison in Toronto.

25 Shifts | 27 Shifts | Shifts:Mistaken and Mistook: The Clown's Failure to Conform (a clowning workshop)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Mistaken and Mistook: The Clown's Failure to Conform (a clowning workshop)

SHIFT DATE 25.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE ZYT UČILIŠTE - DANCE STUDIO 2

SHIFT DATE (2) 27.6 SHIFT TIME (2) 17:00 - 20:00 SHIFT VENUE (2) Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 2

SHIFT CURATOR BARNABY KING

SHIFT PARTICIPANTS BARNABY KING and workshop participants

SHIFT ABSTRACT

"If we can face all directions of ourselves at the same time we will laugh at the beauty of our own ridiculousness." (Sue Morrison, clown teacher)

This workshop takes participants into the world of the clown via games and exercises that exploit breaks, cracks, and slippages in our sense of normality and rationality. In learning to accept, embrace and even delight in these "mistakes", in that which makes us ridiculous, we discover for ourselves the clown's transformative potential.

When we think of clowns we often think of the bumbling fool, the lowest member of society, someone who we take pleasure in looking down on. Yet we know instinctively that there is some hidden power residing with the clown figure, whether that shows up in us as awe, fear, discomfort, contempt. Clowns are always already radical because they do the things we dare not do, they step outside the bounds of normal human behaviour, and publicly reveal the flaws we spend a lot of energy covering up. In *The Presentation of Self in Everyday Life* Erving Goffman points out that we are all experts in playing roles and presenting masks that work to maintain the illusion of a stable and continuous identity. Clowns disrupt that continuity and let us glimpse the writhing chaos that hides beneath. In the circus, however, and even in ritual clowning, the glimpse is often brief, salutary and preventative. It reminds us of what would happen if we ever let go of our role-playing.

Traditionally, circus clowns have based routines around gags, choreographed slips, pratfalls, comical mistakes and misunderstandings, with the primary aim of getting laughs. Their positioning in the pauses between the high drama and virtuosic skills of conventional acts such as tight-rope walking, flying trapeze, juggling, and lion taming, reveals how they have often provided the structural "in-between" moments, a break in the drama, a breath, a release of tension that has built up. They provide the balance, contrast, relief and perspective, necessary for good entertainment. Without the foolish clowns getting it wrong, we would not appreciate the difficulty and danger of the "serious" acts. This function shares a structural resemblance with the way that ritual clowning has been theorized by anthropologists. Offering moments of temporary liminal escapism, clowning permits a radical self-reflexivity, but contained within safe ritual contexts. Opinion differs as to the effect of this: "clowning performance may be subversive or conservative; the former when it ridicules culturally accepted practices, persons, and ideas, the latter when it ridicules the culturally unacceptable. Both are representations of clowning as critical practice." (in Mitchell, William E., ed. *Clowning as Critical Practice: Performance Humor in the South Pacific*) Philosophy and psychology on humor and clowning has followed a similar path, largely focusing on processes of mechanistic psychosocial relief, which may or may not be associated causatively with long term psychological or social transformation.

Barbara A. Babcock's critique of ethnocentric interpretative theories of clowning goes to the heart of the methodological problem: "Clowns are rarely asked what they're up to, and seldom listened to when they're asked." (in "Arrange Me into Disorder: Fragments and Reflections on Ritual Clowning") While we argue ad nauseam about whether clowning is transformative of various contexts (audience, history, ritual, hegemonic discourse), in the meantime maybe we should ask the same question of the clown herself. Better still, we should experience for ourselves the thrill and the fear of stepping out in front of an audience with nothing but a red nose for protection (figuratively speaking). To clown is not just to glimpse the chaos, but to step into it.

This workshop starts from the perspective that clowning involves facing all directions of ourselves at the same time and laughing at the beauty of our own ridiculousness. Here, our flaws and our mistakes are our most valuable resources. And a "mistake" does not just mean a pratfall, but refers to a broader notion of inappropriateness, excess, tactlessness, self-exposure, serial non-conformism, played out in the dialogical, liminal, "betwixt and between" space between performer and audience. The dysfunctionality and failure of clowns is radical, not in the pratfalls (these are merely metaphorical) but in the act of seeing and being seen, of letting go of control of what will happen next, of re-

inventing identity on the hop, of refusing to conform to convention. By *witnessing* this, as audience, we may be transported temporarily into a world of slippage and misfiring. By *doing* it, as performer, we must embrace a different modus operandi, one that presupposes nothing and which shuns finality. It is in the “authentic” discovery of our unique and universal failure that the transformative gesture of the clown is first apprehended. This requires a sense of abandonment, willingness to stand in one’s own “shit” and to engage in truly dialogical relationship with the audience.

This workshop, based on the “Pochinko” clown technique as taught today in Toronto by Sue Morrison, synthesizes multiple clown techniques and traditions, including European “Le Coq” style as well as Native American ritual clown concepts. Through a series of simple games, group exercises, solo performances, coaching, and reflecting, the workshop engages in “practice as research”, as a way of levering open the conceptual category of clowning in academic discourse. I suggest that clown training can be personally and politically transformative for anybody willing to step into the chaos. Through phenomenological and experiential insight, fresh understandings of clowning as a dialogical and transformative process can be acquired.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

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Curatorial practice, production of artworks, organization of exhibitions and theoretical contextualization oriented towards critical examination of the role and meaning of science, technology and the body in contemporary society through art&technology, art&science, body art, live art.

Paper:Salon Revolucije/The Salon of Revolution

25 Shifts | Shifts:The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

June27 | Panel:Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

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25 Shifts | Shifts:The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ostoić, Sunčica

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25 Shifts | Shifts: The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kovač, Mario

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Key areas of practice/research: theatre director and activist whose narrow field of interest is working with the disabled; founder and director of a number of alternative theatre festivals.

25 Shifts | Shifts:The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

SHIFT DATE 25.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Student Center

SHIFT CURATOR KONTEJNER | bureau of contemporary art praxis (IVANA BAGO, OLGA MAJCEN LINN, SUNČICA OSTOJČIĆ)

SHIFT PARTICIPANTS IVANA BAGO, OLGA MAJCEN LINN, SUNČICA OSTOJČIĆ, MARIO KOVAČ; fourteen actors (Milivoj Beader, Ana Franjić, Dean Krivačić, Zrinka Kušević, Linn William, Dora Lipovčan, Nikša Marinović, Bojan Navojec, Ivana Roščić, Davor Rožić, Dino Škare, Leo Vukelić) will perform as: Marijan Crtalić, Vlasta Delimar, Tomislav Gotovac, Igor Grubić, Josip Pino Ivančić, SANJA IVEKOVIĆ, Božena Končić Badurina, Zlatko Kopljar, Siniša Labrović, Sandra Sterle, Boris Šincek, Slaven Tolj, Josip Zanki, Vlasta Žanić

SHIFT ABSTRACT

What is this 'distancing' that Brecht turned into a maxim for the actor's performance? It is the display - within the play - of the gap between the play and the real. More profoundly, it is a technique that dismantles the intimate and necessary links joining the real to semblance, links resulting from the fact that semblance is the true situating principle of the real, that which localizes and renders visible the brutal effects of the real's contingency. Alain Badiou (The Century)

The famous definition of performance by Peggy Phelan, claiming that "(p)erformance's only life is in the present" and that it therefore defies participation in the "circulation of representations of representations" reflects the idealistic quest for authenticity that went hand-in-hand with the rejection of art's commodification by the generation of the 1960s and 1970s conceptual and performance artists. In the early stages of her career, Laurie Anderson refused to document her work in any way, insisting on performance as a time-based activity which, once the act itself had ended, continued to live only in the memory of the performer and his/her audience. Such attitude was soon renounced by Anderson herself as she met with memory's inescapable tendency to betray - maybe most crudely those who had been its truest believers. The problem was that her audience did not remember as well as she expected they would (or should), and kept asking her questions about things she claimed were never part of her work: "There was no orange dog. I never did anything with an orange dog." (Laurie Anderson, quoted in Amelia Jones, *Body Art. Performing the Subject*) It is, of course, impossible to ascertain if the artist's recollection is necessarily the authentic one, but it was exactly this awareness of the workings of memory, resulting in the Orange Dog Fata Morgana, that led Anderson to insist on documenting her subsequent work, so that she would be able to prove the *reality* of the event against all potential accusations, whether resulting from amnesia, hearsay or art history's infamous affair with forgery.

Besides its function as evidence or witness, video and photo documentation soon became identified as the means enabling fetishization and commodification of performance art, which thus lost its aura of being the only category of artistic expression that truly resisted identification with the art object. More recently, the inability of both photography and video to ensure *presence* - the core element of performance art, enabling the artist and audience to share the same time/space coordinates - has been "compensated" by the emergence of reenactment as a popular way of making key performances from the 1960s and 1970s "come alive" again. Very often, reenactments have been performed by other artists, whose authorial position guaranteed that these would not be regarded as mere copies or didactic tools, but rather autonomous works of art, often explicitly involving appropriation and reinterpretation of the original performances. The project *The Orange Dog and Other Tales (Even Better Than the Real Thing)* takes a somewhat different approach, using a series of reenactments to create an (art) history theater play, whose plot evolves into a history of Croatian performance art. It is a work of art historians turned into a drama, instead of a scientific paper. Thirteen actors take the roles of authors of thirteen selected performances, along with a "master of ceremony" leading the audience on a guided tour through performance history.

The Orange Dog and Other Tales (Even Better Than the Real Thing) is not an intervention or a reinterpretation of the "official" history of performance in Croatia; it is not a way to refresh the exhausted art historical narratives and turn their supposed "reality" into fiction. This is partly due to the fact that an official history of Croatian performance does not exist; there is no narrative starting somewhere and evolving in a certain way. What exists is a dispersed set of fragments, images, interviews, catalogues, legends, lies, accusations, clichés etc. waiting to be collected, reexamined and ordered into a narrative with a clear beginning and end. This "lack", however, is not necessarily a drawback. In fact, it recalls (albeit unwittingly) the state of idealistic quest for authenticity, which resists documentation, scientific examination and any kind of packaging. It also allows for this "search for a lost totality" to evolve on an unmarked terrain, unburdened by the traces of previous searches - which, at the same time, makes it more risky and more prone to flirting with failure. (Jennifer Allen identifies reenactment as a

process of "search for a lost totality"; see: Jennifer Allen, "Einmal ist keinmal". Observations on Reenactment" in Sven Lütticken (ed.), *Life, Once More. Forms of Reenactment in Contemporary Art*, exhibition catalogue, Witte de With, Rotterdam 2005)

The Orange Dog and Other Tales (Even Better Than the Real Thing) is an initial attempt to give shape to this history, but it skips the step of attempting to create a convincing historical "text" and goes directly to the stage where this "text" is revealed to be fiction - art history drama as an invented genre, where history keeping is closer to oral cultures and medieval sacral plays than to a scientist's archive.

The drama begins with uncertainty: where to locate the first act of performance, even if the search is narrowed - as in this case it deliberately is - to performances explicitly thematizing the artist's body? If we ignore lonely examples of performances by early 20th century avant-garde artists, the search could bring us to several photographs made during the sixties - again, photography imposing itself as the only obvious evidence and guide. A series of photos from 1961 show the artist Tomislav Gotovac posing half-naked in the snowy landscape of the Medvednica mountain near Zagreb, holding in his hands selected pages of *Elle* women's magazine displaying half-nude female models. At the same time, a few photos were taken of him joyfully breathing in the fresh mountain air. These photos were not exhibited until the 1970s, but have in retrospect become the earliest documents evidencing an artist displaying his (male) body and performing his sexuality in the otherwise highly conservative and desexualized atmosphere of the early 1960s in socialist Yugoslavia. Even though the event took place almost in isolation and resembled a photo-session rather than a performance, it is the first explicit enactment of the artistic subject as embodied, gendered and performing desire - not only the sexual one, but a desire for the artist's embodied subject to be set loose. These two events performed by Tomislav Gotovac could indeed be read as preparations for the numerous actions in public space, performances and performative self-portraits that he would undertake from the early 1970s until today. In 1971 he made *Streaking*, his first performance in public/urban space, in which he ran bearded and naked through the streets of Belgrade; similarly, in 1981, in *Zagreb, I Love You*, he ran naked (now shaven and with his hair cut) through Zagreb city center in the midst of tram tracks, towards the main square and bowing down to kiss the pavement. The memory of the event is inseparable from the memory kept by excellent photographs made by Ivan Posavec.

Of course, searching for beginnings is only fair if one also considers that which has escaped the photographic lens; notwithstanding, this search would necessarily resemble fortune-telling or retrospective fortune-telling, truth-testing, and, generally, dealing with the Orange Dog Fata Morgana. There have been stories claiming that the suicides of two members of the Split *Red Perystil* "group" - one (Pave Dulčić) throwing himself in the path of a train in 1974 and the other (Tomo Čaleta) jumping from a building in 1972 allegedly carrying a sign saying "I am an artist" - were committed as artistic acts. A "verification" of the legend would make them the "ultimate" body art performance acts in the history of Croatian art, where death, as Alain Badiou points out, is the only possible event whose "reality" cannot be doubted and which allows no (distancing) space for semblance.

The search for the first performance happening in a gallery space and involving the artist's body could begin at the opening of Sanja Iveković's solo exhibition in the Zagreb Gallery of Contemporary Art in 1976. Simply called *Opening*, the title of the performance is indicative in many ways, standing both for Sanja Iveković's first performance and for the first explicit *definition* of the artist as an embodied (in this case, female) subject, who not only shows her/his art as an intellectual/aesthetic practice displayed on gallery walls, but whose body, subjectivity, feeling, or literally "flesh" is inseparable from this intellectual product. Showing her work - which itself dealt with the feminist questioning of the personal as political - for the first time at this important Zagreb venue, the artist also exposed herself at the entrance to the gallery, where she shook hands with each visitor entering the gallery, her mouth sealed with tape and a stethoscope connecting her body to the speakers that transmitted the sound of her heartbeat. Eliminating all verbal/intellectual communication and reducing all interaction to intersubjective bodily contact, Sanja Iveković performed, in Amelia Jones's terms, the subversion of the transcendent (male) Cartesian subject, presenting her (female) subjectivity as embodied, vulnerable and necessarily intersubjective and dependent.

The space allotted to this text allows only for these beginnings to be granted a possible narrative - also due to the fact that the story of the beginnings is the most uncertain one. The *Orange Dog And Other Tales (Even Better Than the Real Thing)* traces the history of performance in Croatia from these few initial stories into the 1980s and to this day, looking at the different ways in which the artist's body has been enacted and at the different consequences of this enactment. It traces the history of female/feminist performance: the crucial practice of Vlasta Delimar, whose insistent questioning of the female body and sexuality and its relation with the male body/sexuality forms one of the most relevant and controversial performance *oeuvres* in Croatian contemporary art, spanning the period from the late 1970s to the present day, with *Walk-through as Lady Godiva* as a signature performance in which Delimar rode naked on a horse through the streets of Zagreb. Women artists of a younger generation - Sandra Sterle, Vlasta Žanić, Božena Končić Badurina - carry on this legacy of female performance, each moving in a different direction. Slaven Tolj's and Boris Šincek's performances have been crucial in subverting and questioning the socially and politically imposed image of the male subject/body as a subject/object of war in the 1990s, as well as in relation to the more general issues of nationalism. Zlatko Kopljar's artistic practice relates to a very similar set of concerns, and has also dealt with the position and the role of the artist in society with great insistence and passion. Marijan Crtalić's performances persevere in the line of enacting the relations between the personal and the political. Josip Zanki and Siniša Labrović, each in his own way, use the body, humor, the spoken word etc. to display the ideological workings behind these socially defined acts. Igor Grubić and Josip Pino Ivančić use performance as one of the possible outlets for artistic expression, primarily in terms of art as a practice of social activism.

As in any narrative, many protagonists of this one have unjustly been left out. *Orange Dog And Other Tales (Even Better Than the Real Thing)* does not set out to tell the whole or the correct story - it generally ignores correctness and focuses primarily on the tensions resulting from the encounter of the "authentic", the "real" and the (re)enacted, the semblance, by trying to engage in the "passion for the real"(Badiou) and challenge semblance to induce possibly radical consequences for the real, or for another kind of real. In line with this, these reenactments as performances of "something other than performance" are not really simulated; they are copies, repetitions; but all "cuts" in the actors' bodies or the performing space truly happen (again), with all the blood, the bullets and the heat - some leaving a permanent mark on the actor's body.

"OK! Now do you see an orange dog?" (Laurie Anderson; quoted in A. Jones)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Vnuk, Gordana

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Country of residence:

Key areas of practice/research: artistic programming (Eurokaz, Chapter Arts Centre Cardiff, Kampnagel Hamburg); dramaturgy.

25 Shifts | Shifts: Misreading the Playwright

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Misreading the Playwright

SHIFT DATE 25.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Student Center - Teatar &TD

SHIFT CURATOR Vjeran Zuppa & GORDANA VNUK

SHIFT PARTICIPANTS Vjeran Zuppa, GORDANA VNUK, Branko Brezovec, Zlatko Burić Kićo, MISLAV ČAVAJDA, Suzana Brezovec, Dean Krivačić, Antonija Stanišić

SHIFT ABSTRACT

The shift "Misreading the Playwright" will connect the presentational and the theoretical/ critical aspect of "In Agony", a play by Miroslav Krleža, by introducing the spectators to the dramaturgical and directorial procedures of Branko Brezovec, who dislocates the original text in order to propose a (mis)reading of a melodrama as a political play. The shift consists of the performance itself, accompanied by interventions in the form of commentaries and explanations, as well as social and political analysis, by the curators and other project participants.

In order to explain the process by which a directorial method misreads a play, and bearing in mind that foreign participants know little or nothing about the playwright Miroslav Krleža (1893 - 1981), the curator will first present the author, his time and the themes crucial for his writing. This introduction will be followed by examples of the levels of interpretation and direction Croatian theater has so far customarily operated on and which are expected in the staging of plays from Krleža's *qualitative phase*, based on Ibsenesque dramaturgy (as opposed to his *quantitative phase*, characterized by an excessive use of expressionist devices).

With its love triangle theme, "In Agony" can be classified as a melodrama, and is usually staged in the manner of psychological realism. It is necessary to understand this context in order to see how the director (mis)uses and (mis)applies *quantitative* expressionist devices from Krleža's early period in the direction of an intimate drama from his *qualitative phase*, to which Brezovec adds a political dimension of topical interest for Croatia today.

The original play is set in the Zagreb of the 1920s, in a bourgeois salon of a city marked by centuries of Austrian and Hungarian cultural influence. The characters live in a period of transition: in the aftermath of the First World War, the values and the lifestyle of the Habsburg Monarchy are fading away - a new state, the Kingdom of Yugoslavia, is being born. In his adaptation of the play, Brezovec expands upon the motive of Lenbach's love for horses: in a culturally shocking procedure, he transposes the original urban setting to the rural landscape of contemporary Sinj, a small town in southern Croatia infamous for its political illiteracy, which cherishes the tradition of the *Alka* (a jousting competition where horsemen take turns trying to hit a hanging target with a lance; the sport has been practiced for centuries to this day.)

The shift will explain this contextual misplacement by analyzing the social, political, and religious mythology of Sinj and its role in postwar Croatian society, as well as by analyzing chivalry, the *Alka* competition and the role of horses in this microcontext. The shift presentation will show how the characters of the play are connected to the real-life personages of the Sinj region ("knights" Norac and Kotromanović) who gained notoriety in the Croatian War of Independence.

The explications will be given by „performance guides” - a combination of curators live on stage and their virtual images, which are to cut into stage action with their commentaries. In order to facilitate these interventions, certain stage elements will be misplaced and misused, thus acquiring new functions. For instance, TV screen images, whose different stories would normally counterpoint the main action, will, in our case, comment on Krleža's and Brezovec's views on theater.

In the end, the curator Vjeran Zuppa will sum up the directorial and dramaturgical methods employed, stressing the continuity of Brezovec's *iconoclastic* procedure and the effects of his *patent* dramaturgy.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Weaver, Lois

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Country of residence: UK

Key areas of practice/research: live art; solo performance; feminist and lesbian theatre; performance and human rights; performance and technology; sex and aging.

25 Shifts | Shifts:Missing America (Part 1: Miss America, Part 2: Long Table on Change)

June27 | Panel:Reenactment, Reconstruction, Revival and Repetition 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Shaw, Peggy

Position: Independent Artist, Writer, Collaborator

Affiliation: Split Britches

Email: splitB@aol.com

Website: www.splitbritches.com

Country of residence: UK

Key areas of practice/research: gender; queer identity; creative autobiography; human rights; feminist and lesbian humor; performance and medicine; difference.

25 Shifts | Shifts:Missing America (Part 1: Miss America, Part 2: Long Table on Change)

June26 | Panel:Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Sharp, Rose

Position: Independent Administrator and Creative Producer

Affiliation: Split Britches Company; Queen Mary University of London

Email: r.sharp@qmul.ac.uk

Country of residence: UK

Key areas of practice/research: independent artists; live art management; promotion and production; performance and human rights.

25 Shifts | Shifts:Missing America (Part 1: Miss America, Part 2: Long Table on Change)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Missing America (Part 1: Miss America, Part 2: Long Table on Change)

SHIFT DATE 25.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater ISTR

SHIFT DATE (2) 25.6 SHIFT TIME (2) 00:30 - SHIFT VENUE (2) Zagreb Youth Theater ISTR

SHIFT CURATOR **LOIS WEAVER** (Split Britches)

SHIFT PARTICIPANTS **LOIS WEAVER, PEGGY SHAW, ROSE SHARP**

SHIFT ABSTRACT

In June 2008 the Split Britches performance company (Peggy Shaw and Lois Weaver) presented a new performance, *Miss America*, at La Mama ETC in New York City. Set in the context of a beauty pageant on a landfill in the midst of a giant storm, *Miss America* chronicles the dissolution of the American dream and exposes what is lost in a society that is still hopelessly clinging to winning. It imagines an unlikely world in which an 80 year-old woman with no traditional talent could win the Miss America pageant. The piece also looks at what it means to *miss America*.

In November 2008, Barack Obama won the American Presidential election becoming the 44th president of the United States. His campaign for change took an unlikely chance that the country would elect a young, African American man whose middle name is Hussein. The campaign promised to find and then repair some of the things that had gone missing in America and in America's name. For some, Obama's success has renewed faith in the American dream and offered hope for rescue to those who were drowning in the nightmare of US domestic and foreign policies.

This possible shift from cynicism to optimism raises questions. If the ascendancy of an African American man to the White House is the ultimate realization of the American Dream, what happens now? Is this promise of a transformational presidency a dream or reality? Does this truly represent a sea change in American politics and policy? Is it possible to move such heavy machinery? It also raises questions for American political performance and for *Miss America* in particular. Is this performance of cultural critique productive or passé in an environment so loudly dedicated to change? Is there need for a sequel? A *Miss America Part 2*? Or are we still *missing* the point? In light of this shift, Peggy Shaw and Lois Weaver will present a Shift on MISSING AMERICA.

Part 1: *Miss America*, the performance

The Split Britches Company established its reputation in the 1980s by examining gender and class through the butch/femme lesbian dynamic. While this is not absent from its current investigations, the company is now taking a broader look at contemporary politics. *Miss America* is a ramble through the landfill of post-millennial America set on an empty stage, with only a couple of abandoned refrigerators that double as a pageant runway and a pull-down movie screen and industrial fan that provides the scene for extreme weather reporting. It looks at what it means to *be* Miss America and what it feels like to *miss* America by juxtaposing the glamour of pageantry with the despair of recent American tragedies like Hurricane Katrina. Peggy Shaw's butch, dressed as a giant in a tiny suit, is the unlikely beauty contestant who also serves as a Diane Arbus- inspired freak subject of media attention. Weaver's femme in a slip, wig, fur coat and plastic tiara is the failed contestant turned commentator, photojournalist and chronicler of trauma and catastrophe. Together they take humorous aim at political targets, including 'America's Top something' contests, the ravaging of our global environment and the nightmare history of American foreign policy. *Miss America* is written and performed by Lois Weaver and Peggy Shaw and was commissioned by La Mama Etc through a Rockefeller Map Grant and presented at La Mama, in June 2008. Subsequent performances have included: Out on the Edge Festival, Boston and Open Eye Figure Theatre, Minneapolis, November 2008 and the People's Palace, Queen Mary, University of London March 2009.

Part 2: *Long Table on Change*, the discussion

The *Long Table*, conceived by Lois Weaver, is a means of generating open discussion about a specified topic, using a stylised environment and set rules of participation to turn ordinary conversation into a public performance or debate. The approach is inspired by the film *Antonia's Line* by Maureen Gorriss. In this film a woman returns to the Dutch countryside to raise her young daughter and finds a communal house where the residents defy convention and live life as they please. The central image of the film is a dinner table that grows

longer and longer as this family of friends and eccentrics gets bigger and bigger. Eventually, the table becomes so long it has to be brought outside into the yard. The *Long Table* experiments with participation and public engagement by re-appropriating a dinner table atmosphere as a public forum and encouraging informal conversation on serious topics. It is created through the use of devices such a double length banquet table, a tablecloth for writing upon and the positioning of chairs both at and at a distance from the table. Although no moderator is present and no host apparent, the *Long Table* usually has an owner who can begin and end it and ensure that the etiquette is followed. A print out of the etiquette is placed on all the chairs around the table. A *Long Table* is an open space forum that begins with a specific subject. In the case of this Shift, a *Long Table on Change* could possibly discuss the implications of a campaign for change in relation to current politics and political performance, but the conversation can and probably will migrate to other topics. So even with its specified title, it could operate as a forum for other unfinished conversations or missing links in this conference.

The *Miss America* performance is 1 hr long and the *Long Table* will run for at least 2 hours. It is also time sensitive. Since the submission of this shift description, some of these questions may be answered or in fact be obsolete. But in part, it is this question of obsolescence that interests us and is the rationale of this proposal for this conference. What happens to the critique when the thing being critiqued starts to undergo change? At what point is the performance current? At what point historical? Is there value in the reenactment of trauma in the context of change? The proposed format of this shift - the presentation of a set performance that is possibly on the verge of obsolescence followed by an open forum discussion that will open itself to current issues - questions and addresses these concerns.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Heathfield, Adrian

Position: Professor

Affiliation: Roehampton University

Email: a.heathfield@roehampton.ac.uk

Website: www.adrianheathfield.net

Country of residence: UK

Key areas of practice/research: contemporary experimental theatre; performance art; live art; dance.

25 Shifts | Shifts: Intangibles

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Glendinning, Hugo

Position: Fellow
Affiliation: University of Exeter
Email: hglendinning@mac.com
Website: www.hugoglendinning.com
Country of residence: UK
Key areas of practice/research: photography and performance.

25 Shifts | Shifts: Intangibles

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Etchells, Tim

Position: Artist; Director

Affiliation: Forced Entertainment

Email: tim@timetchells.com

Website: <http://www.forcedentertainment.com/>

Country of residence: UK

Key areas of practice/research: neon; video; collaborative projects with many international artists.

25 Shifts | Shifts: Intangibles

27 Shifts | Shifts: Institute of Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Intangibles

SHIFT DATE 25.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater POLI

SHIFT CURATOR [ADRIAN HEATHFIELD](#) and [HUGO GLENDINNING](#)

SHIFT PARTICIPANTS ([TIM ETHELLES](#)), [ADRIAN HEATHFIELD](#), [HUGO GLENDINNING](#)

SHIFT ABSTRACT

This performance-lecture is composed as a conversation - a fluid exchange between divergent voices - on the elusive notion of theatrical presence. Tracing its emergence through its apparent opposite - absence - Glendinning, Heathfield and Etchells approach performance from their distinct perspectives as photographer and witness, critical theorist and curator, director and writer. In the braiding of their voices a plural discourse emerges, touching on matters such as the appearance of a face, the sound of a voice and the movement of a body. Though keenly felt, what aspects of these phenomena remain out of reach of language and thought? To what extent are the affects of presence produced by its instability and withdrawal?

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Christopher, Karen

Position: performance maker and videographer

Affiliation: Goat Island

Email: karen.christopher@gmail.com

Website: www.goatlandperformance.org

Country of residence: USA/UK

Key areas of practice/research: processes of negotiation, methods of slowing time, finding chemical reactions and unexpected solutions among mixtures and juxtapositions available through the collaborative devising process

25 Shifts | Shifts:Cognitive Mirage: False Bridges and Phantom Hair

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Booth, Mark

Position: visual artist/sound artist/writer

Affiliation: The School of the Art Institute of Chicago

Email: mbooth2@artic.edu

Country of residence: USA

Key areas of practice/research: the juxtaposition of image and text, the musicality of speech, found sound, field recording, minimal materials, quietness, and the use of sound as a sculptural material.

25 Shifts | Shifts:Cognitive Mirage: False Bridges and Phantom Hair

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Bailes, Sara Jane

Position: writer and theatre artist

Affiliation: University of Sussex

Email: sjb226@nyu.edu

Website: www.sussex.ac.uk/english/, www.soundingperformance.co.uk

Country of residence: England

Key areas of practice/research: failure as a radical poetics in the performance work of a range of contemporary artists; her work is published in a range of international journals, websites and books.

June27 | Panel:Wilful Mistakes 1

25 Shifts | Shifts:Cognitive Mirage: False Bridges and Phantom Hair

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kodeski, David

Position: founder

Affiliation: David Kodeski's True Life Tales

Email: david@truelifetales.com

Website: <http://www.truelifetales.com>

Country of residence: USA

Key areas of practice/research: Compiling one-on-one interviews, lost letters, discarded photographs, forgotten memories, false recollections and transforming them into performances that blur the line between found object and personal history.

25 Shifts | Shifts:Cognitive Mirage: False Bridges and Phantom Hair

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Myers, Tyler B.

Position: artist

Email: Tyler@cupolabobber.com

Website: www.cupolabobber.com

Country of residence: USA

Key areas of practice/research: performance and other media investigating landscape and history; currently an MFA candidate at Northwestern University and half of collaborative performance duo Cupola Bobber

25 Shifts | Shifts:Cognitive Mirage: False Bridges and Phantom Hair

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Cognitive Mirage: False Bridges and Phantom Hair

SHIFT DATE 25.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM

SHIFT CURATOR KAREN CHRISTOPHER (with: MARK BOOTH)

SHIFT PARTICIPANTS SARA JANE BAILES, MARK BOOTH, KAREN CHRISTOPHER, DAVID KODESKI and TYLER B. MYERS

SHIFT ABSTRACT

A collaborative multi-media movement and sound work by Karen Christopher (movement artist) and Mark Booth (sound artist) will be the spine of the event, with interruptions, tangents, complications, and illuminations offered by monologue artist David Kodeski's lecture on thought process, writer and theatre artist Sara Jane Bailes' performance of contributions from other people, and performance artist Tyler B. Myers who is occupied by work with an unbalanced machine. This event explores the human tendency toward connection building and completion, and the inevitable misfiring and consequent failure that results from that irresistible endeavor.

Interruptions and collisions caused by a precise time structure will set off unexpected juxtapositions between parallel lines as offered by a group of five artists. We are looking for the misunderstanding that causes a reassessment, an interruption in the flow of ideas opening an opportunity for derailment or some kind of interruption to the chosen path.

Humans hear echoes, we see absences, our entire organism is working to fill in the voids that we encounter, or to distract us from them, to instill a comfortable sense of continuity. Our vision is not reliable, we have blind spots and we have hallucinations.

The brain/eye duet that produces images where they are not is what allows the still pictures of the cinema to appear to move, and allows us to miss the space between the stillness that is void. Our nature is to patch the gaps. The human mind and body are constantly striving toward wholeness. A mending process begins the moment our skin is broken. An automatic process of the body, it does not require thought, it is an internally written code. In the realm of thought a similar mending process takes place and sense is made where there is none. The discovery around this conundrum is the ground of our exploration.

Gathered together over the course of the three-hour duration of the shift, these parts develop and unfold in relation to and in spite of each other

COMPONENTS OF THE EVENT:

1. *The predominant sound of agitated forearm hair at a considerable but not impossible distance*

The predominant sound of agitated forearm hair at a considerable but not impossible distance is a collaborative multi-media movement and sound work by Karen Christopher (movement artist) and Mark Booth (sound artist), that will unfold slowly over the course of three hours. With a starting point of a ghost sound of agitated arm hair (specifically, a misremembered audio element in a video image of the hair on someone's arm rising to meet the surface of a fully inflated balloon), "*the . . . sound of agitated forearm hair . . .*" addresses the idea of cognitive mirage. Cognitive mirages, or false memories, are memories that act as ligatures or bridges to connect materials that have no previous connection but should, such as an imagined scene in a film which improves and unites the plot, as well as other memories an individual brain makes to draw sense into the world-or hope.

2. *The interruptions and complications:*A. David Kodeski's *The Incorrect Tattoo*

David Kodeski's *The Incorrect Tattoo* takes place within the instant he noticed the shifting of the season as evidenced by the changing angle of light from the setting sun striking a building that stands across a busy intersection. As this moment of revelation is occurring, a blind man stumbles into him from behind, unleashing a torrent of minutiae, recollection, free-association and self-examination on the motivations behind "doing well for others." There is a refusal of assistance. Traffic passing. A Biblical citation. Boy Scouts. Rage. The sun setting a degree further north.

B. Sara Jane Bailes will present *Unmistakable Shoe*.

Thinking about unrehearsed performance, incomplete texts, false bridges, Maurice Blanchot's writing, evacuation strategies, and American minimal artist Sol LeWitt's statement that a drawing of a line is a real line (while a drawing of a person is not a real person), Sara Jane Bailes offers a performance-by-one made in collaboration with donations from artists, friends, neighbours and strangers.

C. Tyler Myers will present *With a Shaky Hand*.

Through a performance of every spoken word in the 1974 film *Texas Chainsaw Massacre*, the performance *With a Shaky Hand* contemplates culture's slippery relationship to its landscapes. How landscapes are projected onto, and conquered, and worked, and in mythic retelling become active players. Performed by a hand fixed to an unbalanced machine, "The Wild" is a fearsome adversary, capable of making even the most refined more base with prolonged exposure, but how it corrupts is a negative of prevailing culture's positive-and is otherwise a wholly empty concept.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Allen, Richard

Position: PhD Student

Affiliation: Aberystwyth University

Email: richobject@yahoo.com

Website: richobject.wordpress.com

Country of residence: UK

Key areas of practice/research: theatre of animation; object theory; scenography.

[25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Showroom Detours](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Coleman, Kasia

Position: Practitioner; Teacher

Email: kasiacoleman@gmail.com

Website: kasiacoleman.blogspot.com

Country of residence: UK

Key areas of practice/research: performative archiving; drawing; scenography.

[25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Showroom Detours](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ladnar, Daniel

Affiliation: Aberystwyth University

Email: dan@random-people.net

Website: www.random-people.net

Country of residence: UK

Key areas of practice/research: lecture performance; performance documentation.

[25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Showroom Detours](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ritchie, Louise

Position: PhD Student

Affiliation: Aberystwyth University

Email: lhr08@aber.ac.uk

Country of residence: UK

Key areas of practice/research: movement notation in an attempt to identify new approaches to Physical Theatre and its documents.

[25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Showroom Detours](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Filmer, Andrew

Position: Lecturer

Affiliation: Aberystwyth University

Country of residence: UK

Key areas of practice/research: place, space and performance; theatre architecture; backstage space; improvisation.

Paper: Duplicitous Sites: Misperforming Parliament

June26 | Panel: Duplicity/Complicity: Performing and Misperforming Lies

25 Shifts | 26 Shifts | 27 Shifts | Shifts: Showroom Detours

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kear, Adrian

Position: Professor

Affiliation: Aberystwyth University

Email: ack@aber.ac.uk

Website: <http://www.aber.ac.uk/en/tfts/staff/ack/>

Country of residence: UK

Key areas of practice/research: theories of event, mimesis and representation; contemporary European theatre; avant-garde performance; performance ethics and cultural politics; theatre as an intellectual practice; performance, citizenship and social practice.

Paper:Logics of Revolt: May 68 and the Appearance of the Political

June27 | Panel:New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

25 Shifts | 26 Shifts | 27 Shifts | Shifts:Showroom Detours

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Roms, Heike

Position: Lecturer

Affiliation: Aberystwyth University

Email: hhp@aber.ac.uk

Website: <http://www.performance-wales.org>

Country of residence: UK

Key areas of practice/research: contemporary performance practice; postdramatic theatre; archiving performance; theatre and performance in Wales.

[June26 | Panel: Mislocated Scripts](#)

[25 Shifts | 26 Shifts | 27 Shifts | Shifts: Showroom Detours](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Showroom Detours

SHIFT DATE	25.6	SHIFT TIME	21:30 - 00:30	SHIFT VENUE	Zagreb Youth Theater STUDIO 1	NOTE	opening
SHIFT DATE (2)	26.6	SHIFT TIME (2)	17:00 - 20:00	SHIFT VENUE (2)	Zagreb Youth Theater STUDIO 1	NOTE	installation
SHIFT DATE (3)	26.6	SHIFT TIME (3)	21:30 - 00:30	SHIFT VENUE (3)	Zagreb Youth Theater STUDIO 1	NOTE	installation
SHIFT DATE (4)	27.6	SHIFT TIME (4)	17:00 - 20:00	SHIFT VENUE (4)	Zagreb Youth Theater STUDIO 1	NOTE	installation
SHIFT DATE (5)	27.6	SHIFT TIME (5)	21:30 - 00:30	SHIFT VENUE (5)	Zagreb Youth Theater STUDIO 1	NOTE	closing

SHIFT CURATOR Showroom Aberystwyth

SHIFT PARTICIPANTS Showroom Aberystwyth: RICHARD ALLEN, KASIA COLEMAN, DANIEL LADNAR, GARETH LLŶR EVANS, ESTHER PILKINGTON and LOUISE RITCHIE; with ANDREW FILMER, ADRIAN KEAR, HEIKE ROMS

SHIFT ABSTRACT

The *Showroom Short Cuts* and *Detours* projects aim to shift the role of research within the conference: whereas usually a conference is perceived as an event where research is presented, we aim to establish a space where research is (re)enacted. Hence, the conference itself, the performativity and performance of knowledge in the field of performance studies, becomes the focus of this research.

Research here is understood not only as theoretical engagement, but as a practice that oscillates between theoretical and artistic approaches. For us, there is no strict border between theory and practice: theory does not exist independently from the various forms in which it is presented, and this presentation is always already aesthetic. Similarly, artistic practice is never independent from theoretical engagement, but always also another formulation of theory.

The question of documentation that is elementary for Performance Studies is also crucial to this project. It is here applied not only to artistic performance but also to other live events at the respective conferences. The question of misrepresentation has to be negotiated in all documentary efforts, especially in the field of Performance Studies, where Peggy Phelan's statement that performance cannot be documented without becoming something else is one of the most frequently quoted (and contested) propositions.

The idea of a *detour*, in contrast to the *short cut*, reflects both on the PSi #15 Conference theme of Misperformance in addition to the practicalities and the possible aesthetic questions arising from the attempt to represent one conference in the context of another, one place in another place. While the possibility of misrepresentations and mismapping are already inherent in the *Short Cuts* project, for the *Detours* project they are deliberate strategies. In a quasi-Situationist move, the map of the Living Landscapes Conference in Aberystwyth will be adopted to PSi #15.

We will lose our way ... again. We will lead other people astray. On this detour, what will we find?

If, as Walter Benjamin implies in *Berlin Childhood*, you need to learn to lose your way in order to experience a place in depth, a misperformance becomes an aesthetic strategy. On our way from Aberystwyth to Zagreb, intriguingly, that is, from A to Z, we might discover America.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Caines, Rebecca

Position: Arts Development Worker

Country of residence: Northern Ireland

Key areas of practice/research: community performance; media and culture; ethnicity and identity; community development worker.

Paper: "That's a load of codswallop, that ain't art": Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

June26 | Panel: Duplicity/Complicity: Performing and Misperforming Lies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hadley, Bree

Position: Lecturer

Affiliation: Queensland University of Technology

Country of residence: Australia

Key areas of practice/research: body; identity; performativity and politics; stagings of self in contemporary and pop cultural performance.

Paper: Duplicity/Complicity: (Mis)performing the Social Drama of Disability
June 26 | Panel: Duplicity/Complicity: Performing and Misperforming Lies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Rajak, Jelena

Position: Independent Scholar

Country of residence: Croatia/France

Key areas of practice/research: performance processes; performing and autoreferentiality in contemporary dance performance.

Paper: Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White
June 26 | Panel: Duplicity/Complicity: Performing and Misperforming Lies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE
Duplicity/Complicity: Performing and Misperforming Lies
DATE 26.6 **PANEL TIME** 09:30 - 11:30 **ROOM** 317

PANEL CHAIR MIKE PEARSON (Aberystwyth University)

PANEL PARTICIPANTS REBECCA CAINES (University of New South Wales), BREE HADLEY (Queensland University of Technology), ANDREW FILMER (Aberystwyth University), JELENA RAJAK (independent scholar)

PANEL ABSTRACT

lie // to convey a false impression

What happens when cultural sites, spaces and practices are caught out lying? What happens when they are caught out performing the sorts of false, deceitful or duplicitous acts that show them to be silently complicit in systems of power or privilege?

Focusing on notions of duplicity and complicity, this panel will examine the performance and misperformance of 'lies' across three different cultural sites. Emerging scholars Bree Hadley, Andrew Filmer, Rebecca Caines and Jelena Rajak will examine sites of the body, sites of community, and sites of politics as cultural sites that can be seen to perform 'lies' – to embody partial truths, and to entrench particular actions. Hadley's work will examine the body as a site that lies, focusing on visibility, invisibility and 'passing' in the context of bodies with disabilities. Filmer's work will examine architecture as a site that lies, focusing on parliamentary buildings and precincts. Caines' work will examine site-specific art as a site that lies, focusing on community-based performance. Rajak's work will examine the duplicity of "overperforming" in postmodern dance.

Approaching the conference theme of "Misperformance" through the interlinked concepts of lying and duplicity will allow the panelists to explore the mechanics, ethics and the politics of performing and misperforming lies. Hadley, Filmer, Caines and Rajak will trace the tactics and tricks by which bodies, buildings and community-based performance practices perform their 'lies', the function of these 'lies', the personal and political impact of these 'lies', and the ethical issues that surround their unspoken complicity in social and ideological systems. All four scholars will examine specific examples of the ways in which taken-for-granted signification of these 'lies' can be exposed, or undercut, by moments of failure, misfiring, misreading, misrecognition or misunderstanding. They will test the notion that the misperformance of lies across different cultural sites, be it deliberate or accidental, can become a productive – and, indeed, politicised – aspect of cultural performance, betraying accepted attitudes, ideas and structures of authority.

PANEL Duplicity/Complicity: Performing and Misperforming Lies
Duplicity/Complicity: Performing and Misperforming Lies
"That's a load of codswallop, that ain't art": Peter Sellars – Snake-Oil Salesman or Enfant Terrible?
Duplicity/Complicity: (Mis)performing the Social Drama of Disability
Duplicitous Sites: Misperforming Parliament
Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Rafferty, Kelly

Position: PhD Student

Affiliation: University of California, Berkeley

Email: Rafferty.kelly@gmail.com

Country of residence: USA

Key areas of practice/research: Her dissertation, "Technologies of Wonder: Feminist Biofutures in Performance" examines how contemporary artists are using performance to craft feminist futures for biotechnology while using biotechnology to imagine new possibilities for feminist performance.

Paper: Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions
June26 | Panel: Crossing Borders, Crossing Wires, Misapprehensions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Owen, Louise

Position: Lecturer

Affiliation: CSSD, University of London

Email: louise.owen@cssd.ac.uk

Country of residence: UK

Key areas of practice/research: dialogues between cultural production and political economic change; constructions of risk and marginality in contemporary performance in relation to processes of neoliberalization.

Paper: (Mis)apprehending 'inclusion': Performing Value Across Borders
June26 | Panel: Crossing Borders, Crossing Wires, Misapprehensions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Elswit, Kate

Position: PhD completed

Affiliation: University of Cambridge

Email: kate@somethingmodern.com

Country of residence: UK

Key areas of practice/research: engaged spectatorship and physical dramaturgy in early twentieth-century German dance.

Paper: (Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

June26 | Panel: Crossing Borders, Crossing Wires, Misapprehensions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Čale, Morana

Position: Proffessor

Affiliation: University Of Zagreb, Faculty of Humanities and Social Sciences

Email: mcale@ffzg.hr

Website: www.ffzg.hr

Country of residence: Croatia

Key areas of practice/research: literary criticism, poststructuralist critical theory (psychoanalysis, speech act theory, deconstruction); comparative literature, Italian literature (Pirandello; Eco; Petrarch), Croatian literature

Paper: "Performance" as Cryptonymy: The Economy of Failure in Critical Theory

June26 | Panel: Crossing Borders, Crossing Wires, Misapprehensions

June26 | Panel: Language and Miscommunication 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Crossing Borders, Crossing Wires, Misapprehensions

DATE 26.6 **PANEL TIME** 09:30 - 11:30 **ROOM** 318

PANEL CHAIR **KELLY RAFFERTY** (University of California, Berkeley), **LOUISE OWEN** (CSSD, University of London), **KATE ELSWIT** (University of Cambridge)

PANEL PARTICIPANTS **KELLY RAFFERTY** (University of California, Berkeley), **LOUISE OWEN** (CSSD, University of London), **KATE ELSWIT** (University of Cambridge), **MORANA ČALE** (University of Zagreb)

PANEL ABSTRACT

This multidisciplinary panel addresses the misapprehensions that occur in artistic border crossings — geographical, disciplinary, and socio-economic – via studies of dance and repatriation, transnational collaboration in popular music and performative engagements with biotechnologies. Its three papers explore what is at stake and what is potentially lost in these diverse traversals. If misapprehension arises through an error in recognition, our interest lies in how instances of misapprehension might be identified and utilized as valuable sources of information about cultures and practices as they emerge and develop. A key focus of our work therefore is how audiences for performance work and the parameters for performance reception come to be constituted, including the positioning of the scholar in and through cultural and critical landscapes. This endeavour is aligned to Eve Kosofsky Sedgwick’s problematisation of what she calls a ‘hermeneutics of suspicion’. Rather than privileging a critical strategy of unveiling or exposure, attention to misapprehension is rather an effort to consider bodies and practices in (often uneasy) historical and spatial relation, subject perhaps to differing ideological narratives; the ‘besideness’ to which Sedgwick refers. As she indicates, “temporal and spatial thinking are never really alternative to each other”; how then do misapprehensions assist in clarifying changes in cultural and intellectual production across time and space? Staging misapprehension as critical object, the papers seek to contribute to understandings of culture and critique as historical phenomena in a global scenario.

PANEL **Crossing Borders, Crossing Wires, Misapprehensions**

Crossing Borders, Crossing Wires, Misapprehensions

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

(Mis)apprehending ‘inclusion’: Performing Value Across Borders

(Mis)apprehension and “The Repatriate”: Thinking about Time and Place Lags

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

McMahon, Jeff

Position: Assistant Professor

Affiliation: Arizona State University

Email: jeffmcm@earthlink.net

Website: www.jeffmcmahonprojects.net, <http://www.ci-08.net/>

Country of residence: USA

Key areas of practice/research: performance artist; choreographer; playwright.

Paper: [Creating Counter Indications – a Misrepresentation as Intervention](#)

[June26 | Panel: Audience Challenges 1](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

McNeilly, Jodie

Position: PhD Student

Affiliation: The University of Sydney

Email: jodie.mcneilly@usyd.edu.au

Website: <http://www.arts.monash.edu.au/drama-theatre/conferences/ttp2009/>

Country of residence: Australia

Key areas of practice/research: phenomenology; aesthetics; hermeneutics; mediatised and screen dance; audience experience; dance writing; temporality; theories of interaction and embodiment; virtuality; imagination and consciousness; contemporary dance and improvisation.

Paper: "Misstunt" in the Performances of Mike Parr and Jackass
June26 | Panel: Audience Challenges 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

McKeon, Olive

Position: Grad student

Affiliation: New York University

Email: k.olive@nyu.edu

Website: <http://homepages.nyu.edu/~kom220/>

Country of residence: USA

Key areas of practice/research: Marxist aesthetics; theories of spectatorship; the use of space in performance; and the politics of venue.

Paper: Mutiny in the House: The Disruptive Audience Member and the Gaze
June26 | Panel: Audience Challenges 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kozinn, Sarah

Position: PhD Candidate
Affiliation: New York University
Email: sk1763@nyu.edu
Country of residence: USA
Key areas of practice/research: media; theater; law.

Paper: Mistaking Reality Justice
June26 | Panel: Audience Challenges 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Audience Challenges 1

DATE 26.6 PANEL TIME 09:30 - 11:30 ROOM 414

PANEL CHAIR [SILVIJA JESTROVIĆ](#) (University of Warwick)

PANEL PARTICIPANTS [JEFF McMAHON](#) (Arizona State University), [JODIE McNEILLY](#) (The University of Sydney), [OLIVE McKEON](#) (New York University), [SARAH KOZINN](#) (New York University)

PANEL ABSTRACT

PANEL Audience Challenges 1

Audience Challenges 1

[Creating Counter Indications – a Misrepresentation as Intervention](#)

[“Misstunt” in the Performances of Mike Parr and Jackass](#)

[Mutiny in the House: The Disruptive Audience Member and the Gaze](#)

[Mistaking Reality Justice](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Harvey, Mark

Position: Lecturer

Affiliation: The University of Auckland

Email: m.harvey@auckland.ac.nz

Country of residence: New Zealand / Aotearoa

Key areas of practice/research: performance artist; choreographer; writer; dance studies

Paper: Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

27 Shifts | Shifts: Almost Reaching You/Missing U

June26 | Panel: Academic (Mis)performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kartsaki, Eirini

Position: Queen Mary, University of London

Affiliation: PhD Student and Visiting Lecturer

Email: irekart@hotmail.com

Website: myspace/eirinkartsaki

Country of residence: UK

Key areas of practice/research: repetition; senses; desire; anticipation; performance.

Paper: Finally George a Structure

June26 | Panel: Academic (Mis)performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Theodoridou, Danae

Position: PhD Student and Visiting Lecturer

Affiliation: Roehampton University

Email: danaetheodoridou@hotmail.com

Country of residence: UK

Key areas of practice/research: dramaturgy of contemporary theatre, fragmentation, language, spectatorship, surprise, everyday life.

Paper: Finally George a Structure

June 26 | Panel: Academic (Mis)performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mirčev, Andrej

Position: Fellow Teacher

Affiliation: Academy of Arts Osijek

Email: andrejmircev@yahoo.com

Country of residence: Central Europe

Key areas of practice/research: body art; phenomenology; multimedia; installation; spatiality and visuality in performance art (theory and practice).

Paper: How and Why to Teach Performance at an Art Academy?

June 26 | Panel: Academic (Mis)performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Academic (Mis)performance

DATE 26.6 PANEL TIME 09:30 - 11:30 ROOM 415

PANEL CHAIR JANELLE REINELT (University of Warwick)

PANEL PARTICIPANTS MARK HARVEY (The University of Auckland), EIRINI KARTSAKI (Queen Mary, University of London), DANAE THEODORIDOU (Roehampton University), ANDREJ MIRČEV (Academy of Arts Osijek), LADA ČALE FELDMAN (University of Zagreb)

PANEL ABSTRACT

PANEL Academic (Mis)performance

Academic (Mis)performance

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

Finally George a Structure

How and Why to Teach Performance at an Art Academy?

The Lecture And Its Infelicities: Recovering Goffman's Legacy For (Mis)Performance Studies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Broinowski, Adam

Position: PhD Student

Affiliation: University of Melbourne

Email: gracjusz@mac.com

Country of residence: Australia

Key areas of practice/research: Body in performance in 20th century Japan: Hijikata, Murayama, Kaitaisha.

Paper: Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968
June26 | Panel: Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP:
Performance and Philosophy 2)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Abrams, Joshua

Position: PhD Student

Affiliation: University of Melbourne

Email: gracjusz@mac.com

Country of residence: Australia

Key areas of practice/research: Body in performance in 20th century Japan: Hijikata, Murayama, Kaitaisha.

Paper: The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US
June26 | Panel: Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP:
Performance and Philosophy 2)
27 Shifts | Shifts: Misadventure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Walsh, Fintan

Affiliation: Trinity College Dublin
Email: walshf@tcd.ie
Country of residence: Ireland

Paper: The Gravity of Detachment
June26 | Panel: Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Generating Rupture/Creating Dissensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

DATE 26.6 PANEL TIME 09:30 - 11:30 ROOM 416

PANEL CHAIR LAURA CULL (Northumbria University)

PANEL PARTICIPANTS ADAM BROINOWSKI (University of Melbourne), JOSHUA ABRAMS (Roehampton University), FINTAN WALSH (Trinity College Dublin)

PANEL ABSTRACT

The panel concerns failure in both theatrical and political contexts. Setting up an exchange between 2 emerging scholars (Broinowski, Walsh) and an established academic (Abrams) the connecting figure of the three papers is an affirmation of rupture or breakdown as creating the conditions for change in the spheres of art and politics. While Broinowski looks to the misperformance that is Hijikata's Rebellion of the Flesh via Foucault and Deleuze, Abrams draws from Habermas and Ranciere to address the space of dissensus created by contemporary protest performance.

PANEL Generating Rupture/Creating Dissensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

Generating Rupture/Creating Dissensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968
The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US
The Gravity of Detachment

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Johung, Jennifer

Position: Assistant Professor

Affiliation: University of Wisconsin

Email: johung@uwm.edu

Country of residence: USA

Key areas of practice/research: post 1970s art history; new media art; contemporary architecture; and performance.

Paper: Misfitting Tissues: Performative Bio-Architecture

June 26 | Panel: Architectural and Urban Spaces

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Espi-Sanchis, Sarah

Position: Performance Researcher

Email: sezi20@yahoo.co.uk

Country of residence: South Africa

Key areas of practice/research: performance of social justice and political resistance; museums and visual theory; art and altruism and rituals of revelry and rave.

Paper: Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona
June26 | Panel: Architectural and Urban Spaces

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Leboš, Sonja

Position: chairwoman

Affiliation: Association for Interdisciplinary and Intercultural Research

Email: office@uuii.org

Website: www.uuii.org

Country of residence: Croatia

Key areas of practice/research: cultural and urban anthropology; media and urban history; interdisciplinary and transcultural research and practice.

Paper: Interpreting Mis-Interpreted Urbanity
June26 | Panel: Architectural and Urban Spaces

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Popp, Nancy

Position: Independent Artist, Educator

Email: npopp@hw.com

Website: www.nancypopp.com

Country of residence:

Key areas of practice/research: performance; photography; video.

Paper: Displacements In Architectural Space
June 26 | Panel: Architectural and Urban Spaces

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Architectural and Urban Spaces

DATE 26.6 PANEL TIME 09:30 - 11:30 ROOM 417

PANEL CHAIR **MICHAL BUCHOWSKI** (University of Poznan & European University Viadrina Frankfurt/Oder)

PANEL PARTICIPANTS **JENNIFER JOHUNG** (University of Wisconsin), **SARAH ESPI-SANCHIS** (independent scholar), **SONJA LEBOŠ** (Association for Interdisciplinary and Intercultural Research), **NANCY POPP** (independent artist)

PANEL ABSTRACT

PANEL Architectural and Urban Spaces

Architectural and Urban Spaces

Misfitting Tissues: Performative Bio-Architecture

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

Interpreting Mis-Interpreted Urbanity

Displacements In Architectural Space

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Tait, Peta

Position: Theatre and Drama Co-ordinator

Affiliation: La Trobe University

Email: P.Tait@latrobe.edu.au

Country of residence: Australia

Key areas of practice/research: performing emotion; bodies in performance and circus including on trapeze

Paper: Misperformances of Love and Cruelty Between Species

June25 | Panel: Dance Misperforming 2

June26 | Panel: The Limits of the Human

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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White, Tim

Position: Associate Professor

Affiliation: University of Warwick

Email: t.white@warwick.ac.uk

Website: http://www2.warwick.ac.uk/fac/arts/theatre_s/

Country of residence: UK

Key areas of practice/research: use of new technology in performance; the appropriation of the audience/performer relationship in post-war art; the development of virtual identities on the internet and telematic environments.

Paper: Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

June26 | Panel: The Limits of the Human

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kokkonen, Tuija

Position: PhD Student

Affiliation: Theatre Academy of Finland

Email: tuija.kokkonen@kolumbus.fi

Country of residence: Finland

Key areas of practice/research: The potential nature of performance. The relation to non-human in the performance event from the perspective of duration and potentiality

Paper: [The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog](#)
June26 | Panel: [The Limits of the Human](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Vrbančić, Mario

Position: Visiting Fellow; Lecturer

Affiliation: University of Melbourne; University of Zadar

Email: mario_exile@yahoo.co.nz

Country of residence: New Zealand

Key areas of practice/research: theatre; film; radio drama; postmodern literature and culture.

Paper: Glitch in The Machine, Failure in The Human

June28 | Panel: Humor, Parody, Irony

June26 | Panel: The Limits of the Human

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

The Limits of the Human

DATE 26.6 PANEL TIME 09:30 - 11:30 ROOM 418

PANEL CHAIR **SUZANA MARJANIĆ** (Institute of Ethnology and Folklore Research, Zagreb)

PANEL PARTICIPANTS **PETA TAIT** (La Trobe University), **TIM WHITE** (University of Warwick), **TUIJA KOKKONEN** (Theatre Academy of Finland), **MARIO VRBANČIĆ** (University of Melbourne & University of Zadar)

PANEL ABSTRACT

PANEL The Limits of the Human

The Limits of the Human

Misperformances of Love and Cruelty Between Species

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

Glitch in The Machine, Failure in The Human

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Bentin, Sebastián Calderón

Position: PhD Student

Affiliation: Stanford University

Email: sscb@stanford.edu

Country of residence: USA/Panama

Key areas of practice/research: critical theory; the geopolitics of empire; Latin American cultural studies.

Paper: Misreading Peru: Spielberg, Yale And The Imperial Present

June26 | Panel: Misperformance in the Americas

27 Shifts | Shifts: Institute of Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Rioseco, Javier

Position: Research and Projects Director
Affiliation: OOOestudio-Cultural Research Center
Email: jrioseco@oooestudio.com
Website: www.oooestudio.com
Country of residence: Chile
Key areas of practice/research: cultural politics; arts; architecture

Paper: Social and Cultural Context of Chile, a Place Without Memories
June 26 | Panel: Misperformance in the Americas

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Dözl, Mauricio A.

Position: Executive Director

Affiliation: OOOestudio-Cultural Research Center

Email: mdolz@oooestudio.com

Website: www.oooestudio.com

Country of residence: Chile

Key areas of practice/research: public space; social housing; video; architecture.

Paper: "Viñitas" Remodelation: Cultural Movement
June26 | Panel: Misperformance in the Americas

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Misperformance in the Americas

DATE 26.6 PANEL TIME 09:30 - 11:30 ROOM 419

PANEL CHAIR **SEBASTIÁN CALDERÓN BENTIN** (Stanford University)

PANEL PARTICIPANTS **SEBASTIÁN CALDERÓN BENTIN** (Stanford University), **JAVIER RIOSECO** (OOOestudio-Cultural Research Center), **MAURICIO A. DÖLZ** (OOOestudio-Cultural Research Center)

PANEL ABSTRACT

PANEL Misperformance in the Americas

Misperformance in the Americas

Social and Cultural Context of Chile, a Place Without Memories

“Viñitas” Remodelation: Cultural Movement

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Chambers-Letson, Joshua Takano

Position: Postdoctoral Research Fellow

Affiliation: New York University; Wesleyan University

Email: jchambersletson@nyu.edu

Country of residence: USA

Key areas of practice/research: minority performance; comparative ethnic studies; political theory.

Paper: [The Wat Plays: Failed Arts Education and the New Cambodia](#)

June26 | Panel: [Failed: Performing Educational Misfires](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Salerno, Michelle

Position: MA Student

Affiliation: University of Illinois at Urbana-Champaign

Email: salerno3@illinois.edu

Country of residence: USA

Key areas of practice/research: 20th century American theatre history; censorship issues and performance; women and gender studies; directing; dramaturgy.

Paper: The Days of Silence and Truth: Performing Conflict in Public Schools
June26 | Panel:Failed: Performing Educational Misfires

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hsu, Stephanie

Position: PhD Student

Affiliation: New York University

Email: sh821@nyu.edu

Country of residence: USA

Key areas of practice/research: U.S. ethnic studies; transnationalism; gender theory.

Paper: The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus
June 26 | Panel: Failed: Performing Educational Misfires

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Failed: Performing Educational Misfires

DATE 26.6 PANEL TIME 09:30 - 11:30 ROOM 420

PANEL CHAIR **ANN PELLEGRINI** (New York University)

PANEL PARTICIPANTS **JOSHUA TAKANO CHAMBERS-LETSON** (New York University & Wesleyan University), **MICHELLE SALERNO** (University of Illinois at Urbana-Champaign), **STEPHANIE HSU** (New York University)

PANEL ABSTRACT

No politician speaks without exalting the importance of education to the future of the people. Education is understood as a primary means of solving society's ills, righting social wrongs, and producing active civic subjects of students. At the same time, education is regularly cast as performing in a state of failure: the student's failure to perform to standards, the education system's failure to perform to a society's expectations, the educational environment's inability to perform to the needs of diverse student bodies are just a few examples. Rather than accept educational failure as defeat, this panel asks what we can learn from such failures. We bring together three diverse examples of a failure to perform in an educational setting to consider the missed lessons that occur in scenes of failed educational performance. From performances of transgender embodiment in US Higher Education, a failed performing arts education program in Cambodia, and a failed counter-performance to a GLBT affirmative activist performance in US high schools, we consider the politics of performance and education and the critical potentials of the failures therein.

PANEL **Failed: Performing Educational Misfires**

Failed: Performing Educational Misfires

The Wat Plays: Failed Arts Education and the New Cambodia

The Days of Silence and Truth: Performing Conflict in Public Schools

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Borggreen, Gunhild

Position: Assistant Professor

Affiliation: University of Copenhagen

Email: gunhild@hum.ku.dk

Country of residence: Denmark

Key areas of practice/research: contemporary art; visual culture; Japan; nation; gender; performance.

Paper: Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle
June26 | Panel: Misconceptions: Visual Arts and Performance Studies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gade, Rune

Position: Associate Professor

Affiliation: University of Copenhagen

Email: runegade@hum.ku.dk

Country of residence: Denmark

Key areas of practice/research: contemporary art; performance art; body art; photography; pornography; museology.

Paper: Acting, Reacting And Reenacting: Art, Sexuality And Images

June25 | Panel: Photographic Distortions

June26 | Panel: Misconceptions: Visual Arts and Performance Studies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Jalving, Camilla

Position: Art Historian

Affiliation: Independent Scholar

Email: c.jalving@mail.dk

Country of residence: Denmark

Key areas of practice/research: contemporary art; performance art; theory of performativity.

Paper: Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader
June26 | Panel: Misconceptions: Visual Arts and Performance Studies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Vest Hansen, Malene

Position: Editor of SUM magazine for contemporary art

Email: malenevest@gmail.com

Country of residence: Denmark

Key areas of practice/research: contemporary art; conceptual art; feminist art and theory; museology; art criticism.

Paper: "Radical Footnotes", The 2nd Moscow Biennale Of Contemporary Art

June 26 | Panel: Misconceptions: Visual Arts and Performance Studies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Johannesen, Hanne-Louise

Position: Partner in Diffus Design, Art Historian

Email: hanne-louise@diffus.dk

Website: www.diffus.dk, www.usynligebyer.dk

Country of residence: Denmark

Key areas of practice/research: New Media art; performance art; body and technology, tangible media.

Paper: Performing The System Looking For Misperformance – Art And Surveillance

June26 | Panel: Misconceptions: Visual Arts and Performance Studies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE
Misconceptions: Visual Arts and Performance Studies
DATE 26.6 **PANEL TIME** 09:30 - 11:30 **ROOM** 422

PANEL CHAIR GUNHILD BORGGREEN (University of Copenhagen)

PANEL PARTICIPANTS GUNHILD BORGGREEN (University of Copenhagen), RUNE GADE (University of Copenhagen), CAMILLA JALVING (independent scholar), MALENE VEST HANSEN, HANNE-LOUISE JOHANNESSEN

PANEL ABSTRACT

Our panel will take off from three major themes: visual arts, cultural translation, and the basic question of whether and how art works may succeed. The panel reunites five scholars, who address performative strategies within contemporary art and visual culture. In Zagreb we will continue our discussion of visual arts in the context of performance theory in order to investigate the criteria for determining how and if art works succeed and how such criteria may be “misconceived” or “mis-taken” according to specific localities and cultures.

Following the deconstructionist notion of performativity as posited by Austin, Derrida and Butler, our theoretical approach deals with the following questions: what defines a “mistake” or a “misconception” in relation to performativity in the visual arts? How may contemporary art works be evaluated and credited in the first place, is there such a thing as a “mistake” at all? What is to be “missed”? Is it possible to see “misfires” of performative actions as a potential for productive criticality? The panel will include a number of analyses of contemporary art works and their “lives” produced by various readings in time and within different cultural contextualizations.

All five panel members work within the field of art history and visual culture, and thus our primary goal is to discuss the possibilities of mutual inspiration between the fields of performance studies and the visual (arts). Our analyses will set up a dialogue with artistic practices which have often already addressed the issues of performativity or performative aspects, as well as the staging of art works in institutional frameworks. In her paper on the Dutch artist Bas Jan Ader, Camilla Javling will focus on the use of failure as artistic strategy, and ask a key question: what kind of performance paradigm does misperformance belong to? Hanne-Louise Johannesen will discuss artistic strategy in new media art: how to use surveillance systems for misperformance and bring individuals out of control and into affect.

The contemporary global visual arts scene and related events might be defined as based on misconceptions. We will investigate the processes of cultural translation when art works and concepts travel around the globe, and suggest that “misreadings” can be seen as productive exchange rather than watered-down versions (though this is not necessarily the case). How can performance theory help question the ever increasing number of international art biennales and art markets that seem to challenge the standard of evaluation and possibilities of critique? Such issues are addressed by Malene Vest Hansen in relation to the Moscow Biennale of Contemporary Art. Our panel also deals with other types of spectacle events such as the “World’s First Sex Fair” (Copenhagen, 1969) discussed by Rune Gade, and the 1970 World Exposition in Osaka included in Gunhild Borggreen’s presentation.

Inherent to all our presentations is the notion of documentation in relation to memory and interpretation, both in terms of archival dimensions addressed by artists and the way in which current discourses (re)construct events and art projects of the past.

PANEL Misconceptions: Visual Arts and Performance Studies
Misconceptions: Visual Arts and Performance Studies

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle
Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader
“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art
Performing The System Looking For Misperformance – Art And Surveillance
Acting, Reacting And Reenacting: Art, Sexuality And Images

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Pletenac, Tomislav

Position: Assistant Professor

Affiliation: University in Zagreb

Email: tpletena@ffzg.hr

Country of residence: Croatia

Key areas of practice/research: postcolonial theory, anthropology of postsocialism, theory of anthropology.

Paper: Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

June25 | Panel: Misincorporating Cultural Identity 1

June26 | Panel: (Post-)Socialism and Back: Misfiring Transition

28 Shifts | Shifts: GANGA PARTY

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Buchowski, Michal

Position: Professor

Affiliation: University of Poznan & European University Viadrina

Email: mbuch@amu.edu.pl

Website: <http://etnologia.amu.edu.pl/go.live.php>

Country of residence: Poland

Key areas of practice/research: anthropological theories; anthropology of beliefs systems; Central and Eastern European postsocialist cultural and social transformations; rural communities; postsocialism and postcolonialism.

Paper: The Invention of Postsocialism by Anthropologists

June26 | Panel: Architectural and Urban Spaces

June26 | Panel: (Post-)Socialism and Back: Misfiring Transition

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Muršič, Rajko

Position: Professor

Affiliation: University of Ljubljana

Email: rajko.mursic@ff.uni-lj.si

Website: http://etnologija.etnoinfolab.org/en/informacija.asp?id_meta_type=72&id_informacija=282

Country of residence: Slovenia

Key areas of practice/research: popular music; anthropology of music; philosophy of music; contemporary cultural phenomena (ethnographic studies of microcultures, subcultures, popular culture and current material culture); anthropological theory; methodology of anthropological research; theory and philosophy of science; theory of culture; cultural complexities and transnational studies; political anthropology; cultural heritage and revitalisation; nationalism; racism.

Paper: "Ne čujem dobro!" - "I Can't Hear You!" from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk
June26 | Panel:(Post-)Socialism and Back: Misfiring Transition

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Matošević, Andrea

Position: Assistant Professor

Affiliation: University of Juraj Dobrila (Pula)

Email: andrea.matosevic@gmail.com

Country of residence: Croatia

Key areas of practice/research: ethnology; anthropology; pop culture; multiculturalism; philosophy.

Paper: Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body
June26 | Panel:(Post-)Socialism and Back: Misfiring Transition

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Jovanović, Nebojša

Position: PhD Student

Affiliation: Central European University, Budapest

Email: jovanovic.nebojsa@gmail.com

Country of residence: Bosnia-Herzegovina

Key areas of practice/research: psychoanalysis; film theory and history (with focus on the Yugoslav cinema).

Paper: Psychopathology of National Cinema

June26 | Panel: (Post-)Socialism and Back: Misfiring Transition

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

(Post-)Socialism and Back: Misfiring Transition

DATE 26.6 PANEL TIME 12:00 - 14:00 ROOM 317

PANEL CHAIR **INES PRICA** (Institute of Ethnology and Folklore Research)

PANEL PARTICIPANTS **TOMISLAV PLETENAC** (University of Zagreb), **MICHAL BUCHOWSKI** (University of Poznan & European University Viadrina Frankfurt/Oder), **RAJKO MURŠIĆ** (University of Ljubljana), **ANDREA MATOŠEVIĆ** (University of Juraj Dobrila Pula), **NEBOJŠA JOVANOVIĆ** (Central European University Budapest)

PANEL ABSTRACT

PANEL (Post-)Socialism and Back: Misfiring Transition

(Post-)Socialism and Back: Misfiring Transition

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

The Invention of Postsocialism by Anthropologists

“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body Psychopathology of National Cinema

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Altinay, Rustem Ertug

Position: Graduate Student

Affiliation: The Philosophy Department Of Bogazici University

Email: realtinay@yahoo.com

Country of residence: Turkey

Key areas of practice/research: performance studies, gender and sexuality studies, and bioethics.

Paper: Word Choice, (Mis)Performativity and Politics

June26 | Panel: Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Karabekir, Jale

Position: Instructor

Affiliation: Isık University

Email: jale@tiyatroboyalikus.com

Country of residence: Turkey

Key areas of practice/research: performance studies, gender, feminist theatre and theatre of the oppressed.

Paper: Word Choice, (Mis)Performativity and Politics

June26 | Panel: Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Dale, Joshua Paul

Position: Lecturer

Affiliation: Tokyo Gakugei University

Email: fidget@gol.com

Country of residence: Japan

Key areas of practice/research: transnational cultural studies; gender and sexuality; performance theory and practice; Lacanian psychoanalysis; a theory of “sex acts”—performative acts grounded in corporeality—deployed to shed light on the ethics of cross-cultural encounters

Paper: Bodily Misfires: Extreme Performance Art and Its Underground Setting
June 26 | Panel: Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Westerling, Kalle

Position: PhD Student

Affiliation: Stockholm University

Email: kalle.westerling@teater.su.se

Website: <http://www.foest.su.se>

Country of residence: Sweden

Key areas of practice/research: gender theory; queer theory; poststructuralism; performativity; camp aesthetics; politics; body; femme; deconstruction; power; activism.

Paper: Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York
June 26 | Panel: Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Rahman, Munjulika

Position: Phd Student

Affiliation: Northwestern University

Email: munjuli@u.northwestern.edu

Website: -

Country of residence: USA

Key areas of practice/research: Indian classical dance; Bangladeshi dance forms; dance practices in predominantly Muslim countries; nationalism; ethnography.

Paper:Beauty Like Rudra's Thunder: Masculinity and Femininity in Tagore's Chitrangada
June26 | Panel:Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Queer Performances 1

DATE 26.6 PANEL TIME 12:00 - 14:00 ROOM 318

PANEL CHAIR PEGGY SHAW (Split Britches)

PANEL PARTICIPANTS RUSTEM ERTUG ALTINAY & JALE KARABEKIR (Isik University), JOSHUA PAUL DALE (Tokyo Gakugei University), KALLE WESTERLING (Stockholm University), MUNJULIKA RAHMAN (Northwestern University)

PANEL ABSTRACT

PANEL Queer Performances 1

Queer Performances 1

Word Choice, (Mis)Performativity and Politics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Beauty Like Rudra's Thunder: Masculinity and Femininity in Tagore's Chitrangada

Bodily Misfires: Extreme Performance Art and Its Underground Setting

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Erincin, Serap

Position: Phd Student
Affiliation: NYU's Tisch School of the Arts
Email: seraperincin@gmail.com
Website: www.seraperincin.com
Country of residence: USA
Key areas of practice/research: performer; director; teacher; editor; translator; journalist.

Paper: (Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance
June26 | Panel: Audience Challenges 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Shalson, Lara

Position: Lecturer

Affiliation: King's College London

Email: lara.shalson@kcl.ac.uk

Country of residence: UK

Key areas of practice/research: endurance; performance and live art; political action; theories of performance; gender and sexuality.

Paper: Enduring Objecthood: Reviewing Yoko Ono's Cut Piece
June 26 | Panel: Audience Challenges 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Munro, Jane

Position: Lecturer in Movement

Affiliation: Central School of Speech and Drama

Email: jane.munro@cssd.ac.uk

Country of residence: UK

Key areas of practice/research: dance; the postdramatic; phenomenology; practice as research.

Paper: A Very Pretty War

June 26 | Panel: Audience Challenges 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Thain, Alanna

Position: Assistant Professor

Affiliation: McGill University

Email: Alanna.Thain@mcgill.ca

Website: www.mcgill.ca/english/staff/thain/

Country of residence: Canada

Key areas of practice/research: film studies; visual culture; contemporary dance; screendance; intermedial performance; philosophy of the body; affect.

Paper: [Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre](#)
June26 | Panel: [Audience Challenges 2](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Audience Challenges 2

DATE 26.6 PANEL TIME 12:00 - 14:00 ROOM 414

PANEL CHAIR IAN WATSON (Rutgers University-Newark)

PANEL PARTICIPANTS SERAP ERINCIN (Tisch School of the Arts/NYU), LARA SHALSON (King's College London), JANE MUNRO (Central School of Speech and Drama), ALANNA THAIN (McGill University)

PANEL ABSTRACT

PANEL Audience Challenges 2

Audience Challenges 2

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

A Very Pretty War

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hope, Nicholas

Position: PhD Student

Affiliation: Sydney University

Email: hope.nicholas@gmail.com

Country of residence: Australia/Norway

Key areas of practice/research: impact of climate and landscape on performance, using a participant-observation model with comparisons of theatrical practice in Australia and Norway; performance course teacher, fiction writer; award-winning professional actor

Paper: [Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks](#)
June26 | Panel: [Misincorporating Cultural Identity 2](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Božić-Vrbančić, Senka

Position: Research Fellow

Affiliation: University of Melbourne

Email: senkab@unimelb.edu.au

Country of residence: Australia

Key areas of practice/research: indigenous and migrant identity formation: the politics of representation; visual culture and diaspora issues; nationalisms and multiculturalisms.

Paper: "Waiting To Be Loved": The EU Cultural Policy and (Mis)Performance of Supranational Identity
June26 | Panel: Misincorporating Cultural Identity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Nigh, Katherine

Position: PhD Student

Affiliation: Arizona State University

Email: Katherine.Nigh@asu.edu

Country of residence: USA

Key areas of practice/research: role of theater and performance during times of national trauma including post-Dirty War performance in Peru, post September 11th performance in the US and post- Katrina performance.

Paper: The Breach: Hurricane Katrina, The Media and Performance
June26 | Panel: Misincorporating Cultural Identity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Casey, Maryrose

Position: Lecturer

Affiliation: Monash University

Country of residence: Australia

Key areas of practice/research: articles and book chapters on contemporary Australian theatre practice; the majority of these focus on theatre by Indigenous Australian artists.

Paper: Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty
June 26 | Panel: Misincorporating Cultural Identity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Misincorporating Cultural Identity 2

DATE 26.6 PANEL TIME 12:00 - 14:00 ROOM 415

PANEL CHAIR **ALDO MILOHNIĆ** (PI - Institute for Contemporary Social and Political Studies Ljubljana)

PANEL PARTICIPANTS **NICHOLAS HOPE** (Sydney University), **SENKA BOŽIĆ-VRBANČIĆ** (University of Melbourne), **KATHERINE NIGH** (Arizona State University), **MARYROSE CASEY** (Monash University)

PANEL ABSTRACT

PANEL Misincorporating Cultural Identity 2

Misincorporating Cultural Identity 2

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

The Breach: Hurricane Katrina, The Media and Performance

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Carlson, Marla

Position: Assistant Professor

Affiliation: University of Georgia

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Website: <http://marlac.myweb.uga.edu/>

Country of residence: USA

Key areas of practice/research: spectator response theory; medieval theatre and cultural studies; performance and body art; acting theory; cognitive neuroscience; furrie fandom.

Paper: Becoming-Furrie: Other Bodies, Other Minds, Other Americas

June26 | Panel: Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Orozco, Lourdes

Position: Lecturer

Affiliation: University of Leeds

Email: l.orozco@leeds.ac.uk

Key areas of practice/research: contemporary European theatre and dance; animals in performance; cultural policy; international theatre festivals.

Paper: Never Work with Children and Animals: Risk, Mistake and the Real in Performance

June 26 | Panel: Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Parker-Starbuck, Jennifer

Position: Senior Lecturer

Affiliation: Roehampton University

Email: J.Parker-Starbuck@Roehampton.ac.uk

Country of residence: UK

Key areas of practice/research: multimedia performance; contemporary performance and culture; animality in performance.

Paper: Reflective Viewing: Orlan's Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

June26 | Panel: Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

June25 | Panel: Illegible Bodies 1

27 Shifts | Shifts: Misadventure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

DATE 26.6 PANEL TIME 12:00 - 14:00 ROOM 416

PANEL CHAIR ALAN READ (King's College London)

PANEL PARTICIPANTS MARLA CARLSON (University of Georgia), LOURDES OROZCO (University of Leeds), JENNIFER PARKER-STARBUCK (Roehampton University)

PANEL ABSTRACT

This panel draws upon issues of animality in performance practices to explore wider ethical and cultural issues in the use and mis-use of animals in society. The papers within this session explore how animals are used in various performances to reflect questions of community formation and communication, ethically responsible action towards non-human animals, bio-science and hybridization, and how animality filters into performance and society.

PANEL Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

Reflective Viewing: Orlan's Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Fabião, Eleonora

Position: Associate Professor

Affiliation: Federal University of Rio de Janeiro

Email: ef383@nyu.edu

Country of residence: Brazil

Key areas of practice/research: performance art's theory; historiography and composition; dramaturgies of the body; experimental contemporary performance; acting.

Paper: On Precariousness and Performance: 7 Actions for Rio de Janeiro

June 26 | Panel: Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Horvat, Vlatka

Position: PhD Student; Artist

Affiliation: Roehampton University

Email: vltkhrvt@mac.com

Country of residence: UK

Key areas of practice/research: photography; video; text; performance; works on paper; projects in 2009: new public art commission for Outpost for Contemporary Art (Los Angeles) and This Here and That There at PACT Zollverein (Essen).

Paper: Misguided Encounters: Examples, Versions, Possibilities

June 26 | Panel: Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

27 Shifts | Shifts: Institute of Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Joy, Jenn

Position: PhD Student

Affiliation: Tisch School of the Arts/NYU

Email: jennjoy@nyu.edu

Country of residence: USA

Key areas of practice/research: writer, teacher, and editor; co-editor: Planes of Composition: Dance, Theory, and the Global (with André Lepecki); author: Das vermessene Paradies Positionen zu New York.

Paper: Sensuous Disfunction

June26 | Panel: Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Solomon, Noémie

Position: PhD Student

Affiliation: New York University

Email: noemie.solomon@nyu.edu

Country of residence: USA

Key areas of practice/research: dancer, choreographer and writer; choreographer and assistant to the director in the re-doing of Allan Kaprow's 18 Happenings in 6 parts.

Paper: *Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps*

June26 | Panel: *Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art*

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

DATE 26.6 **PANEL TIME** 12:00 - 14:00 **ROOM** 417

PANEL CHAIR **NOÉMIE SOLOMON** (New York University)

PANEL PARTICIPANTS **ELEONORA FABIÃO** (Federal University of Rio de Janeiro), **VLATKA HORVAT** (Roehampton University), **JENN JOY** (Tisch School of the Arts/NYU), **NOÉMIE SOLOMON** (New York University)

PANEL ABSTRACT

This panel considers artistic experimentations by contemporary artists that explore alternative modes of subjectivity and question its different dynamics, operations and integrities within contemporary culture. Spanning the fields of Dance, Visual and Performance Art, the discussion focuses on acts of “misfiring”—specifically as “failures to function properly”—and looks at the ways in which these failures reconfigure the contours and possibilities of subjectivity by creating new functions for the performing body.

Always a supplemental affect of performance, undoing is vital to a notion of misfire. What does performance produce despite itself? What are the artistic, theoretical and political ramifications of acts of undoing? The infelicitous and excessive modalities of performance question the very notion of the work; misfiring acts labor to unwork the intention of the work or the work itself. As it withdraws itself from its “proper” functions, how do these acts effect the work of art, of dance, of performance? How does performance relate to the désœuvrement of the work of art, and of the subject? What relationship does unworking propose between labor, process and the work as product? Moreover, how can one reconceive the notion of the work as product in relationship to a non-productive understanding of performative labor?

PANEL **Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art**

Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

On Precariousness and Performance: 7 Actions for Rio de Janeiro

Misguided Encounters: Examples, Versions, Possibilities

Sensuous Disfunction

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Baker, Michael

Position: Senior Lecturer

Affiliation: Marlborough Institute of Technology

Email: nomads.hat@nettel.net.nz

Website: <http://hoststranger.blogspot.com>

Country of residence: New Zealand Aotearoa

Key areas of practice/research: focus on the integration of progressive movement modes with digital multi-media, in real/virtual installation and dance/video performance; improvisational movement exploration within a mixed-reality, site-specific reference.

Paper: In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

June 26 | Panel: Language and Miscommunication 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Harris, Brent

Position: PhD Student

Affiliation: Auckland University of Technology

Email: brent.harris@clear.net.nz

Country of residence: New Zealand

Key areas of practice/research: performativity through experimental performance art practice in relation to Emmanuel Levinas' writing of the saying, and Giorgio Agamben's political philosophy.

Paper: Hesitating Performance

27 Shifts | Shifts: Almost Reaching You/Missing U

June 26 | Panel: Language and Miscommunication 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Malacart, Laura

Position: PhD Student

Affiliation: Slade School of Fine Art (UCL)

Email: laura@malacart.demon.co.uk

Website: www.lauramalacart.org.uk

Country of residence: UK

Key areas of practice/research: visual artist working with video performance, sound, photography; currently undergoing a practice related research programme using the notion of ventriloquism to problematise speech and sound agency in audiovisual representation.

Paper: Voicings: Undoing the English Speaking Subject
June26 | Panel: Language and Miscommunication 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Keuris, Marisa

Position: Chair: Department of Afrikaans and Theory of Literature

Affiliation: University of South Africa

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Website: www.unisa.ac.za

Country of residence: South Africa

Key areas of practice/research: modern drama theory; South African drama/theatre.

Paper: Athol Fugard and/in Afrikaans

June 26 | Panel: Language and Miscommunication 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Language and Miscommunication 2

DATE 26.6 PANEL TIME 12:00 - 14:00 ROOM 418

PANEL CHAIR **MORANA ČALE** (University of Zagreb)

PANEL PARTICIPANTS **MICHAEL BAKER** (Nelson Marlborough Institute of Technology), **BRENT HARRIS** (Auckland University of Technology), **LAURA MALACART** (Slade School of Fine Art. UCL), **MARISA KEURIS** (University of South Africa)

PANEL ABSTRACT

PANEL Language and Miscommunication 2

Language and Miscommunication 2

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body
Hesitating Performance

Voicings: Undoing the English Speaking Subject

Athol Fugard and/in Afrikaans

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Tuan, Iris Hsin-Chun

Position: Assistant Professor

Affiliation: National Chiao Tung University

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Website: http://hakka.nctu.edu.tw/Hakka-F-faculty/Faculty_12_HCTuan.htm

Country of residence: Taiwan

Key areas of practice/research: theatre, literature, and performing arts.

Paper: Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare's The Taming Of The Shrew
June26 | Panel: Mislocated Scripts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Bigotte Vieira, Ana

Position: Phd Student

Affiliation: Universidade Nova de Lisboa

Email: anabigottevieira@yahoo.com.br

Country of residence: Portugal

Key areas of practice/research: performance studies; contemporary portuguese cultural history; border studies; theatre dramaturgy; theatre translation.

Paper: But, Where Is the Rest of the Jacket? About "The Mother" By Bertolt Brecht Staged By A Comuna – Teatro de Pesquisa In 1977: Re-Reading Its Reception In 2009

June26 | Panel: Mislocated Scripts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Eglinton, Mika

Position: Research Fellow

Affiliation: University of Tokyo, University of London

Email: mikaeglinton@yahoo.co.jp

Country of residence: Japan

Key areas of practice/research: East Asian receptions of Shakespeare; involvement in the creation of theatre as a translator, dramaturg and critic.

Paper: Reading Creativity in the 'Misapplication' of Othello in Japan and Korea
June26 | Panel: Mislocated Scripts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Weber, Carl

Position: Professor

Affiliation: Stanford University

Email: cweber@stanford.edu

Country of residence: USA

Key areas of practice/research: assistant director and dramaturg with Bertolt Brecht, 1952-56; a director with the Berliner Ensemble until 1961; co-founder of the faculty of NYU Tisch School of the Arts, 1966; head of the MFA Program in Directing; translation of four volumes of writings by Heiner Müller.

Paper: Heiner Mueller's Misreading/Misfiring of Shakespeare

June25 | Panel: Politics and/or Aesthetics of Performance 1

June26 | Panel: Mislocated Scripts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Mislocated Scripts

DATE 26.6 PANEL TIME 12:00 - 14:00 ROOM 419

PANEL CHAIR HEIKE ROMS (Aberystwyth University)

PANEL PARTICIPANTS IRIS HSIN-CHUN TUAN (National Chiao Tung University), ANA BIGOTTE VIEIRA (Universidade Nova de Lisboa), MIKA EGLINTON (University of Tokyo/University of London), CARL WEBER (Stanford University)

PANEL ABSTRACT

PANEL Mislocated Scripts

Mislocated Scripts

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare's The Taming Of The Shrew

But, Where Is the Rest of the Jacket? About "The Mother" By Bertolt Brecht Staged By A Comuna – Teatro de Pesquisa In 1977: Re-Reading Its Reception In 2009

Reading Creativity in the 'Misapplication' of Othello in Japan and Korea

Heiner Mueller's Misreading/Misfiring of Shakespeare

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Eckersall, Peter

Position: Professor, Chair of the International Committee of PSi

Affiliation: University of Melbourne

Email: Eckersal@unimelb.edu.au

Country of residence: Australia

Key areas of practice/research: Japanese theatre; contemporary performance and dramaturgy.

Paper: Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

June26 | Panel: Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s

June25 | Panel: Nation State Misinformed

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Uchino, Tadashi

Position: Professor

Affiliation: University of Tokyo

Email: lg3t-ucn@asahi-net.or.jp

Country of residence: Japan

Key areas of practice/research: contemporary Japanese and American theatre and performance.

Paper: Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

June26 | Panel: Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Totani, Yoko

Affiliation: Ochanomizu University

Email: totani@cc.ocha.ac.jp

Country of residence: Japan

Key areas of practice/research: theatre criticism; interculturalism; avant-garde theatre and performance.

Paper: Misperforming the Avant-garde?

June26 | Panel: Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s

DATE 26.6 **PANEL TIME** 12:00 - 14:00 **ROOM** 420

PANEL CHAIR **PETER ECKERSALL** (University of Melbourne)

PANEL PARTICIPANTS **PETER ECKERSALL** (University of Melbourne), **TADASHI UCHINO** (University of Tokyo), **YOKO TOTANI** (Ochanomizu University)

PANEL ABSTRACT

This panel investigates 'revolutionary acts' associated with public protest in 1960s Japan; acts also cited in artistic productions and significant cultural events from the era. We identify and analyse moments of performative socio-political interruption wherein counterculture and anti-capitalist protests moved into and attempted to transform everyday social and artistic spaces of public life. While it might be argued that contemporary versions of mass protest in western and neo-liberal societies, including Japan, are muted by their scripted, authorised staging, this was not the case in the late 1960s. A kind of misfitting, misperforming dramaturgy of protest produced momentary embodied ruptures in Japan's social fabric. A diversity of art forms documented and reframed these political events. In the terms of this conference, both the politics and the art often aimed to 'provoke disturbances—even deep alterations—within diverse spheres of life.' The panel will explore how the conference theme of 'MISPERFORMANCE' casts new light on the performative practices of student and ultra leftist political groups' unruly and violent occupations of Japanese cities. Such actions were designed to draw attention, to forge solidarity and to interrupt a seamless everyday narrative of post-occupation capitalism. Yet these events were often contradictory, aiming to embody revolutionary dogma, while also allowing for spontaneous and outsider acts of rebellion. The potential for misbehaviour and interruption ('misfiring,' when thinking about how political will and aesthetic intensities were scattered in many directions at once) that in essence arises from the actual ruptures within counterculture movements, forms the basis of an avant-garde politics that was mirrored in the broad spectrum of artistic and cultural production. Misperformance thus describes both the actual forms of political resistance (forms giving rise to a dramaturgy of unruly protest) and prevalent modes artistic expression that crossed between imagination and the urban everyday. The panel will be structured as a conversation around these themes with each paper examining protest acts as performance events and performance as critical agents of change.

PANEL [Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s Edit | Quick Edit | Delete | View Misfitting Equals Misperformance: "Revolutionary" Interruptions into Eve](#)

Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s

[Misperforming and Misbehaving in Chikatetsu Hiroba \(Underground Plaza, 1970\)](#)

[Misperforming and the Everyday: Shinjuku Dorobo Nikki \(Diary of a Shinjuku Thief\)](#)

[Misperforming the Avant-garde?](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kelleher, Joe

Position: Professor
Affiliation: Roehampton University
Email: j.kelleher@roehampton.ac.uk
Website: <http://www.roehampton.ac.uk/staff/JoeKelleher/>
Country of residence: UK
Key areas of practice/research: contemporary theatre and performance.

Paper: Moving parts: on Indifference
Paper: On Hallucination, and the Hatred of Images
June27 | Panel: Was That What I Thought It Was...
June26 | Panel: Are You Partial?
26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Are You Partial?

DATE 26.6 PANEL TIME 12:00 - 14:00 ROOM 422

PANEL CHAIR **CHRISTOPHER BRADDOCK** (Auckland University of Technology)

PANEL PARTICIPANTS **CHRISTOPHER BRADDOCK** (Auckland University of Technology), **DAVID CROSS** (Massey University), **ALICIA FRANKOVICH** (independent artist), **JOE KELLEHER** (Roehampton University)

PANEL ABSTRACT

PANEL Are You Partial?

Are You Partial?

Sympathetic Mimesis and the Force of Failure

Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

Forms of Assistance

Moving parts: on Indifference

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Wilding, Faith

Position: Professor

Affiliation: School of the Art Institute of Chicago

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Website: www.andrew.cmu.edu/user/fwild/faithwilding/, <http://cyberfeminism.net>, <http://home.refugia.net>

Country of residence: USA

Key areas of practice/research: recombinant and distributed bio-tech body in various media including 2-D, video, digital media, installations, and performances.

[26 Shifts](#) | [Shifts:Miss](#) | [Placed Women](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Willis, Hyla

Position: Assistant Professor

Affiliation: Robert Morris University

Email: hylawillis@refugia.net

Website: <http://cyberfeminism.net>, <http://home.refugia.net>

Country of residence: USA

Key areas of practice/research: graphic design; performance art; installation art; sound art; feminism; cyberfeminism; human rights activism; critical visual rhetoric; experimental information design; participatory information theater.

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Marcevska, Elena

Position: PhD Student

Affiliation: Northampton University

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Website: <http://elenaj.wordpress.com/>

Country of residence: UK

Key areas of practice/research: properties and interactive aspects of embodied media environments; examining the digitally mediated interactions between the analog entity of the human body and its digital representations.

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ostojic, Tanja

Position: Independent Artist

Email: tostojic@web.de

Website: <http://www.van.at/see/tanja/>, <http://www.parakanal.com/rych/sanspapiers/>; <http://medienkunstnetz.de/perspace/>

Country of residence: Serbia

Key areas of practice/research: migrant woman's perspective; political positioning and integration of the recipient.

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Luna, Violeta

Position: Independent Performance Artist, Actress

Email: violetaluna8@yahoo.com.mx

Country of residence: Mexico

Key areas of practice/research: interdisciplinary performance.

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Graovac, Jelena

Position: Graduate Student

Affiliation: University of Zagreb

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Website: <http://wo-kolektiv.refugja.net/>

Country of residence: Croatia

Key areas of practice/research: investigating hidden histories of feminist art and creativity in Croatia, and bringing them to public exhibitions and television

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Rimanić, Marijana

Position: Graduate Student

Affiliation: University of Zagreb

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Country of residence: Croatia

Key areas of practice/research: investigating hidden histories of feminist art and creativity in Croatia, and bringing them to public exhibitions and television

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Špoljar, Tanja

Position: Graduate Student

Affiliation: University of Zagreb

Email: spoljartanja@yahoo.com

Website: <http://wo-kolektiv.refugja.net/>

Country of residence: Croatia

Key areas of practice/research: investigating hidden histories of feminist art and creativity in Croatia, and bringing them to public exhibitions and television

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Miss | Placed Women

SHIFT DATE 26.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC

SHIFT CURATOR subRosa (FAITH WILDING and HYL A WILLIS)

SHIFT PARTICIPANTS HYL A WILLIS, FAITH WILDING, ELENA MARCEVSKA, TANJA OSTOJIĆ, VIOLETA LUNA, JELENA GRAOVAC, MARIJANA RIMANIĆ, TANJA ŠPOLJAR, SONJA PREGRAD, SANJA IVEKOVIĆ, Iva Kovač (in absentia), Roberto Varea

SHIFT ABSTRACT

In their introduction to *Global Woman*, Barbara Ehrenreich and Arlie Hochschild write: “*The life-styles of the First World are made possible by the global transfer of services associated with the wife’s traditional role-childcare, homemaking, and sex-from poor countries to rich ones... Today...the wealthy countries also seek to extract something harder to measure and quantify, something that can look very much like love.*” This transfer of women’s care work, maintenance labor, and labor of love, is invisible because it takes place in private homes, clandestine clubs, sweatshops, or factories. However, if we care to look and to listen, it soon becomes evident that “global women”—migrants, transients, refugees, exiles, and displaced women—are among us everywhere, on street corners, in transfer lounges, on trains, buses, planes, in shelters, and makeshift homes, refugee camps, orange groves and shanty-towns (harvesting and preparing our food, caring for our children and aging parents, cleaning our homes and offices, assembling our clothing and cell phones, answering tech support phone calls, and salvaging our electronic debris).

In June of 2006, subRosa attended *PSi#12: Performing Rights* in London. That year’s conference posed the question “What can performance do for human rights, and human rights for performance?” Despite all good intentions, the artist Elena Marcevska (nee Jovanova) could not attend because she was never issued the letter of invitation to be a conference delegate that would have enabled her to obtain the travel visa required for her to visit London.

Two years later, in June 2008, subRosa conducted “A Week with|out Women” in Zagreb. Each evening we held a salon in collaboration with women artists, activists, professionals, educators, and students, and used the gallery/meeting space to document “*What We Heard*” and “*What are Your Demands?*” Each morning, following the salons, we would try to enact the demands in some way, working to acknowledge and make public the largely invisible desires, labor, and care/maintenance work of different groups of women in Zagreb.

Miss|Placed Women

subRosa’s performance shift for PSi15 plays with concepts of “missing” and “placement” in order to call attention to women whose stories, labor, and contributions are often missing from national histories, textbooks, cultural archives, and official proceedings. We have misperformed a call for “the usual suspects” to honor the many women who are “missing in action” due to violent nationalist and ethnic conflicts and wars, religious repression, poverty, and gender discrimination. Together with an international and local slate of female shift participants we tell survival stories and model acts of resistance by displaced women while honoring women’s determination to create more sustainable and pleasurable lives. We both question and re-evaluate women’s traditional “place” in the private sphere of the home, and as mothers; and examine the many new places in which women find themselves in the era of global migration, displacement, and homelessness. Finally, we provide a platform for intergenerational women artists, activists, and theorists to directly confront changing localized conditions of women’s lives inside the mobile spaces and places of global “development.”

Miss|Placed Women:

Sanja Iveković directs dancer Sonja Pregrad in a new performance of her signal work, *Übung macht den Meister* (literally translated: *Practice Makes the Master*) that stages a young woman’s mis-performance of mastery. Originally performed in Berlin in 1982 by Iveković herself, the work was recently revived for the *re.act feminism* exhibition in Berlin. Tom Holert has described the performance: “It is a disturbing, repeatedly discontinued sight. A female human body clad in a black dress, its head covered with a white plastic bag while it stands, stumbles, falls, lays down, stands again, poses, crumbles, falters, falls, lays on the floor, the legs stretched, stands again, and so on. we are supposed to witness or apprehend the staging of a process of learning - that, as spectators, we learn in this process that achieving mastery could be in itself a relentless, consuming and aimless task, devoid of any gratification, of any promise of progress.”

In *MOTHE{r}IGHT* Elena Marcevska leads the audience on an “how-to-map-motherhood” journey through the streets of Zagreb. Marcevska has been working with Roma mothers who are begging with their children on the streets and intersections of Skopje, Macedonia. A new mother herself, Elena writes, “... they (Roma mothers) are judged by the majority of passers-by as bad mothers (mis-performing mothers). But what is the story behind this? They don’t have health insurance, most of them are victims of family abuse, they are often minors, or very young and this is the only way they know to survive. ... *MOTHE{r}IGHT* examines the cultural, social and political issues relevant to policy debates surrounding the increasing labor force participation of mothers.” The performance reveals the ways in which, by necessity, motherhood is “mis-performed” within the public spaces of the city.

Violeta Luna presents *Buried in the Body of Remembrance*, one part of the longer *Border TRIP(tych)*, a complex movement, sound and media-based performance-art piece. The *TRIP(tych)* focuses on two aspects of immigration where the migrant’s body takes center stage: Its status as “illegal body” and its reduction to a “working” body. Luna explains that, “Host countries with continuous flows of migrants-such as US, Italy, or Spain-use a politics of fear, presenting the immigrant as the enemy...the body of the migrant is stereotyped, reduced in expression, their ‘corporeality’ a mere tool for work, a producing machine... I am interested in wrestling with this issue of the ‘corporeality of the migrant’ ... elaborating an alternative vision highlighting the creative potentiality in the body of the migrant as a being capable of self expression, of seeing, feeling and acting on these impressions.”

Tanja Ostojić arrives with a packed suitcase that she will carry around in various public spaces of Zagreb, repeatedly pausing to pack and unpack as she goes. Performing the endless packing and unpacking of baggage, Ostojić enacts an everyday life activity that signifies a displacement as common to transients, migrants, and disaster refugees, as it is to the itinerant artist traveling the world to earn her living. Ostojić’s street performance continues themes of migration, desired mobility, and relations of power and vulnerability in regards to the mobile female body, found in much of her previous work

subRosa will be performing and mis-performing hospitality and maintenance work throughout the shift. We will misread the boundaries of the conference grounds and its expected gender and labor roles.

wo.kolektiv has been at work uncovering missing histories of Croatia’s feminist and women artists and bringing them to public television in Zagreb. They’ve been curating shows and misfiring in public spaces for a number of years now, making demands and spaces for feminist education and queer culture.

Iva Kovač (in absentia), a Croatian artist and performer will present *(Re)production*, a performance that deals with “placing a women as a biological reproductive organism within the art system and vice versa. “The work was initiated by a statement in some of the exam literature at the Academy of Fine Arts where I read that ‘women don’t have the urge to create art because of their ability to bear children’.”

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Jablanovec, Bojan

Position: theatre director, founder and artistic director of Via Negativa
Affiliation: Via Negativa
Email: bojan@vntheatre.com
Website: www.vntheatre.com
Country of residence: Slovenia
Key areas of practice/research: Contemporary performing arts

26 Shifts | Shifts:Via Negativa Symposium (Theory in the Real Time and Space of Practice)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kopač, Andreja

Position: Self-employment Cultural Worker

Affiliation: Free lance journalsit, publicist and dramaturg

Email: andreja_80@yahoo.com

Country of residence: Slovenia

Key areas of practice/research: Contemporary dance and theatre, Performance, Choreography, Structural Analyse, Discursive Analyse, Experimental Critic, Cultural Policy

26 Shifts | Shifts:Via Negativa Symposium (Theory in the Real Time and Space of Practice)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Lukan, Blaž

Position: Assistant Professor, Head of Department of Dramaturgy

Affiliation: University of Ljubljana, Academy for Theatre, Radio, Film and Television

Email: blaz.lukan@agrft.uni-lj.si

Website: <http://www.agrft.uni-lj.si/>

Country of residence: Slovenia

Key areas of practice/research: Contemporary performing arts

26 Shifts | Shifts:Via Negativa Symposium (Theory in the Real Time and Space of Practice)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Via Negativa Symposium (Theory in the Real Time and Space of Practice)

SHIFT DATE 26.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater POLI

SHIFT CURATOR BOJAN JABLANOVEC (Via Negativa)

SHIFT PARTICIPANTS BOJAN JABLANOVEC, BOJANA KUNST, ANDREJA KOPAČ, BLAŽ LUKAN and performers of Via Negativa: Špela Trošt, Boris Kadin, Grega Zorc, Jaka Lah, Mateja Pucko, Marko Mandić, Katarina Stegnar, Kristian Al Droubi, Barbara Kukovec, Uroš Kaurin, Petra Zanki, Darko Japelj

SHIFT ABSTRACT

The Via Negativa Symposium is a lecture performance cycle in three parts, based on a direct interplay between the theory and practice of performing arts. Three eminent Slovenian theorists make literal incursions into the context of Via Negativa's performative practices as their lectures use Via Negativa performers in live action.

VIA NEGATIVA Symposium 1

The Contradiction of a Real Body in Via Negativa: Purging, Excrement and Sputum of the Inside(s)

THEORY Bojana Kunst

PRACTICE Via Negativa

Abstract: My delving into Via Negativa's practices will be anatomical, concentrating on identifying, assorting and classifying bodily fluids, blood and excrement, orifices, pain and refuse: on the faeces, sputum and perspiration gleaned, exposed and eliminated by Via Negativa authors in the long course of their research. While this collected sputum of the real provides the Via Negativa project with an anti-aesthetic, obscene status (a post 20th century question of aesthetics in its own right), it primarily touches upon one of its basic principles - namely, exploring the difference between a performer and an actor. The discrepancy between them has often been described in terms of their respective degrees of reality, with the performer being more real than the actor. Using Via Negativa performers to map the place of the real, I will challenge the obviousness of this distinction and deal with various degrees of reality through ways in which an event may become physical in the first place. I will focus on how the processes of cleansing, acknowledgement and disclosure of the insides may result in physicality. Does physicality reveal itself in the very moment it comes forward as something other than what it really is? Is it possible that the truth of the body may not be the crucial moment in identifying a lie?

VIA NEGATIVA Symposium 2

CORSO FONDAMENTALE: Seven performers / Seven principles / Seven collisions

THEORY Andreja Kopač

PRACTICE Via Negativa

Abstract: One of the basic principles of the Via Negativa project is to focus on a theater performance as a relation between the spectator and the performer in real time and space. This relationship is a complex sum of myriad situations, social as well as personal. Via Negativa performances develop strategies by means of which the project searches for a new form of representation and a new dynamics in the relationship between the spectator and the performer. In this light, the lecture aims to establish a comparative relation between theory and practice and explore the (negative) role of theoretical discourse in the real time and space of practice.

VIA NEGATIVA Symposium 3

K.S. CASE (Katarina Stegnar Example)

THEORY Blaž Lukan

PRACTICE Katarina Stegnar, a Via Negativa performer

Abstract: A performer is neither an actor, nor a dancer, nor a sign, nor a symbol - but she or he is not a total of all those things either. If she or he cannot be identified on any level, what have we got left? Let us say that what remains is a sovereign singularity producing performatively - seemingly guided by a director or a lecturer - but essentially producing from her or his own chronotopic and human singular (denoting "rarity"). And not a *via negativa* or a *via positiva*, but rather - befitting the occasion - a *via* (or *vita*) *n(u)ova*.

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SHIFT TITLE

The Theatre of Mistakes (Part 1: A Reconsideration, Part 2: Desirable Mistakes (WORKSHOP))

SHIFT DATE 26.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM

SHIFT DATE (2) 27.6 SHIFT TIME (2) 17:00 - 20:00 SHIFT VENUE (2) Zagreb Youth Theater POLI

SHIFT PARTICIPANTS Marie-Anne Mancio, Fiona Templeton

SHIFT ABSTRACT

Part1:A Reconsideration

This shift will be built around 3 main components:

1. PAPER - The Ting: The Theatre of Mistakes

The process of developing a retrospective by a performance company whose legacy prevails, paradoxically, in deploying the deliberate mistake as a means of both highlighting and corrupting structure, demands consideration into how such structures were made, agreed upon, and perceived. This includes the role the mistake must play in the reflective nature of a retrospective.

The multiple perspectives of those responsible for contributing to this premise and how it's archived and subsequently represented in exhibition development, design, and reception, may cohere into an agreed solution; alternatively, as in this case, each participant might maintain a discrete position. So how does the curator develop a methodology for decision-making with regard to an exhibition's content, particularly if the group has disbanded and the starting point is a collection of ephemera, documentation, and artworks?

Researcher Marie-Anne Mancio defines and reflects on the methodological processes - including misfired grounded theory and soft systems methodologies - pertaining to practice as a means for self-determined learning used in developing the proposed exhibition.

Over ten months' archival research, cognitive interviewing, cataloguing, and dialogue with members, long-term and occasional, intimate and obscure, informed the curatorial process, reflecting the individualism and collectivity inherent to The Ting: The Theatre of Mistakes' significance to British Art history. Equally, it ameliorates the curatorial default of proving a hypothesis by valuing multiple perspectives on the activities, values, and contributions of The Ting: The Theatre of Mistakes and its behaviours - questioning the mistake of assuming decision-making is simply a matter of agreeing.

2. PERFORMANCE - GOING (with Coming):

This performance piece is a recreation of GOING, a 70's work originally by English performance art company The Theatre of Mistakes. It is now remade by The Relationship, directed by Fiona Templeton, in a version in which 3 of the 5 Acts is substituted by a different work, the opposite of Going: Coming.

The Theatre of Mistakes was formed out of a larger multi-disciplinary arts group, The Ting, founded by Anthony Howell in 1973, which included artists such as Susan Hiller, Robert Janz, and Amikam Toren, composer Michael Nyman, poet John Welch, playwright Heathcote Williams and many others. The founding members of the core group The Theatre of Mistakes, and subsequently performing in Going in 1977-1978, was Michael Greenall, Anthony Howell, Glenys Johnson, Miranda Payne, Peter Stickland and Fiona Templeton. The company's work was minimal and usually highly structured, but based on "free sessions" and often games-based. The notion of the mistake was of course fundamental to the work, which considered that it was through mistakes that discovery was made and form emerged. The company operated on a "Choice by Chance" system, and made decisions either unanimously or by the roll of a dice. They co-created "The Manifesto of Mutual Art", a set of instructions for creating a manifesto of mutual art, and published a book, *elements of performance art*.

The Relationship is a Manhattan-based company under the direction of Fiona Templeton, specializing in adventurous productions of site-specific performance, exploring performer-audience relation, and innovative uses of language. Performers in the current work are Javier Cardona, originally from Puerto Rico and also involved in Theatre in Education; Adam Collignon, also a sculptor; Stephanie Silver, who has worked with Richard Foreman and the Living Theatre; Julie Troost, who has her own company, Anima; and Chris Wendelken, who

has worked with John Jesurun.

GOING

This work concerns going, or attempting to go when the participants are bound together as closely as the strands of a knotted ring. Each weaves a role identical to that of the others into different moments of the same role.

Coming

The Theatre of Mistakes had long discussed the idea of a work called Coming, which would be the opposite of the piece Going. We are giving this title to the sections of the work that use the structure of Going, but each time with new improvised content. This was the form of Homage to Pietro Longhi, the work of the Theatre of Mistakes out of which Going grew. In a way it was Going which was the opposite of that.

Going with Coming was first performed in September 2008 at Chashama Theatre in New York, thirty years after the first New York performance of Going. Going with Coming re-inserts the mistake, the unknown, into the precision of Going.

Going with Coming is both a play and a game.

3. discussion / response

-

Part2: Desirable Mistakes (WORKSHOP)

Fiona Templeton and performers of The Relationship theatre company will hold a physical workshop "Desirable Mistakes", in which they will teach some of the performance methods of The Theatre of Mistakes, explore structured methods of learning from mistakes in performance, and game strategies that generate performances where the audience share in the discovery of unknown outcomes.

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SHIFT TITLE

NAME *Readymade*

SHIFT DATE 26.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater STUDIO 2

SHIFT CURATOR JANEZ JANŠA, JANEZ JANŠA & JANEZ JANŠA

SHIFT PARTICIPANTS JANEZ JANŠA, JANEZ JANŠA, JANEZ JANŠA

SHIFT ABSTRACT

Can you imagine three established American artists joining the Republican Party and then legally changing their names to George Bush a few years ago? And bringing the US President's name (or that of any other head of state) to museums, festivals, galleries, theaters...

The *NAME Readymade* shift has been conceived as a presentation of the "name changing" act performed by three Slovenian artists who, in 2007, with all the required paperwork and stamps, officially took the name of Slovenia's then Prime Minister, the conservative economic liberal Janez Janša.

"When the three artists changed their names to Janez Janša, they, in fact, took a critical stand towards the state. Towards the Slovenian government, in which, until recently, all positions seemed to be held by a single person - Janez Janša. (...) Through the multiplication of Janez Janša's name, the primeministerial function assumed, in this specific artistic action, a role similar to that of the Campbell Soup cans in Andy Warhol's works." (Zdenka Badovinac, *Name Readymade*, October 2008)

All Janez Janšas' work, their private and public affairs - in a word, their whole life - has been conducted under this name ever since.

"(...) the gesture is - from now on - in constant process: it will be semiotized in connection with their every new work of art and public appearance; therefore it will take some turns unprecedented in other known forms of subversive affirmation." (Rok Vevar, *Večer*, September 1st 2007)

Janez Janša, Janez Janša and Janez Janša will take you through a series of artistic, political, administrative and mediatic actions they have performed, with a particular focus on their latest solo exhibition entitled *NAME Readymade*.

Works exhibited in this show (valid ID cards, passports, credit and bank cards, driving licenses, birth and marriage certificates etc.) have been generated by reality itself. Art history has no record of similar readymades. Personal documents such as identification cards, passports, health insurance cards, credit cards and the like cannot "simply" be bought in shops, recontextualized, turned around, exhibited and produced as readymades. To obtain them, one needs to initiate an administrative process.

"The use of personal documents as exhibition items is certainly a liminal case; it probes certain boundaries. It is liminal in that it is not clear whether or not such a use of personal documents respects the rights that you acquired when you were issued these documents. You cannot burn documents as this is a criminal offence, but what about the use of documents for artistic purposes? To be sure, this is not something that serious people would use to justify persecution in the name of the state; yet, this does mean that everybody knows that you do not have your documents on you, that is, that you are not using them in compliance with the conditions under which they have been issued to you. Even a bank can cancel your cards if they find out that you are using them in an inappropriate way. You are walking a line that I would not go as far as to call "dangerous", but I do, however, consider it suspicious. This is precisely part of the risk that I mentioned before. This can give rise to a number of possible developments. After all, you have to make a special effort to find out how security is going work at the exhibition. It is an entirely different thing if you exhibit graphics numbered 1 to 100 that are insured through an insurance company. I doubt that any insurance company would issue an insurance policy for the everyday functional value of the exhibited documents in the same way as they would issue tourist insurance - such insurance would entail the issuance of new documents. Furthermore, it is also interesting that these documents are art works, readymades. The original "Fountain" had been lost, nicked, so Duchamp made new ones and signed them anew; he even made a miniature version for his little suitcase; you, however, cannot make new documents, they can only be made by an authorized organization called the state and its Ministry of Interior. Yet the Ministry itself cannot function illegally and, for example, reproduce these documents as art works. Now what? These are works of art only insofar as they are also authentic documents. Here we reach a contradiction - the very contradiction of the world of art. A readymade as a work of art is something inauthentic; it is the very proof of inauthenticity: with a readymade, the "aura" disappears. In your case, however, the precondition for this readymade is its

authenticity in everyday life - its credibility and authenticity. If somebody bought this work of art, they would be buying it as an authentic piece, together with its functional 'readymade' value." (Lev Kreft, *Name as Readymade*, An interview with Janez Janša, Janez Janša and Janez Janša, *NAME Readymade*, October 2008)

Janez Janša, Janez Janša and Janez Janša have cut right into the midst of their own realities and the reality of the space and time in which they work. For this purpose they have used procedures typical for art - transformation, translation, representation and mimicry. They have upturned the classic relational scheme between art and life as developed in the 20th century. In the previous century, art was redefined by way of reality entering into artistic contexts without mediation (Badiou could therefore define the 20th century as a "passion for the real"), while Janša, Janša and Janša want to achieve the opposite; by consequence, their methods cut deeply into their material lives and affect the life of their immediate surroundings.

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Fensham, Rachel

Position: Professor, Head of Dance, Film and Theatre

Affiliation: University of Surrey

Email: rachel@fensham.net

Country of residence: United Kingdom

Key areas of practice/research: corporeality, feminist performance, dance studies, performativity, audience studies.

June25 | Panel:Dance Misperforming 1
26 Shifts | Shifts:The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Stufft, Monica

Position: Assistant Professor

Affiliation: University of San Diego

Email: mostufft@san Diego.edu

Country of residence: United States

Key areas of practice/research: A director and dramaturg, her research interests include theatre historiography, late nineteenth and early twentieth-century US theatre and performance, as well as the intersection of performance and pedagogy in the classroom.

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Emigh, John

Position: Professor Emeritus, Dept. of Theatre Arts and Performance Studies

Affiliation: Brown University

Email: John_Emigh@brown.edu

Country of residence: USA

Key areas of practice/research: Masked Performance, Balinese Performance (especially topeng masked theatre), Indian Performance (especially in Orissa and Rajasthan), Cognitive Neuroscience and Theatre, Theatrical Directing

June25 | Panel:Traditional Performance

26 Shifts | Shifts:The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Clark, Laurie Beth

Position: Professor

Affiliation: University of Wisconsin

Email: lbclark@wisc.edu

Website: lbclark.net

Country of residence: USA

Key areas of practice/research: installation; video; performance; trauma tourism; memory culture; site specific art; the everyday life of objects; veracity/mendacity; performance.

27 Shifts | Shifts: Misadventure

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Valentić, Vlatka

Position: literary translator

Email: vlatka.valentic@zg.t-com.hr

Country of residence: Croatia

Key areas of practice/research: contemporary fiction/theory

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Talbot, Richard

Position: Joint Artistic Director

Affiliation: Triangle Theatre Company

Email: richard@triangletheatre.co.uk

Website: www.triangletheatre.co.uk

Country of residence: UK

Key areas of practice/research: durational, activist performance and is interested in a re-examination of character, fakeness and intention in the context of in-role interventions in the everyday. He is currently collaborating with Ridiculusmus, and on Pantheatre's Lunatic Lab-Oratory.

Paper:Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

June27 | Panel:Painstaking Performances

26 Shifts | Shifts:The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Peck, James

Position: Associate Professor, Department Chair

Affiliation: Muhlenberg College

Email: jimpeck@muhlenberg.edu

Country of residence: United States

Key areas of practice/research: A director, his research is in two areas, the relationship between Restoration and early eighteenth-century English theatre and finance as well as the theory, history, and pedagogy of directing.

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Rumboldt, Stribor

Position: young Jedi
Affiliation: SKROZ
Email: stribor@teatar.hr
Website: www.lego.com
Country of residence: Croatia
Key areas of practice/research: Lego systems theory, superheroes, punk

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Sajko, Ivana

Position: Independent artist

Email: ivana.sajko1@gmail.com

Website: www.autoreferentialreadings.com

Country of residence: Croatia

Key areas of practice: playwriting, directing, experimenting with interdisciplinary approaches to the problems of playwriting and performing. Books: collection of plays Executed Faces (2001), trilogy of monologues Woman-bomb (2004), novel Rio bar (2005), theory book Towards the Madness (and Revolution) (2006).

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mikulić, Borislav

Position: Associate Professor of Epistemology and Indian Philosophy

Affiliation: Faculty of Social Sciences and Humanities

Email: bmikulic@ffzg.hr

Website: <http://deenes.ffzg.hr/~bmikulic>

Country of residence: Croatia

Key areas of practice/research: History of ideas in ancient and modern philosophies (Western and Indian); epistemology (historical, systematic and applied), continental philosophies of language, theories of discourse; philosophy of politics, ethics

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

The School of Sisyphus

SHIFT DATE	26.6	SHIFT TIME	17:00 - 20:00	SHIFT VENUE	Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 1
SHIFT DATE (2)	26.6	SHIFT TIME (2)	17:00 - 20:00	SHIFT VENUE (2)	Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 2
SHIFT DATE (3)	26.6	SHIFT TIME (3)	17:00 - 20:00	SHIFT VENUE (3)	Zagreb Youth Theater UČILIŠTE - DRAMA STUDIOS
SHIFT DATE (4)	26.6	SHIFT TIME (4)	21:30 - 00:30	SHIFT VENUE (4)	Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 1
SHIFT DATE (5)	26.6	SHIFT TIME (5)	21:30 - 00:30	SHIFT VENUE (5)	Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 2
SHIFT DATE (6)	26.6	SHIFT TIME (6)	21:30 - 00:30	SHIFT VENUE (6)	Zagreb Youth Theater UČILIŠTE - DRAMA STUDIOS

SHIFT CURATOR RACHEL FENSHAM, JOE KELLEHER, IAN MAXWELL, MONICA STUFFT

SHIFT PARTICIPANTS TADASHI UCHINO, JOHN EMIGH, CELESTE FRASER DELGADO, PETER ECKERSALL, PETA TAIT, Glenn D' Cruz, LAURIE BETH CLARK, VLATKA VALENTIĆ, RICHARD TALBOT, BRIAN LOBEL, PATRICE PAVIS, HANS-THIES LEHMANN, JAMES PECK, Lovro Rumiha, STRIBOR RUMBOLDT, IVANA SAJKO, RICHARD GOUGH, ALAN READ, BORISLAV MIKULIĆ, Jasmina Vojvodić and many others

SHIFT ABSTRACT

- The Performance and Pedagogy Shift

Prospectus

I've forgotten everything I used to know. I'm sure of it. I shall have to start at the beginning again. As I do every time. And so I register at The School of Sisyphus. "A sort of fantastical pedagogical entity," that's what I've been told, "that appears for an evening and then is gone." Some speak darkly of an institutional mission, something to do with the secularization of pedagogy marking the end of the theatricalization of knowledge production. They exchange rumours of monkish discipline, shaking walls, shapes in the night, cooking smells. I don't know about that. All I know is it's a place where you can learn anything, anything you want, as long as what you want is available on the evening's curriculum. And it very well might be; you never know. Over the few hours of its existence, in cells dedicated to the purpose, the School's professors conduct their lessons on a variety of singular skills and topics, ranging across the discursive, the mechanical, the embodied, the disembodied, the "practical", the arcane and the seemingly remote. Students can sign up for any lessons they wish, places permitting, and so construct a bespoke curriculum according to individual needs. Some lessons demand a lifetime's investment; others appear shorter than the time it takes to catch your breath. Most likely none of the lessons taught in the School are crucial to survival; although again, you never know. Thankfully, the teaching cells adjoin an examination area where the knowledge and capabilities acquired in the lessons can be put to the test (oral, gestural and scriptural) and thus made real. Certificates are sometimes given out. Rulers, chalk and compasses may be provided. Smoking is not permitted, although some do indulge. Names are inscribed on honours boards and then eroded. Nobody fails.

The School of Sisyphus will be in session as a 'shift' at Performance Studies International PSi#15, Zagreb, June 2009, for one night only.

School Principals - Rachel Fensham, Joe Kelleher, Ian Maxwell, Monica Stufft

Further particulars

This pedagogic shift has a utopian bent. It is concerned with the university to be, where participants construct a curriculum of crucial and peculiar studies. The focus of the School is not so much on a pre-established or vetted content but on people producing and engaging in opportunities for learning. We have invited individuals to profess performance in various ways (and with various pedagogical strategies).

Ethos

At the heart of the School's ethos is a half-forgotten - or mis-remembered - mission statement that the directors still tend to call upon in times of stress:

"We hypothesize that the moment pedagogy leaves Plato's dialogism and instruction leaves the monastic community, it departs from the theatre. These departures may be relatively recent, but already the practice of ritual as the beliefs of the polis and the silent contemplation in the cell are fast becoming lost - or abandoned - arts. At the point where a secular performance of pedagogy is created, we find we must refuse theatrical form. The mystery of the system of pedagogy is not one that we can conceptualize in relationship to a spectator. It exists only as a form of memory play."

The redundancy of apparatus

Every institution has its own system - this is the way things are done but it doesn't explain itself - you can only activate the apparatus of discipline, instruction and examination if you participate.

On a certain level, the system is indifferent to whether or not it gets used. There may be numbers/explanations but they are obscure - the organization of the school has no transparent system.

Someone might be there for office hours but the times have been allotted to classes for one on one or perhaps for two hundred people. Exam tables are ready but waiting for someone to take a seat. One might exit with a certificate but if a student objects to examination they see the Vice Principal. He cannot "enforce" any decision but he does understand it.

There is no freedom of choice or absolute pleasure - the key thing is the pedagogy. Put the system to its test - You can Drop out, You can Audit - if it Can be done, It must be Possible.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Janeva Imfeld, Aleksandra

Position: choreographer

Affiliation: BADco.

Email: ajaneva@gmail.com

Website: <http://badco.hr>

Country of residence: Belgium

Key areas of practice/research: finished school for contemporary dance in Zagreb; attended dance academies in Brugge and Liege in Belgium; scholarship with Jennifer Muller dance company in New York; Dance web student in Vienna; worked with Contemporary Dance Company, Zagreb Dance Company; first piece 4 and won a Grand prix Tendances in Luxembourg; worked with Ismael Ivo and Ana Mondini, company System Castafiore, Brice Leroux, David Hernandez and Melanie Munt.

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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Kreitmeyer, Ana

Position: choreographer

Affiliation: BADco.

Email: ana@badco.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: dancer and choreographer; trained with K. Cremonom (Cunningham technique) and V. Slamnik (classical ballet); together with Sandra Banić - Naumovski (OOUR) choreographed "Drunken Woods" and "Maybe Once".

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pristaš, Nikolina

Position: choreographer

Affiliation: BADco.

Email: nikolina@badco.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: choreographer and dancer; finished School for Contemporary Dance "Ana Maletić" (1994); trained with Kilina Cremona (Cunningham technique) and performed with Irma Omerzo, Iva Nerina Sibila, Emilio Gutierrez, Alberto Beбето Cidra, Alexey Taran; choreography "2" was a part of the Aerowaves selection in 2002 and was awarded (Hooge Huysen prize for young talents) at the Julidans festival in Amsterdam in 2002.

26 Shifts | Shifts: Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Devlahović, Pravdan

Position: choreographer

Affiliation: BADco.

Email: pravdan@badco.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: one of the founders of the performance collective BADco., where he works as performer and choreographer; works as a dance pedagogue at the Academy of Drama Arts in Zagreb.

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Užbinec, Zrinka

Position: choreographer

Affiliation: BADco.

Email: zrinka@badco.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: dancer and performer with interest in choreography; coordinators of Experimental Free Scene (EkScena), an independent organization established to promote contemporary dance and other forms of performing arts; works as a pedagogue with children at the Dance Center of the Culture and Education Center "Zagreb"; collaborated with many authors and groups – Oliver Frljić, Llink!, Marmot (Irma Omerzo), OOUR, Rajko Pavlić.

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Peračić, Dinko

Position: founding member, architect

Affiliation: Platforma 9,81

Email: dinko@platforma981.hr

Country of residence: Croatia

Key areas of practice/research: Focused on cultural and social questions of space through architectural and urban design, research and public works. Fields of interests cover tourist and urban phenomena, spaces for culture and public domain in urban and territorial development.

26 Shifts | Shifts: Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Romić, Nenad

Position: on the keyboard

Affiliation: gnu

Email: ki.ber@kom.uni.st

Website: <http://ki.ber.kom.uni.st>

Country of residence: croatia

Key areas of practice/research: dilettantism, digital networks, free software advocacy, programming, user interface design, semantic web, doing nothing.

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Majača, Antonia

Position: Director

Affiliation: Galerija Miroslav Kraljević

Email: info@g-mk.hr

Country of residence: Croatia

Key areas of practice/research: art & politics; art & history; art & philosophy; art & feminism; art & nature; art & poetry; art & laziness; art & life; art & lies; is there art after life.

Paper: Salon Revolucije/The Salon of Revolution

June27 | Panel: Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

26 Shifts | Shifts: Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

SHIFT DATE 26.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Student Center - Teatar &TD

SHIFT CURATOR BADco.

SHIFT PARTICIPANTS GORAN SERGEJ PRISTAŠ, TOMISLAV MEDAK, IVANA IVKOVIĆ, ALEKSANDRA JANEVA IMFELD, ANA KREITMEYER, NIKOLINA PRISTAŠ, PRAVDAN DEVLAKHOVIĆ, ZRINKA UŽBINEC, DINKO PERAČIĆ, NENAD ROMIĆ, ANTONIA MAJAČA

SHIFT ABSTRACT

The Zagreb-based performing arts collective BADco. curates a shift in a follow-up to its “memories are made of this... Performance Notes”, an experimental theatrical excursion into F.Scott Fitzgerald’s intimate account of psychological breakdown and a performative investigation of the general human (in)capacity of memory. The performance will be followed by a discussion.

However, rather than staging a general post-performance discussion, risking to reinforce a unified, homogenizing, single-discipline horizon of understanding, BADco. wishes - in a way reflective of the stage dispositions and structuring of the performance itself - to fragment the group of participants in the discussion and offer them five diverging epistemological reframings of the performance’s topics, structure and effects by splitting them up into five separate post-performance debates. Each discussion participant would be allocated to one of the five tables and each of the tables would be chaired by an expert in a different field: neuropsychology, architecture, economy, musicology, information science. The chairs will give 15-20 minutes’ lectures-reactions-interventions on the topics, structure and effects of the performance seen that evening.

Their interventions will address two aspects:

- What kind of insights do the performance’s topics - fragmentation of the capacity of recollection, active forgetting, breakdown of psyche - call forth with regard to their respective disciplines and epistemologies?
- What inroads can they make to approach the operations in the structure of the performance and its experience with regard to their respective disciplines and epistemologies?

This will be followed by an open discussion and the participants will be invited to make their own interventions based on their respective scholarly frameworks or practices. The purpose of the discussion is to create incongruent encounters of different lines of thought rather than an interdisciplinary congruence on the topics, bewilderment rather than agreement.

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McClung, Kelley

Position: Project Supervisor, Designer and Part-time
Affiliation: Savannah College of Art and Design
Email: kmclung@scad.edu
Country of residence: USA
Key areas of practice/research: lighting and scenic design; installation.

26 Shifts | Shifts: Experiments in Mis-Informational Relations: A VJ performance of re-mix culture to reveal Mis-messages as MediaMediums

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gladman, Jim

Position: Professor

Affiliation: Savannah College of Art and Design

Email: jimgladman@jimgladman.com

Website: www.jimgladman.com/art.html

Country of residence: USA

Key areas of practice/research: 'collective subtexts' in commercial culture that await decoding via anarcho-structuralist sensibilities and ritual/-meta-programming techniques, in order to uncover aspects of a media-constructed consensus.

26 Shifts | Shifts:Experiments in Mis-Informational Relations: A VJ performance of re-mix culture to reveal Mis-messages as MediaMediums

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Imperato, Alessandro

Position: Professor

Affiliation: Savannah College of Art and Design

Email: a_imperato@hotmail.com

Website: www.alessandroimperato.com

Country of residence: USA

Key areas of practice/research: Brechtian themes of 'making strange' settled signs, meanings and narratives; media mythology, international military conflict in the post-cold war context and rising political and cultural repression and regulation.

26 Shifts | Shifts:Experiments in Mis-Informational Relations: A VJ performance of re-mix culture to reveal Mis-messages as MediaMediums

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Experiments in Mis-Informational Relations: A VJ performance of re-mix culture to reveal Mis-messages as MediaMediums

SHIFT DATE 26.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater ISTRA

SHIFT DATE (2) 26.6 SHIFT TIME (2) 00:30 - SHIFT VENUE (2) Zagreb Youth Theater ISTRA

SHIFT CURATOR Medeology Collective

SHIFT PARTICIPANTS Medeology Collective: **KELLEY McCLUNG, JIM GLADMAN, ALESSANDRO IMPERATO**

SHIFT ABSTRACT

EMR will take forms of mass media propaganda and remix cultural ephemera in order to explore the writing, reading, mis-writing and mis-readings of signs. The overall aim is to reveal the constructed nature of mass communication in the media and politics. Mis-messages, mess-age, messed-up and missing meanings will all be at play. The possibility of mis-reading and mis-interpretation due to the multivalent and polysemic nature of signs will be given emphasis, especially in terms of Roland Barthes' notion of the denotation/connotation dialectic in semiology. According to Barthes', the denotational capacity of a sign must be theoretically deleted from the equation in order for connotation to work. Logos, branding and globalization rely on the denotational capacity of signs, although the cultural, national and linguistic differences involved in the reading process can complicate the corporate and political desirability of fixing meanings and power. Mis-interpreting the intentionality of the author will be a factor at play within the performance.

Taking the themes of mis-information, persuasion and propaganda, The Medeology Collective will conduct an epistemological and pedagogical series of performance works for the 'Shift' panels.

Performance

The performance will involve a live-video dialogue between Jim Gladman and Alessandro Imperato in the format of a two-screen spatial montage. Each performer will be assigned a screen and improvise image juxtaposition in relation to the other's. There are many exponents of Culture Jamming and many techniques, from William Burroughs' cut-ups to the TV sampling of the Emergency Broadcast Network in the late 1980's, as well as contemporary VJ practices that precede and developed the field of media critique as alternative media. The medium of the mass media can reveal hidden and latent conditions within society when re-contextualized and deconstructed. Like media archeology, the detritus of the images society throws away can reveal and expose cultural, ideological and economic processes. Maybe the memes of the media virus are the disease and not the cure?

'MediaMediums: Ritual-Repitition-Incantation-Summoning-Reception'

In 'MediaMediums' the artists who are trained in media, advertising, semiotics, deconstruction and other arcane black arts, will act as media mediums performing 'summonings' or 'revelations' of media's obscured interior drives. Through a dualistic methodology they will first conduct exhaustive collection and analysis of sampled visual media (television, film, online content etc.). An enormous database of samples are accumulated and categorized. Each member of the duo will be unaware of the content of the other's collection.

Performing live, they juxtapose, call-and-respond, and improvise their respective samples against each other. The performative nature of this ritual disarms the left-brain analytics and spontaneous interaction gives rise to the 'media subconscious' or Summoning of the Media Spirit. Although the duo are actively making decisions during the performance, the Media Spirit takes over frequently - reversing the flow so that the duo simply become vessels through which hidden agendas, collective obsessions/fears/neurosis/psychoses become manifest. The 'collective mis-wisdom' is revealed and duly recorded by the duo for later interpretation.

This left-brain/right-brain approach is not dissimilar to religious, mystic and shamanic technologies: Learned Ones select 'sacred' symbols, sounds, images, narratives. Then through enacted ritual these elements are combined and repeated in an event that amplifies the semiotic/mythic/cultural harmonics, resonances and overtones until they dominate over the banal surface of the medium. This 'revealing' brings forth post-linguistic messages that may be our collective media-consciousness, madness, or simply the delusion of the receiver. By

deliteralizing and recombining media in this ritualistic, process-over-product act, one can find 'enlightenment' - even if it is itself an illusion.

Performance Context

The Installation environment created by Kelley McClung and the physical structural elements will enhance and contribute to the performances:

Jim Gladman and Alessandro Imperato will be slowly revealed behind two strategically placed scrims/screens. The performers will be revealed in a red wash of top lighting, with fog surrounding them. This is intended to create and enhance the illusion of the dualistic methodology provided through the content and context of the work. Just as a genuine or charlatan spiritual medium channels the dead or those who have passed over. Is the message 'in the medium' or 'media', or in this case: 'of the medium'. Is it real or a theatrical illusion? Can it be both?

There is also the possibility of revealing and concealing the 'men behind the curtain'. This is also intended to reveal the artistic means of production in the Brechtian sense, a form of media x-ray. This will involve only showing elements of the performers, whether faces or hands. The form of revealing and in what manner the spectator views the 'men behind the curtain' could incorporate many subtle variations.

It is important that the focus be on the content of the projected material and the 'contact improve of digital media' or 'call and response' process, but there are moments that the performer be revealed and concealed. This is a variable that could take the work to another level of media magic.

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Wong, Audrey

Affiliation: The Substation, Magdalena (Singapore)

Email: audrey@substation.org, wyen2@yahoo.com

Website: www.substation.org

Country of residence: Singapore

Key areas of practice/research: cultural policy (esp Singapore); audience development; performance & the everyday.

26 Shifts | Shifts: The Karang Guni Man Imagines Utopia

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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De Roza, Elizabeth

Affiliation: LASALLE College of the Arts; The Substation & Magdalena (Singapore)

Email: ederoza@singnet.com.sg, elizabeth.roza@lasalle.edu.sg

Country of residence: Singapore

Key areas of practice/research: inter-cultural theatre training methodology & hybrid performance practices.

26 Shifts | Shifts:The Karang Guni Man Imagines Utopia

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Tan, Alvin

Affiliation: The Necessary Stage

Email: alvintan@necessary.org

Website: www.necessary.org, www.singaporefringe.com

Country of residence: Singapore

Key areas of practice/research: intercultural theatre.

26 Shifts | Shifts: The Karang Guni Man Imagines Utopia

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

The Karang Guni Man Imagines Utopia

SHIFT DATE 26.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater POLI

SHIFT CURATOR AUDREY WONG / The Substation Ltd

SHIFT PARTICIPANTS ELIZABETH DE ROZA, ALVIN TAN, AUDREY WONG and Noor Effendy Ibrahim (in absentia)

SHIFT ABSTRACT

The 'karang-guni man' is a Singapore colloquialism meaning 'rag-and-bone man' - someone who collects other people's trash (eg. furniture, old newspapers) for recycling. In the past, the 'karang-guni man' was a poor scavenger; today he's a globalised businessman, selling on used TVs and computers to be recycled in China, Taiwan and elsewhere for future consumption. The 'karang-guni man' could be a metaphor for Singapore's phenomenal economic growth since independence in 1965. Today, Singapore's official cultural policy aims to develop the 'creative industries' as a key contributor to national economic growth. The country known as a one-party-state where official ideology dominates all strands of life and where the major mass media are pro-government, pro-business and pro-capital, has declared its utopic vision to be what it calls a 'global city for the arts'.

Yet, the 'karang-guni man' could also be a romantic metaphor for artists who are also independent operators and, like the 'karang-guni men' of the past, pick up on what goes unnoticed amidst the grand sweep of history. But if today's 'karang-guni men' are businessmen looking out for their own interests, it's possible that the artist today is in a similar position, making transactions with business and the state in their own interests. This is especially so as the rhetoric of the state's vision for a 'creative' Singapore has become normalized and pervades our own discourse about our work. How do artists see themselves in this global city for the arts? How do we represent our diverse selves so that that global city is affected by our presence? Is change in Singapore always state-directed and top-down, or have artists impacted on cultural policy changes? How are these changes effected? What about the misfiring of intentions that happens in the course of interactions between the state's cultural agencies and artists - and indeed, within the artistic community itself? Are there strategies used by artists to pursue their own dreams and find a space for themselves amidst the grand national vision?

Through metaphors of transaction, negotiation, and the karang-guni man, we propose an interactive performed presentation that explores the dynamics of change in Singapore's contemporary arts and cultural scene. We will attempt to discuss (or argue) the worth of the karang-guni man's dreams... whoever he may be.

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Peterson, Michael

Position: Associate Professor

Affiliation: University of Wisconsin

Email: mpeters1@wisc.edu

Website: indarkrooms.wordpress.com

Country of residence: USA

Key areas of practice/research: collaborative theatre works and site performances; performance and human rights; performance and popular culture; Las Vegas; experimental performance; identity politics;

26 Shifts | Shifts:Dark Room: A Performance and Conversation about Torture

27 Shifts | Shifts:Misadventure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Matula, Vilim

Position: Independent Artist, Actor

Email: vilim.matula1@zg.t-com.hr

Country of residence: Croatia

Key areas of practice/research:

26 Shifts | Shifts:Dark Room: A Performance and Conversation about Torture

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

Dark Room: A Performance and Conversation about Torture

SHIFT DATE 26.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM

SHIFT CURATOR MICHAEL PETERSON

SHIFT PARTICIPANTS SELMA BANICH, VILIM MATULA and MICHAEL PETERSON

SHIFT ABSTRACT

A small audience enters a simple room. The performers turn off the lights. The first half of "Dark Room" is a lo-tech performance which guides the audience through the logical debates and rhetorical distortions of contemporary "Western" discussion of torture and cruelty. The spectacle is low-key, the horrors glimpsed only dimly. The style is "lecture/demo," but this includes singing, dancing, and statistics. There are three performers, 24 ticking time bombs, 300 grams of bread, and a bottle of Ensure™.

The second half of the work is a structured conversation in which spectators are invited to explore their own understandings of the (il)logics of torture. Dark Room asks its audiences to process their own exposure to the rhetorics of torture opponents and apologists, and to shape their own thinking about official cruelty and possible steps to reduce it. For the context of PSI, it may also be appropriate to consider the theme of "torture as a performance relation."

Dark Room was developed as an ultraportable performance, stageable in non-theatrical spaces such as meeting rooms, and using only room lights and a few props and small hand torches. The scenario is structured so that new performers can quickly develop a staging (the script will eventually be released under a Creative Commons license, permitting anyone to stage or adapt it). Dark Room, the performance, is the companion artwork to "In Dark Rooms: Torture and Performance," a broad research project investigating the role of torture in drama and performance and the role of performance in torture. Over the past year, dozens of artists, activists, scholars and officials have contributed to Dark Room by participating in "listening rehearsals" in Europe, Africa, Asia and South America. The piece was originally designed to encourage groups in the United States to have a better conversation about torture; PSI15 marks its international debut

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EVENT TITLE

Shadow Casters SHOWCASE: Ex-position PROCESS_CITY, PART II

DATE 26.6, 27.6 TIME 13:00 - 19:00, 12:00 - 18:00 VENUE Ivan Merz Elementary School

A trilogy inspired by Franz Kafka's novel The Trial and his entire opus Part 1 of the Trilogy is also included in the program of the PSI # 15 shift: Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality The third part of the trilogy, Process in Progress, was the first to be realized (2004) as a synthetic interpretation of the entire corpus of Kafka's novel The Trial on the crossroads of two media - theater and film - submitted to multiple live editings ranging from VJing to the spectator's gaze. With the Legend of the Law parable as its starting point, the second part, Ex-position, instigates journeys into personal histories and the sub-consciousness of the Other through a series of one-on-one encounters that promote spectators into sensors, exchanging their institutionalized passivity for compassion, exposing them to the public view in moments of their utmost dedication to the intimate, and offering them a bird's eye view of the situation lived moments earlier, all this accompanied with the possibility for the sensor to pass through all positions, stories and phases. The first part, Vacation From History, tackles the above-mentioned question directly as a meta(physical) comment on Kafka's work: it is a journey on the edge of collective and individual consciousness, through the realms of dream and death as the only safe refuges from history.

The Process_City trilogy was produced and performed in reverse order (Part 3 to Part 1) from 2004 to 2008. Its segments were shown at many international and Croatian festivals where they have won several awards, among them the Avaz Dragon Award at MESS festival 2008 (Sarajevo, BiH) for the entire trilogy and the Special Jury Prize at BITEF 2007 (Belgrade, Serbia) for the second part of trilogy, Ex-position.

Concept and Direction: Boris Bakal

Dramaturgy: Katarina Pejović, Boris Bakal, Stanko Juzbašić

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

EVENT TITLE

Zagreb Youth Theater SHOWCASE: On the Other Side

DATE 26.6. TIME 20:00 VENUE Zagreb Youth Theatre

We might say that when one's thirty, it seems normal to wish for more and want to be accepted the way one is. And to those who are 25, we might say they're still very young and that one day they'll see for themselves. And we might add that in the end everything will be fine. But it would be fair to conclude that everything does not have to be fine. That one never knows. That nothing is certain. And that, in the end, everything depends on luck. And that it's easier for those who are lucky and that those who aren't - need help. And that we should learn to see how different we are so we could become better people and stop shutting those that are miserable out of our lives because it's easier for us to think that they're personally responsible for their misery. Some of them are really not.

Since its premiere in 2006, On the Other Side has won 10 regional theater awards and has toured extensively, from Berlin to Varna.

Directed by: Nataša Rajković and Bobo Jelčić

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Clements, Rachel

Position: PhD Student

Affiliation: Royal Holloway, University of London

Email: clements.rach@gmail.com

Website: www.rhul.ac.uk/drama/platform

Country of residence: UK

Key areas of practice/research: contemporary British theatre and performance; political theatre; hauntology; new writing; dramaturgy.

Paper: "What I See Has Indeed Existed:" Mis-iteration in British Verbatim Theatre

June25 | Panel: Failure is an Option: Performing the "Mis-"

June27 | Panel: Reenactment, Reconstruction, Revival and Repetition 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Reilly-McVittie, Nancy

Position: Program Leader, Contemporary Theatre and Performance

Affiliation: Manchester Metropolitan University

Email: n.reilly-mcvittie@mmu.ac.uk

Country of residence: UK

Key areas of practice/research: taxonomy of progressive disembodiment for the performer; realism as an evolving system; 20th century American theatrical movements and ensembles.

Paper: [The Space Between Something and Nothing: Seven Thousand Oaks in Second Life](#)
June27 | Panel: [Reenactment, Reconstruction, Revival and Repetition 2](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Jonckheere, Evelien

Position: PhD Student

Affiliation: Ghent University

Email: evelien.jonckheere@ugent.be

Website: <http://www.theaterwetenschappen.ugent.be/>

Country of residence: Belgium

Key areas of practice/research: historical Belgian variety theatre; history of entertainment in nineteenth century Ghent

Paper: Ethicalisation or Aestheticalisation of 'Savage' Women

June27 | Panel: Reenactment, Reconstruction, Revival and Repetition 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Deacon, Robin

Position: Principal Lecturer

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Website: www.robindeacon.com

Country of residence: UK

Key areas of practice/research: performance, writing and video exploring journalistic and documentary approaches to arts practice

Paper: [Approximating the Art of Stuart Sherman](#)

June27 | Panel: [Reenactment, Reconstruction, Revival and Repetition 2](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Reenactment, Reconstruction, Revival and Repetition 2

DATE 27.6 PANEL TIME 09:30 - 11:30 ROOM 317

PANEL CHAIR **LOIS WEAVER** (Split Britches)

PANEL PARTICIPANTS **RACHEL CLEMENTS** (Royal Holloway, University of London), **NANCY REILLY** (Manchester Metropolitan University), **EVELIEN JONCKHEERE** (Ghent University), **ROBIN DEACON** (London South Bank University)

PANEL ABSTRACT

PANEL Reenactment, Reconstruction, Revival and Repetition 2

Reenactment, Reconstruction, Revival and Repetition 2

"What I See Has Indeed Existed:" Mis-iteration in British Verbatim Theatre

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Ethicalisation or Aestheticalisation of 'Savage' Women

Approximating the Art of Stuart Sherman

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Žukauskaitė, Audronė

Position: Senior Researcher

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Email: audronezukauskaite@takas.lt

Country of residence: Lithuania

Key areas of practice/research: contemporary philosophy; phenomenology; psychoanalysis; gender studies; visual studies.

Paper: Performative Art, Politic and Catachresis

June27 | Panel: Politics and/or Aesthetics of Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Eglinton, Andrew

Position: PhD candidate

Affiliation: Royal Holloway University of London

Email: aeglinton@yahoo.co.uk

Country of residence: UK

Key areas of practice/research: recording technologies in UK documentary drama; 'verbatim body'; performance in virtual environments and theatre online

Paper: Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre
June 27 | Panel: Politics and/or Aesthetics of Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gilić, Nikica

Position: Assistant Professor

Affiliation: University of Zagreb

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Website: <http://www.ffzg.hr/kompk/gilic.html>

Country of residence: Croatia

Key areas of practice/research: cinema genres; Croatian cinema; modernist and experimental cinema.

Paper: (Mis)performance in Classical Croatian Experimental Film and Video

June27 | Panel: Politics and/or Aesthetics of Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Juniku, Agata

Position: PhD Student

Affiliation: University of Zagreb

Email: agata5@yahoo.com

Country of residence: Croatia

Key areas of practice/research: subversive modes of the political in performance and theatre practices; art-community policies; political agency of collective creativity.

Paper: Yu Neo-avantgarde in the Eighties: Two Cases

June28 | Panel: Transhumanism, Communication Aesthetics and the New Activism

June27 | Panel: Politics and/or Aesthetics of Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Politics and/or Aesthetics of Performance 2

DATE 27.6 PANEL TIME 09:30 - 11:30 ROOM 318

PANEL CHAIR [MILIJA GLUHOVIĆ](#) (University of Warwick)

PANEL PARTICIPANTS [AUDRONĚ ŽUKAUSKAITĚ](#) (Culture, Philosophy, and Arts Research Institute), [ANDREW EGLINTON](#) (University of Tokyo/University of London), [NIKICA GILIĆ](#) (University of Zagreb), [AGATA JUNIKU](#) (University of Zagreb)

PANEL ABSTRACT

PANEL [Politics and/or Aesthetics of Performance 2](#)

[Politics and/or Aesthetics of Performance 2](#)

[Performative Art, Politic and Catachresis](#)

[Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre](#)

[Yu Neo-avantgarde in the Eighties: Two Cases](#)

[\(Mis\)performance in Classical Croatian Experimental Film and Video](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Salazar Sutil, Nicolás

Position: PhD Student

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Country of residence: UK

Key areas of practice/research: performance; cultural studies; subject of performance and modern mathematics.

Paper: Bodies Outside the Box, or How the Vitruvian Man Turned into Acéphale: A Study in Mis-performance
June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Papaioannou, Spyros

Position: PhD Student and Visiting Tutor

Affiliation: Goldsmiths College, University of London

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Country of residence: UK

Key areas of practice/research: political performance through poststructuralist accounts of subjectivity; work in the field of community performance; professional musician.

Paper: Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook's Orghast
June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Schwinghammer, Alexander

Position: PhD Student

Affiliation: Goethe-University Frankfurt/ Goldsmiths College University of London

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Country of residence: UK/Germany

Key areas of practice/research: fellow at the research group "Body-Image-Medium, an Anthropological Perspective" based at the University for Arts and Design in Karlsruhe.

Paper: Deviant Business Performance: Considerations on Intended and Unintended Deviancy
June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE
The Deviant Actor: Mis/Counter/Anti-performativity 1
DATE 27.6 **PANEL TIME** 09:30 - 11:30 **ROOM** 413

PANEL CHAIR **CECILIA SOSA** (Queen Mary University)

PANEL PARTICIPANTS **NICOLÁS SALAZAR-SUTIL** (Goldsmiths College, University of London), **SPYROS PAPAIOANNOU** (Goldsmiths College, University of London), **ALEXANDER SCHWINGHAMMER** (Goethe-University Frankfurt/Goldsmiths College, University of London)

PANEL ABSTRACT

Performativity: behind the term lies a normalising and equalising authority of authenticity. With performativity there is no room for doubt: the performative utterance is always final. And because of this singular finality, public re-presentations can be recognised and audenced as 'meaningful' and 'successful', whilst others not. One could say that we perform when an action promises to deliver a publicly authorised end-result. It is not easy to define who or what our authorizing agencies are, insofar as performativity is internalized and real subsumed, but the power to construct finalized narratives of cultural selfhood plays an important role.

One key term here is normalcy. Felicitous performativity is a type of being that is normal, agreed, conventional, accomplished. The concept pries open the question of norm, and by extension, of deviancy, that which fails or disrupts, that which cannot be accommodated, that which misfunctions and misbehaves. We are talking about a sense of becoming that cannot quite arrive at a final sense of being, and which therefore cannot be normalized and equalized either as subject or object. This type of quasi-actor disrupts communication because it rejects its own finality. So it is not the felicity of communication that interests this kind of actor, but the potential for infelicity in multiple unfinished variations in the act of becoming meaningful: i.e. mis-counter- or antiperformativity.

Would these alternative performativities only amount to non-sense? Or is it possible to speak of linguistic utterances that do not conform to social models, that are un-authorised, un-contextual, non-standard, troubled, and which possess some degree of sense and intentionality after all? Our question is therefore whether deviant actors that perform in order to offend the norm can also be validated and valorised despite their prostrated condition as deviants.

The deviant actor would have to count on the possibility of self-made lingo, on a method of 'neologismic' speech and radical 'language gaming'. According to this reading, the deviant actor deploys speech models that are invented and dis-invented randomly, accidentally, fleetingly and unofficially in order to bypass standardized communication. But how does one create a personal language game without this reckoning itself being put into question? Can one speak of mis, counter, or anti-performativity as examples of a concrete language, to borrow the term from Artaud, that are set to repel language, a linguistic misfire? Donald Mackenzie, for one, would speak of counterperformativity as that which alters normal processes so that they conform less well to their depiction by standard (economic) models. This panel discusses different events, sites, performative behaviours and fields of inquiry that have identified uses and theorizations of deviancy or alternative performativity. Hence we focus on instances when conventional speech is not enough to make sense, driving the speaker and the receiver to a deliberate or unintentional 'failure' in the communicative act.

PANEL [The Deviant Actor: Mis/Counter/Anti-performativity 1](#)
The Deviant Actor: Mis/Counter/Anti-performativity 1
[Bodies Outside the Box, or How the Vitruvian Man Turned into Acéphale: A Study in Mis-performance](#)
[Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook's Orghast](#)
[Deviant Business Performance: Considerations on Intended and Unintended Deviancy](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Cull, Laura

Position: Lecturer

Affiliation: Northumbria University

Email: lkull@yahoo.com

Website: www.lauracull.com

Country of residence: UK

Key areas of practice/research: Deleuze & performance; concepts of "presence"; collaboration & participation in 20th and 21st c.; performance (especially The Living Theatre, Allan Kaprow & Goat Island), relationship between performance & philosophy; manifestos.

Paper: Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

June27 | Panel: New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

June26 | Panel: Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

June25 | Panel: Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

DATE 27.6 PANEL TIME 09:30 - 11:30 ROOM 414

PANEL CHAIR LAURA CULL (Northumbria University)

PANEL PARTICIPANTS FREDDIE ROKEM (Tel Aviv University), ADRIAN KEAR (Aberystwyth University), LAURA CULL (Northumbria University)

PANEL ABSTRACT

The panel registers a growing concern among members with the so-called “failure” of May 68 and a desire to re-read both the philosophy and performance from this period in a new spirit of optimism and with an eye to their potential relevance to contemporary conditions. First, Cull will suggest that we can reconsider the Living Theatre’s Paradise Now beyond the dominant discourse of “failure” if we attend to it on the level of process rather than content. Drawing from Deleuze, Cull will consider the Living in the light of their engagement with processes of immanence, participation, anti-representation and creation. Then, in a turn towards the contemporary relation to 68 Rokem questions what we might do today with a number of important texts published in 68 including Foucault’s Archaeology of Knowledge and Marcuse’s An essay on Liberation. And finally, Kear takes up the work of Alain Badiou to propose a fidelity to May 68’s logic of revolt in the contemporary theatre of Needcompany.

PANEL New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

Logics of Revolt: May 68 and the Appearance of the Political

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Stinson, Elizabeth

Position: PhD Student

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Website: <http://homepages.nyu.edu/~es544/>

Country of residence: USA

Key areas of practice/research: transnationalisms; contemporary performance; art/social project-based collaborations; experimental geography; outlaw culture

Paper: Collective Mappings of Geospatial Mishaps

June 27 | Panel: Re-configurative Mappings and Performance in Urban Space

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Adewunmi, Chelsea

Position: PhD Student

Affiliation: Princeton University

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Country of residence: USA

Key areas of practice/research: dance; avant-musics; afro-futurism; surrealism.

Paper: Misadventures in Outer Space

June 27 | Panel: Re-configurative Mappings and Performance in Urban Space

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pérez Royo, Victoria

Position: Lecturer

Affiliation: Europa-Universität Viadrina in Frankfurt (Oder)

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Country of residence: Germany

Key areas of practice/research: dance and new media; video-dance; dance and public art; walking as an artistic practice.

Paper: Sabotaging the City

June 27 | Panel: Re-configurative Mappings and Performance in Urban Space

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Re-configurative Mappings and Performance in Urban Space

DATE 27.6 PANEL TIME 09:30 - 11:30 ROOM 415

PANEL CHAIR [VICTORIA PÉREZ-ROYO](#) (Europa-Universität Viadrina in Frankfurt (Oder))

PANEL PARTICIPANTS [ELIZABETH STINSON](#) (New York University), [CHELSEA ADEWUNMI](#) (Princeton University), [VICTORIA PÉREZ-ROYO](#) (Europa-Universität Viadrina in Frankfurt (Oder))

PANEL ABSTRACT

This panel will explore the performance of reparative and artistic interventions whilst re-imagining the spatial landscape. Through mappings and remappings, omissions and additions, and misconfigurations and reconfigurations we can begin to uncover how the cityscape marginalizes bodies, how somatic signposts and interactions alter the space of a natural disaster and how experiments in outer space alter both our aesthetics, epistemics, and travelings.

PANEL [Re-configurative Mappings and Performance in Urban Space](#)

Re-configurative Mappings and Performance in Urban Space

[Collective Mappings of Geospatial Mishaps](#)

[Misadventures in Outer Space](#)

[Sabotaging the City](#)

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Cocker, Emma

Position: Senior Lecturer

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Email: emma.cocker@ntu.ac.uk

Website: <http://not-yet-there.blogspot.com/>

Country of residence: UK

Key areas of practice/research: exploring the critical value of uncertainty, irresolution and wandering within contemporary art practice, and practices that appear non-teleological or non-productive.

Paper: Fail and Repeat

June27 | Panel: Wilful Mistakes 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Rogošić, Višnja

Position: PhD Student
Affiliation: University of Zagreb
Email: vrogosic@ffzg.hr
Country of residence: Croatia
Key areas of practice/research: postdramatic theatre.

Paper: Performative Value of Tolerable Mistake
June27 | Panel: Wilful Mistakes 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pedersen, Jesper

Position: Partner and creative director

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Country of residence: Denmark

Key areas of practice/research: conceptual engineering in the creative industry – theatre, social gaming and film; writer; performer.

Paper: When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection
June 27 | Panel: Wilful Mistakes 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Samson, Kristine

Position: PhD Student

Affiliation: Roskilde University

Email: kristine@ready-made.dk

Country of residence: Denmark

Key areas of practice/research: working with the productive, performative and processual qualities of urban space.

Paper: When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection
June 27 | Panel: Wilful Mistakes 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Cesare, T. Nikki

Position: PhD Student

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Country of residence: USA

Key areas of practice/research: performance art; contemporary music; experimental music-theatre; historical avant-garde.

Paper: Unscoring Performance: Music Beyond Notation

June 27 | Panel: Wilful Mistakes 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Wilful Mistakes 1

DATE 27.6 PANEL TIME 09:30 - 11:30 ROOM 416

PANEL CHAIR [SARA JANE BAILES](#) (University of Sussex)

PANEL PARTICIPANTS [EMMA COCKER](#) (Nottingham Trent University), [VIŠNJA ROGOŠIĆ](#) (University of Zagreb), [JESPER PEDERSEN](#) (READY-MADE) & [KRISTINE SAMSON](#) (Roskilde University), [T. NIKKI CESARE](#) (Tisch School of the Arts/NYU)

PANEL ABSTRACT

PANEL [Wilful Mistakes 1](#)

[Wilful Mistakes 1](#)

[Fail and Repeat](#)

[Performative Value of Tolerable Mistake](#)

[When I hear the Name Mistake, I misfire. Or \[Spoiler Alert!\]: Erasing Mistakes Through Their Perfection](#)

[Unscoring Performance: Music Beyond Notation](#)

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Lamontagne, Valerie

Position: Part-Time Professor

Affiliation: Concordia University

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Country of residence: Canada

Key areas of practice/research: relational performance; participatory interactive art; wearables, locative media; urban practices; philosophy of technology.

Paper: Technical Individuation and Relational Participatory Performative Art
June27 | Panel: Enunciations of Nonhuman Performativity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Smoak, Harry

Position: PhD Student

Affiliation: Concordia University

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Country of residence: Canada

Key areas of practice/research: structured light; responsive environments; human-computer interaction; urban ecology; human-computer interaction; collaborative performance.

Paper: Machinic Performances On and Off the Stage

June 27 | Panel: Enunciations of Nonhuman Performativity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE
Enunciations of Nonhuman Performativity 1

DATE 27.6 **PANEL TIME** 09:30 - 11:30 **ROOM** 417

PANEL CHAIR CHRISTOPHER SALTER (Concordia University)

PANEL PARTICIPANTS VALERIE LAMONTAGNE (Concordia University), CHRISTOPH BRUNNER (Concordia University), HARRY SMOAK (Concordia University)

PANEL ABSTRACT

Notions of the nonhuman and their performative potential in traditional performance contexts (e.g. stage-based performances, participatory art, and interactive media art) have been mostly addressed as socio-technical additives to human-centered performances. This panel presents a critical approach towards nonhuman agency in performative ecologies, and proposes consonant practices for shaping these. The panel brings together an international and interdisciplinary group of academic researchers and practicing artists actively interrogating contemporary notions of performance and embodiment from a materialist and (post-)phenomenological point of view. In the light of this approach that includes performance and performativity in various contexts (e.g. Science and Technology Studies amongst other epistemic domains) the potential of the nonhuman to shape performative events enables new considerations about performative practices that comprise humans and nonhumans.

Deriving from concepts such as “technical individuation” (Simondon) and the “production of presence” (Gumbrecht) the panel investigates embodied human performances, which are doubled by the enactments of nonhuman performances. Specifically – this panel explores how performances are co-produced between human and nonhuman agencies and asks how the performative legacy of the nonhuman can be considered as an equal, if not inextricable aspect of what is understood as performance.

A series of nonhuman environmentally structured works and performances culled from the field of art, performance, architecture, stage, and industrial design will be presented as an impetus to generate a discourse around things that may be classified as “living” but are not human (biological).

PANEL **Enunciations of Nonhuman Performativity 1**

Enunciations of Nonhuman Performativity 1

Technical Individuation and Relational Participatory Performative Art

Performative Interfaces and Their Associated Milieu

Machinic Performances On and Off the Stage

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Levine, Debra

Position: Adjunct Instructor

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Country of residence: USA

Key areas of practice/research: social justice activism and performance; archives; queer and feminist theory and performance.

Paper: The Four Questions and the Disintegrating Glue of Compassion

June 27 | Panel: Turning Off: Performances of Enervation, Fatigue and Withdrawal

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Browning, Barbara

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Email: barbara.browning@nyu.edu

Country of residence: USA

Key areas of practice/research: author of *Samba: Resistance in Motion*, and *Infectious Rhythm: Metaphors of Contagion and the Spread of African Culture*.

Paper: *In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism*
June 27 | Panel: *Turning Off: Performances of Enervation, Fatigue and Withdrawal*

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Nyong'o, Tavia

Position: Assistant Professor

Affiliation: New York University

Email: tavia.nyongo@nyu.edu

Country of residence: USA

Key areas of practice/research: black performance, archives, popular culture, queer theory.

Paper: *Sitting on The Edge of My Couch: Kalup Linzy's Masochism*

June 27 | Panel: *Turning Off: Performances of Enervation, Fatigue and Withdrawal*

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Turning Off: Performances of Enervation, Fatigue and Withdrawal

DATE 27.6 PANEL TIME 09:30 - 11:30 ROOM 418

PANEL CHAIR [DEBRA LEVINE](#) (New York University), [KAREN SHIMIKAWA](#) (New York University)

PANEL PARTICIPANTS [DEBRA LEVINE](#) (New York University), [BARBARA BROWNING](#) (New York University), [TAVIA NYONG'O](#) (New York University)

PANEL ABSTRACT

What happens, as Robert Hullot Kentor suggests in an interview with artist Paul Chan, if we don't make the connection and "save the capacity of familiarity for what might be genuinely familiar?" This panel considers "turning off" as an aesthetics and performance of resistance that paradoxically depends on the activation of waning affective engagement. But it also asks, given the pressures of this digital age experienced at hyperspeed, is political struggle surrendered in acts of disconnection or can the performance of "turning off" be efficacious as temporal gesture of radical anachronism and a refiguring of collectivity?

Following Theodor Adorno's formulation of "art understanding us," and Hannah Arendt's understanding of action as a political praxis of "collective critical freedom," this panel explores if public performances of enervation, fatigue and withdrawal can be "misread" to strategically evoke and critique the conditions that activate weak or false empathy in order to refigure the structures of affective relations. This panel will address energetic divestment and interrogate how sensory evocations of difference can only become knowable when dominant synaptic functions of communication on the part of the performer and receiver are disrupted, refused, severed or withdrawn.

PANEL [Turning Off: Performances of Enervation, Fatigue and Withdrawal](#)

[Turning Off: Performances of Enervation, Fatigue and Withdrawal](#)

[The Four Questions and the Disintegrating Glue of Compassion](#)

[In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism](#)

[Sitting on The Edge of My Couch: Kalup Linzy's Masochism](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Seiça Salgado, Ricardo

Position: Invited Professor; Team Member

Affiliation: Lisbon's Superior School of Technologies and Art; Centre for Research in Anthropology

Email: ricardoseica@gmail.com

Country of residence: Portugal

Key areas of practice/research: relation between anthropology and theatre; political and symbolic aspect of cultural displays and expressions, in the form of social and aesthetic drama.

Paper: Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group
June27 | Panel: Misplacements

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Watson, Ian

Position: Professor of Theatre

Affiliation: Rutgers University-Newark

Email: idwatson@andromeda.rutgers.edu

Country of residence: USA

Key areas of practice/research: performance as a form of research and knowledge; performance in media and politics; the work of Eugenio Barba; performer training; intercultural performance.

Paper: Poland's Borderland Foundation: a Successful "Mistake"

June27 | Panel: Misplacements

June26 | Panel: Audience Challenges 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Melo, Carla

Position: Assistant Professor

Affiliation: Arizona State University

Email: Carla.Melo@asu.edu

Country of residence: USA

Key areas of practice/research: Brazilian theater; politically charged environmental, site specific and solo performance/theater within the Americas.

Paper: Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival
June 27 | Panel: Misplacements

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Misplacements

DATE 27.6 PANEL TIME 09:30 - 11:30 ROOM 419

PANEL CHAIR RICHARD GOUGH (Aberystwyth University)

PANEL PARTICIPANTS RICARDO SEIÇA SALGADO (Lisbon's Superior School of Technologies and Art; Centre for Research in Anthropology), IAN WATSON (Rutgers University-Newark), ANETTE ARLANDER (Theatre Academy Helsinki), CARLA MELO (Arizona State University)

PANEL ABSTRACT

PANEL Misplacements

Misplacements

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Poland's Borderland Foundation: a Successful "Mistake"

Performing Landscape as Autotopographical Exercise

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Anderson, Gary

Position: Lecturer; Cultural Dissenter

Affiliation: Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home

Email: andersg@hope.ac.uk

Website: www.twoaddthree.org

Country of residence: UK

Key areas of practice/research: activist arts practice.

Paper: Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

June27 | Panel: Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Šimić, Lena

Position: Lecturer; Performance Artist

Affiliation: Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home

Email: simicl@hope.ac.uk

Website: www.twoaddthree.org

Country of residence: UK

Key areas of practice/research: feminist performance; live art; transnational feminism; activist arts practice.

Paper: Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

June27 | Panel: Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Cvjetičanin, Branka

Position: multimedia artist

Email: branka.cvjeticanin@polygon.hr

Website: www.polygon.hr

Country of residence: Croatia/Germany

Key areas of practice/research: urban movement economy.

Paper: LIVERPOOL '08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008
June27 | Panel: Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Bago, Ivana

Position: curator

Affiliation: KONTEJNER | bureau of contemporary art praxis

Email: ivana@kontejner.org

Website: www.kontejner.org

Country of residence: Croatia

Key areas of practice/research:

Curatorial practice, production of artworks, organization of exhibitions and theoretical contextualization oriented towards critical examination of the role and meaning of science, technology and the body in contemporary society through art&technology, art&science, body art, live art.

Paper:Salon Revolucije/The Salon of Revolution

25 Shifts | Shifts:The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

June27 | Panel:Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

DATE 27.6 PANEL TIME 09:30 - 11:30 ROOM 420

PANEL CHAIR **LENA ŠIMIĆ** (Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home)

PANEL PARTICIPANTS **GARY ANDERSON** (Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home), **LENA ŠIMIĆ** (Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home), **BRANKA CVJETIČANIN**, **IVANA BAGO** (Galerija Miroslav Kraljević), **ANTONIA MAJAČA** (Galerija Miroslav Kraljević)

PANEL ABSTRACT

This panel will bring together three distinct but convergent performance practices from different international perspectives of the UK and Croatia. These practices have looked at the role of the artist/curator in contemporary art and performance practice contexts in a critical, interventionist light. This panel will firstly showcase these particular practices, secondly provide critical reflection upon the conditions of the production of the pieces in question and thirdly address which forms future collaborations might take. The panel will also outline the unstable readings of the performances that have been a source not of irritation, but of inspiration for the involved artists/curators, leading them onto new and clearer insights both into the work they have done and its possible reception. The panel will draw upon a number of theoretical sources from materialist feminist practices from late sixties and early seventies (Mierle Laderman Ukeles, Mary Kelly), dissident marxist philosopher Henri Lefebvre and cultural theorist Malcolm Miles.

The Institute for the Art and Practice of Dissent at Home (UK), the Salon of the Revolution (Croatia) and Polygon (Croatia/Germany) have collaborated over the past year to make visible some of the ways in which market forces have managed to maintain a controlling influence on the kinds of performances and arts practices that are produced. The panel will look closely at Liverpool (European Capital of Culture 2008), Zagreb (in particular Salon mladih) and the peripatetic practices between Zagreb and Berlin of Polygon.

The Institute for the Art and Practice of Dissent at Home is a home-run artist activist initiative, run out of the spare room of a council house in Everton, Liverpool, UK. The Institute is run by a family of two adults and three kids, collectively, twoaddthree (Gary Anderson, Lena Šimić, Neal, Gabriel and Sid). The Institute is a self-sufficient and sustainable initiative drawing from 10% of all income from its members. The Institute is concerned with dissent, homemade aesthetics, financial transparency as well as critiquing the capitalism of culture embodied in Liverpool08, currently European Capital of Culture. The Institute is interested in social transformation and has refigured a part of the family living space into a meeting place for artists, activists and cultural dissenters. This activity is undertaken in order to develop and extend dialogues about a 'culture' not necessarily driven by market forces.

In 2008, The Institute for the Art and Practice of Dissent at Home collaborated with Salon mladih: Salon of the Revolution with an installation *A Key to Utopia* (4 Oct - 26 Oct 08). 68 keys were hung on nails on the walls of HDLU spelling out UTOPIA. Audience members were invited to take a key. The key was an actual copy of the front door key to the Liverpool-based Institute for the Art and Practice of Dissent at Home. The curators Ivana Bago and Antonia Majača were the outsourced labourers for the hanging of this installation including its material preparation. This piece was designed to commemorate the revolutionary promise of Utopia but also to problematise the notion of Utopia in the face of the ubiquity of the forces of the markets (especially the art market) between EU and non-EU cities.

The Institute for the Art and Practice of Dissent at Home worked with Polygon artist Branka Cvjetičanin on the artist residency *Au Pair Artist wants to be part of the Liverpool EU Capital of Culture 2008 with Great British family*. The residency took place at the Institute in Liverpool and lasted 14 days in July 2008. Cvjetičanin was concerned to make critical interventions into normalized notions of domestic labour as 'women's work', to investigate how the economies of maintenance work function in domestic settings and also to puncture the wheel of the au pair agency that advertised for au pairs with the promise of 'a rich cultural experience of the Great British family'. Cvjetičanin's deliberate misreading of this promise was what initially inspired her residency at the Institute.

Picking up where the 'Outsourced Performance?' panel at PSI 14 in Copenhagen (chaired by Claire Bishop) left off, we will address issues that concern the outsourcing of performance work to each other and furthermore the emergent notion of a deeper form of collaboration. In this sense our practices sidestep the problematic practice of participation and move towards a praxis of collaborative authorship. In this international context the panel will be keen to stress the productive forms of resistance and dissent which arise from our distinctly collaborative outsourcing practices.

PANEL **Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK**

Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

LIVERPOOL '08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Salon Revolucije/The Salon of Revolution

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Nield, Sophie

Position: Senior Lecturer; Director of Graduate Studies in the Department of Drama and Theatre

Affiliation: Royal Holloway, University of London

Email: Sophie.Nield@rhul.ac.uk

Country of residence: UK

Key areas of practice/research: questions of space, theatricality and representation in political life and the law; aspects of nineteenth century culture.

Paper: Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

June27 | Panel: Was That What I Thought It Was...

June27 | Panel: Illegible Bodies 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ridout, Nicholas

Position: Head of the Department of Drama

Affiliation: Queen Mary, University of London

Email: n.p.ridout@qmul.ac.uk

Country of residence: UK

Key areas of practice/research: author of *Stage Fright, Animals and Other Theatrical Problems*; co-editor, with Joe Kelleher, of *Contemporary Theatres in Europe*; co-author with Kelleher, and members of the company, of *The Theatre of Societas Raffaello Sanzio*.

Paper: *Mis-Spectatorship, or, Redistributing the Sensible*

June27 | Panel: *Was That What I Thought It Was...*

June28 | Panel: *Error in Theory*

27 Shifts | Shifts: *Misadventure*

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Was That What I Thought It Was...

DATE 27.6 PANEL TIME 09:30 - 11:30 ROOM 422

PANEL CHAIR **NICHOLAS RIDOUT** (Queen Mary, University of London)

PANEL PARTICIPANTS **JOE KELLEHER** (Roehampton University), **SOPHIE NIELD** (Royal Holloway, University of London), **NICHOLAS RIDOUT** (Queen Mary, University of London)

PANEL ABSTRACT

This panel presents three papers linked by the idea of mis-spectatorship. The papers will consider, among other things, the phenomena of visual and aural hallucinations in the theatre, events in which spectators are encouraged to mistake life, death and their appearances, and occasions where spectators completely misrecognise what is taking place in front of them. Examples for consideration by the panelists will include the post-mortem reconstruction of the facial features of Uday and Qusay Hussein, Gunter von Hagen's Bodyworks exhibit, Proust's disorientation and the mistaking of stagehands for actors on his first visit to the theatre, Bion's notion of mental images becoming exteriorised as solid objects in the corner of the room and Constantin Constantius's mission to the theatre in Berlin when things refuse to repeat the same.

PANEL **Was That What I Thought It Was...**

Was That What I Thought It Was...

On Hallucination, and the Hatred of Images

Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Mis-Spectatorship, or, Redistributing the Sensible

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Raya-Mejia, Monica

Position: Professor

Affiliation: National Autonomous University of Mexico

Email: monicaraya@hotmail.com

Website: www.monicaraya.com

Country of residence: Mexico

Key areas of practice/research: analyzing the selection of media and materials to create spaces for the interior life of fictional characters.

Paper: [Architecture Abandoned](#)

June27 | Panel: [Building Failure: Architecture's Mis-Behaviors](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Khan, Omar

Position: Associate Professor

Affiliation: University at Buffalo

Email: omarkhan@buffalo.edu

Country of residence: USA

Key areas of practice/research: architecture; installation/performance art and digital media; role of pervasive media and computing for designing responsive architecture and environments.

Paper: Underspecified

June27 | Panel: Building Failure: Architecture's Mis-Behaviors

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hannah, Dorita

Position: Professor

Affiliation: Massey University

Email: d.m.hannah@massey.ac.nz

Website: <http://www.spatialdesign.ac.nz/>

Country of residence: New Zealand

Key areas of practice/research: architect and scenographer whose design practice focuses on the intersection between space and performance.

Paper: Building Babel: Making Architecture Tremble
June 27 | Panel: Building Failure: Architecture's Mis-Behaviors

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Building Failure: Architecture's Mis-Behaviors

DATE 27.6 PANEL TIME 12:00 - 14:00 ROOM 317

PANEL CHAIR **DORITA HANNAH** (Massey University)

PANEL PARTICIPANTS **MONICA RAYA-MEJIA** (National Autonomous University of Mexico), **OMAR KHAN** (University at Buffalo (SUNY)), **DORITA HANNAH** (Massey University)

PANEL ABSTRACT

Building Performance is a term utilized since the 1960s to focus on architecture's technical efficacy and the "high performance" objectives of constructed space, its materials and systems. However, there is a paucity of dialogue as to how performance theory can inflect and critique this established term in architectural discourse, where "failure" has to be avoided at all costs. The preoccupation of professional architectural practice with the construction of objects as opposed to the conditions for sustainable interactions avoids the temporal consequence of architecture. It is in the durational dimension of architecture that mis-performances and "building failure" can be understood as active and often productive forces.

This international panel – comprised of architects/academics from Chile, Mexico, New Zealand and the United States – adopts "mis-" as an operative to reflect on architecture and the events it houses, engaging with issues of alterity in the complex construction of human interaction. Each panelist, operating with and through aesthetic performance practices, considers the performative nature of architecture and asks whether spatial mis-performances are the result of bad architecture or a lack of understanding of how active forces within the built environment can contribute to the dynamic nature of events that embrace theatrical, political and quotidian performances.

PANEL **Building Failure: Architecture's Mis-Behaviors**

Building Failure: Architecture's Mis-Behaviors

Architecture Abandoned

Underspecified

Building Babel: Making Architecture Tremble

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Praznik, Katja

Position: Dance Critic; Editor

Affiliation: Maska

Email: katja.praznik@maska.si

Website: <http://www.maska.si/>

Country of residence: Slovenia

Key areas of practice/research: editor, publicist, dance critic and dramaturge in the field of performing arts.

Paper: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

June27 | Panel: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gosarič, Samo

Position: writer; freelance artist and publicist

Email: samo.gosaric@gmail.com

Country of residence: Slovenia

Key areas of practice/research: currently examining and reconstructing walking performances of the 1960s and 1970s, from former Yugoslavia and Southeast and Eastern Europe.

Paper: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

June 27 | Panel: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Založnik, Jasmina

Position: MA Student

Affiliation: University of Nova Gorica

Email: jasmina.zaloznik@maska.si

Website: <http://www.maska.si/>

Key areas of practice/research: producer; publicist; coordinator of the Seminar of Contemporary Performing Arts at Maska, Ljubljana and a producer at the Association for the Promotion of Women in Culture - City of Women.

Paper: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

June27 | Panel: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

DATE 27.6 **PANEL TIME** 12:00 - 14:00 **ROOM** 318

PANEL CHAIR **BOJANA KUNST** (University of Ljubljana)

PANEL PARTICIPANTS **JANEZ JANŠA** (Maska), **KATJA PRAZNIK** (Maska), **SAMO GOSARIČ**, **JASMINA ZALOŽNIK** (University of Nova Gorica)

PANEL ABSTRACT

In the proposed panel, we would like to reflect upon the *ARTCHIVE - Contaminated with History* platform, Maska's one-year programme of research, events, performances, and publications on the history of contemporary art, performance and society. The processes of historicization in contemporary performing arts will be analysed through theoretical reflections, presentations of working methods and artistic research. The purpose of the panel is to place the discussion on the contemporary performing arts into the broader context of art history in the second half of the 20th century. The format of the panel is conceived as a dynamic working space where several participants (artists, researchers, theoreticians) will present historical examples of performances and actions in their local context, which might provide examples of how to think about contemporary performance practice in a broader cultural perspective. The event will comprise a presentation of reconstructed performances, proposals about the methodology and reflection on historicization, reflection on the role of artistic archive and reference. The focus will be on intertwining theoretical and practical research of history and the way various kinds of knowledge can be produced from this interdisciplinary perspective. What are the understandings and misunderstandings when dealing with historical references of our own contemporaneity? How is historicization framed by the cultural and political context, especially in the geographical and political surroundings that did not develop and are not represented by institutionalised contexts of contemporary performance in the second half of the 20th century?

The panel will consist of short lectures, interventions, statements and presentations. Invited participants: Samo Gosarič, Janez Janša, Bojana Kunst, Katja Praznik, Jasmina Založnik.

*Maska is a non-profit organization for publishing, production (performances, interdisciplinary and visual artwork), education and research, based in Ljubljana (Slovenia). Maska's theoretical, critical and artistic activities focus on contemporary art and theory, research, experimental performing practices, interdisciplinary art and critical theory. (www.maska.si)

PANEL **Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts**

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts
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 Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kiwi Menrath, Stefanie

Position: PhD Student

Affiliation: Free University, Berlin/ Goldsmiths College University of London

Email: kiwimen@gmx.de

Country of residence: UK

Key areas of practice/research: member of the international research training group „InterArt“ at the Institute for Theatre Studies/Free University Berlin; freelancer in cultural management.

Paper: Mislistening the Pop Music Persona

June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Sosa, Cecilia

Position: PhD Student

Affiliation: Queen Mary University

Email: sosaceci@gmail.com

Country of residence: UK

Key areas of practice/research: critical and creative analysis; theatre and visual performance

Paper: Black Humour and the Children of the Disappeared in Argentina: A 'Misfired' Paradigm of Performance?

June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 1

June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Straub, Gerald

Position: PhD Student

Affiliation: Goldsmiths College, University of London

Email: sourceadaption@yahoo.com

Country of residence: UK

Key areas of practice/research: visual and performative methodologies and the various conditions of urban spatiality; applied cultural theorist.

Paper: Predefined Obstacles - Immediate Geography Dubai
June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Wan-Gi, Lee

Position: Centre for Cultural Studies

Affiliation: Goldsmiths College University of London

Email: freebird233@hotmail.com

Country of residence: UK

Key areas of practice/research: financial performativity and value theory, from which he seeks to reveal a theory of economic value formation.

Paper: (Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative
June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

The Deviant Actor: Mis/Counter/Anti-performativity 2

DATE 27.6 PANEL TIME 12:00 - 14:00 ROOM 413

PANEL CHAIR **NICOLÁS SALAZAR-SUTIL** (Goldsmiths College, University of London)

PANEL PARTICIPANTS **STEFANIE KIWI MENRATH** (Free University Berlin/Goldsmiths College, University of London), **CECILIA SOSA** (Queen Mary University), **GERALD STRAUB** (Goldsmiths College, University of London), **LEE WAN-GI** (Goldsmiths College, University of London)

PANEL ABSTRACT

Performativity: behind the term lies a normalising and equalising authority of authenticity. With performativity there is no room for doubt: the performative utterance is always final. And because of this singular finality, public re-presentations can be recognised and audienced as 'meaningful' and 'successful', whilst others not. One could say that we perform when an action promises to deliver a publicly authorised end-result. It is not easy to define who or what our authorizing agencies are, insofar as performativity is internalized and real subsumed, but the power to construct finalized narratives of cultural selfhood plays an important role.

One key term here is normalcy. Felicitous performativity is a type of being that is normal, agreed, conventional, accomplished. The concept pries open the question of norm, and by extension, of deviancy, that which fails or disrupts, that which cannot be accommodated, that which misfunctions and misbehaves. We are talking about a sense of becoming that cannot quite arrive at a final sense of being, and which therefore cannot be normalized and equalized either as subject or object. This type of quasi-actor disrupts communication because it rejects its own finality. So it is not the felicity of communication that interests this kind of actor, but the potential for infelicity in multiple unfinished variations in the act of becoming meaningful: i.e. mis-counter- or antiperformativity.

Would these alternative performativities only amount to non-sense? Or is it possible to speak of linguistic utterances that do not conform to social models, that are un-authorised, un-contextual, non-standard, troubled, and which possess some degree of sense and intentionality after all? Our question is therefore whether deviant actors that perform in order to offend the norm can also be validated and valorised despite their prostrated condition as deviants.

The deviant actor would have to count on the possibility of self-made lingo, on a method of 'neologismic' speech and radical 'language gaming'. According to this reading, the deviant actor deploys speech models that are invented and dis-invented randomly, accidentally, fleetingly and unofficially in order to bypass standardized communication. But how does one create a personal language game without this reckoning itself being put into question? Can one speak of mis, counter, or anti-performativity as examples of a concrete language, to borrow the term from Artaud, that are set to repel language, a linguistic misfire? Donald Mackenzie, for one, would speak of counterperformativity as that which alters normal processes so that they conform less well to their depiction by standard (economic) models. This panel discusses different events, sites, performative behaviours and fields of inquiry that have identified uses and theorizations of deviancy or alternative performativity. Hence we focus on instances when conventional speech is not enough to make sense, driving the speaker and the receiver to a deliberate or unintentional 'failure' in the communicative act.

PANEL The Deviant Actor: Mis/Counter/Anti-performativity 2

The Deviant Actor: Mis/Counter/Anti-performativity 2

Mislistening the Pop Music Persona

Black Humour and the Children of the Disappeared in Argentina: A 'Misfired' Paradigm of Performance?

Predefined Obstacles - Immediate Geography Dubai

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Lim, Alvin

Position: Graduate Student

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Country of residence: Singapore

Key areas of practice/research: interculturalism; transnationalism; ethics of performance and everyday life; philosophy of the encounter.

Paper: Chinese Ears: Listening in One Language, Hearing in Two
June 27 | Panel: Stutterance: An-Anatomy of Misspeech

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Ho, Tzu Nyen

Position: Artist, filmmaker

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Country of residence: Singapore

Key areas of practice/research: works shown at the Sao Paulo Biennale, Fukuoka Asian Art Triennale, and the Singapore Biennale; 2008, conceptualizing The King Lear Project, for the KunstenFestivaldesArts in Brussels and the Singapore Arts Festival; feature film HERE will premiere in 2009.

Paper: Scarface

June27 | Panel: Stutterance: An-Anatomy of Misspeech

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Langenbach, Ray

Position: Associate Professor; Professor; Visiting Professor

Affiliation: Sunway University College; Finnish Academy of Fine Art; Finnish Theatre Academy

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Country of residence: Malaysia; Finland

Key areas of practice/research: propaganda; indoctrination; interpellation; performance art; daily life; slip-stream fiction; South-East Asia.

Paper: Slip – Stutter – Smirk – Wink

June27 | Panel: Stutterance: An-Anatomy of Misspeech

June25 | Panel: Performing Misfits

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Rae, Paul

Position: Assistant Professor

Affiliation: National University of Singapore

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Country of residence: Singapore

Key areas of practice/research: Theatre and mobility; cosmopolitan aesthetics; theatre and human rights; contemporary Southeast Asian theatre and performance; theories and practices of performance research.

Paper:Material Speech

June27 | Panel:Stutterance: An-Anatomy of Misspeech

June25 | Panel:Language and Miscommunication 1

27 Shifts | Shifts:Misadventure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Stutterance: An-Anatomy of Misspeech

DATE 27.6 **PANEL TIME** 12:00 - 14:00 **ROOM** 414

PANEL CHAIR PAUL RAE (National University of Singapore)

PANEL PARTICIPANTS ALVIN LIM (National University of Singapore), TZU NYEN HO (independent artist), RAY LANGENBACH (Sunway University College & Finnish Academy of Fine Art & Finnish Theatre Academy), PAUL RAE (National University of Singapore)

PANEL ABSTRACT

In the context of the theme of PSi#15, one of the highlights of the 2008 Democratic Primary campaign in the United States was Hillary Clinton's fictitious claim to have landed in Bosnia under sniper fire. When confronted with video evidence of her mendacity, showing a greeting ceremony Hillary claimed never took place, her chief spokesperson admitted on two separate occasions that "on one occasion, she misspoke." This characterization would itself become one of the most frequently quoted lines in the media coverage of the contest.

The constellation and amplification of speech, speakers, surrogates, snipers, sniping, and a little girl in a purple coat planting two welcome kisses on Clinton's cheeks, itself speaks volumes about the slurring of memory under the pressure to perform.

In this panel, we propose to investigate related questions, by exploring how such phenomena find their (dis)articulation in the component parts of the mouth and face: in the contact of teeth, tongue and lips, the contraction of facial muscles, and their relation to cognition on the one hand, and discourse on the other. With the panelists representing a range of nationalities, locations and cultural and linguistic competencies, the session will pay particular attention to questions of bilingualism and cross-cultural performance.

PANEL *Stutterance: An-Anatomy of Misspeech*

Stutterance: An-Anatomy of Misspeech

Chinese Ears: Listening in One Language, Hearing in Two Scarface

Slip – Stutter – Smirk – Wink

Material Speech

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Von Holstein, Anne-Sofie

Position: MA Student

Affiliation: Roskilde University

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Country of residence: Denmark

Key areas of practice/research: intern at the performance theater, Hotel Proforma; performance theater of SIGNA.

Paper: Misreaktion

June27 | Panel: Misreaktion

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Bruun-Schmidt, Kirstine

Position: MA Student

Affiliation: Roskilde University

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Country of residence: Denmark

Key areas of practice/research: Volunteer at Roskilde Youth and Culture Center, Gimle.

Paper: Misreaktion

June27 | Panel: Misreaktion

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Misfreaktion

DATE 27.6 PANEL TIME 12:00 - 14:00 ROOM 415

PANEL CHAIR **OLAV HARSLØF** (Roskilde University)

PANEL PARTICIPANTS **OLAV HARSLØF** (Roskilde University), **ANNE-SOFIE VON HOLSTEIN** (Roskilde University), **SARA BRØNS** (Roskilde University), **KIRSTINE BRUUN-SCHMIDT** (Roskilde University)

PANEL ABSTRACT

In the contemporary Western world, reality and fiction are often mixed together in such a way that the aesthetic performance is a reflection of the social performance and vice versa, as Richard Schechner points out in his magic-mirror model.

Humankind no longer has a need to create its own reality given that fictive reality has taken over the need for creative thought - enacted in the spheres of entertainment (reality shows, quizzes, television series, children's television etc.) and news (politics, finance, sport, tragedies etc.). This makes for a reality within reality, and in some cases humankind's actual reality can be perceived as fiction.

In terms of site-specific space, our reality is in many ways created in our 'drawing rooms', in front of our black box, which in this instance is a television set. The sedentary viewer is rendered passive by television and does not participate actively and co-creatively, whereas an active viewer participates and takes on a role.

The need to take on roles and be co-creative also arises in the theater world and, similarly, in interactive performances (computer games, theater and role play). This involves a form of escapism, as well as self-image management, which we will enlarge upon in the panel discussion. With reference to the management of self-image, the television medium has over time become a more specifically mediated image of reality in its reality shows, where ordinary people exhibit their lives in order to make their ordinary lives more interesting. Is this escapism? And if so, from which reality are we escaping? Is it a reality that is empty of content, or is it a reality with too much content?

The concept of liminality comes into play at the juncture where reality meets fiction, making for a state of limbo/interval - boundaries collapse, and time, place and space melt away. By creating this sensation, the consignor has reached the target group, the viewer and the audience - the participants.

At the same time, television contributes to the shaping of a common cohesive frame of reference - by means of, for example, series such as *Friends* and *Beverly Hills 90210* that are repeated as soon as they have run their term and help to make everyone in the generation XY part of a real community by reference to a fiction. And as if that was not enough, reality television has had a major impact on our everyday lives. Reality television exists so that we can either compare ourselves to the participants, or disassociate ourselves from them completely and by so doing seek positive affirmation of our own well-ordered lives.

Beverly Hills 90210 has become a reality that we imagine we could walk into if we were over there on holiday. We hope to encounter fiction in reality, but this just doesn't happen!

Furthermore, fiction reflects our actual reality, not necessarily the big overall political picture, but the one with the pivotal point in our social relationships and the roles or masks we assume depending on the situation.

This development in television fiction started right after Erving Goffman wrote *The Presentation of Self in Everyday Life*, which the panel will discuss.

In many homes the television set enjoys pride of place in the sitting room, the kitchen and the bedroom, i.e. it is all-embracing and omnipresent.

Our daily lives are increasingly divided into work and entertainment.

Work takes place in the 'real' world and outside the home, whereas entertainment more often than not takes place in front of the television inside the home.

Do we get left out of the workplace community if we choose to be 'highbrow'?

The result of the viewer/television+media/community+reality/fiction equation on our experience of reality is that this reality already exists in the form of a box.

The television set is imbued with the same symbolic value as the shadows on the wall in Plato's parable of the cave. When construing reality via the mediated image, the beholder's environment becomes fictive and irrelevant. Through the medium the viewer experiences an enactment of a misperformance, since the way to live life replaces interaction by ongoing transportation.

MISFICTION + MISREALITY = MISFREAKTION

PANEL *Misfreaktion*

Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Longley, Alys

Position: Lecturer

Affiliation: The University of Auckland

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Country of residence: New Zealand

Key areas of practice/research: movement-initiated writing practices; interdisciplinary performance practice.

Paper: A Discussion of Performance Making and Writing Via the Immersed Project

27 Shifts | Shifts: Almost Reaching You/Missing U

June 27 | Panel: Wilful Mistakes 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pustianaz, Marco

Position: Associate Professor

Affiliation: Università del Piemonte Orientale

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Country of residence: Italy

Key areas of practice/research: queer subjectivity in Copi's theatre; affectivity, spectatorship and participation in shows by Aids Positive Underground Theatre and Felix Ruckert's dance works

Paper: Performance's "Bad Objects". Rory Macbeth's Sculptures as Performative Mis-taking
June27 | Panel: Wilful Mistakes 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Song, Jungmin

Position: PhD Student

Affiliation: Roehampton University

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Country of residence: UK

Key areas of practice/research: performing with everyday objects and extending the embodied phenomenon in objects to performance theory through analogy – ‘thinking through everyday objects’.

Paper: Spill of Performances: the (Mis)Use of Everyday Objects in Performances
June 27 | Panel: Wilful Mistakes 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Stemberger, Claudia Marion

Position: Cand. Phil.

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Country of residence: Austria

Key areas of practice/research: art theory; art and cultural identity; chance in art; performance art; photography; performative video art.

Paper: Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt
June 27 | Panel: Wilful Mistakes 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Wilful Mistakes 2

DATE 27.6 PANEL TIME 12:00 - 14:00 ROOM 416

PANEL CHAIR **MAAIKE BLEEKER** (University of Utrecht)

PANEL PARTICIPANTS **ALYS LONGLEY** (The University of Auckland), **MARCO PUSTIANAZ** (Università del Piemonte Orientale), **JUNGMIN SONG** (Roehampton University), **CLAUDIA MARION STEMBERGER** (University of Vienna)

PANEL ABSTRACT

PANEL Wilful Mistakes 2

Wilful Mistakes 2

A Discussion of Performance Making and Writing Via the Immersed Project
Performance's "Bad Objects". Rory Macbeth's Sculptures as Performative Mis-taking
Spill of Performances: the (Mis)Use of Everyday Objects in Performances
Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Harrop, Patrick

Position: Associate Professor; PhD Student

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Country of residence: Canada

Key areas of practice/research: history/theory of architecture; architectural acoustics and illumination; digital fabrication; interactive art and the philosophy of technology.

Paper: Metastatic Membranes

June 27 | Panel: Enunciations of Nonhuman Performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Rhoades, Troy

Position: PhD Student

Affiliation: Concordia University

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Country of residence: Canada

Key areas of practice/research: colour; movement; digital media; research-creation; the senses; ecology.

Paper: Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch
June 27 | Panel: Enunciations of Nonhuman Performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Enunciations of Nonhuman Performativity 2

DATE 27.6 PANEL TIME 12:00 - 14:00 ROOM 417

PANEL CHAIR CHRISTOPHER SALTER (Concordia University)

PANEL PARTICIPANTS PATRICK HARROP (University of Manitoba & Concordia University), TROY RHOADES (Concordia University), BIANCA SCLIAR MANCINI (Concordia University)

PANEL ABSTRACT

Notions of the nonhuman and their performative potential in traditional performance contexts (e.g. stage-based performances, participatory art, and interactive media art) have been mostly addressed as socio-technical additives to human-centered performances. This panel presents a critical approach towards nonhuman agency in performative ecologies, and proposes consonant practices for shaping these. The panel brings together an international and interdisciplinary group of academic researchers and practicing artists actively interrogating contemporary notions of performance and embodiment from a materialist and (post-)phenomenological point of view. In the light of this approach that includes performance and performativity in various contexts (e.g. Science and Technology Studies amongst other epistemic domains) the potential of the nonhuman to shape performative events enables new considerations about performative practices that comprise humans and nonhumans.

Deriving from concepts such as “technical individuation” (Simondon) and the “production of presence” (Gumbrecht) the panel investigates embodied human performances, which are doubled by the enactments of nonhuman performances. Specifically – this panel explores how performances are co-produced between human and nonhuman agencies and asks how the performative legacy of the nonhuman can be considered as an equal, if not inextricable aspect of what is understood as performance.

A series of nonhuman environmentally structured works and performances culled from the field of art, performance, architecture, stage, and industrial design will be presented as an impetus to generate a discourse around things that may be classified as “living” but are not human (biological).

PANEL Enunciations of Nonhuman Performativity 2

Enunciations of Nonhuman Performativity 2

Metastatic Membranes

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Performed by a Site: Considerations on Place, the City and the Body in Movement

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Gillette, Kyle

Position: Assistant Professor

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Country of residence: USA

Key areas of practice/research: 20th Century western dramatic literature (particularly the work of Witkiewicz, Pirandello, Beckett, and Shepard); directing; performance theory; phenomenology; spatial historiography; travel, and transportation technology

Paper: Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed
June 27 | Panel: Research, Organization, Technology and/as Artistic Performance 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Watt-Smith, Tiffany

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Country of residence: UK

Key areas of practice/research: exploring the ways thoughts about being an audience in theatre are found in 19th scientific technologies for observing emotion

Paper: Darwin's Flinch

June27 | Panel: Research, Organization, Technology and/as Artistic Performance 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Jorge Oliveira, Vitor

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Country of residence: Portugal

Key areas of practice/research: the archaeology (in Foucault's sense) of archaeology: understanding human and social reality through the experience of the prehistoric archaeology (the study of the so called neolithic or stateless societies).

Paper: Performance as the Modern Ideology of Capitalist Dynamics

June27 | Panel: Research, Organization, Technology and/as Artistic Performance 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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McKenzie, Jon

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Country of residence: USA

Key areas of practice/research: performance theory; new media; civil disobedience; major digital humanities initiative at the University of Wisconsin.

Paper: Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

June25 | Panel: (Post-)Socialism and Popular Culture 1

June27 | Panel: Research, Organization, Technology and/as Artistic Performance 1

27 Shifts | Shifts: Misadventure

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PANEL TITLE

Research, Organization, Technology and/as Artistic Performance 1

DATE 27.6 PANEL TIME 12:00 - 14:00 ROOM 418

PANEL CHAIR **P.A. SKANTZE** (Roehampton University)

PANEL PARTICIPANTS **KYLE GILLETTE** (Trinity University), **TIFFANY WATT-SMITH** (Queen Mary, University of London), **VITOR JORGE OLIVEIRA** (University of Porto), **JON MCKENZIE** (University of Wisconsin)

PANEL ABSTRACT

PANEL Research, Organization, Technology and/as Artistic Performance 1

Research, Organization, Technology and/as Artistic Performance 1

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed Darwin's Flinch

Performance as the Modern Ideology of Capitalist Dynamics

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Falkenberg, Peter

Position: Senior Lecturer

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Country of residence: New Zealand

Key areas of practice/research: Director of Te Puna Toi (Performance Research Project NZ), and Artistic Director of Free Theatre Christchurch, where he recently directed Werner Fritsch's "Nico: Sphinx of Ice".

Paper: Nico and Mika: Missed Identities, Brand Performances

June27 | Panel: Illegible Bodies 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Mazer, Sharon

Position: Senior Lecturer

Affiliation: University of Canterbury

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Country of residence: New Zealand

Key areas of practice/research: collaborating with Mika on a book entitled "Matiro: Look Inside".

Paper: Nico and Mika: Missed Identities, Brand Performances

June 27 | Panel: Illegible Bodies 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Szynkarczuk, Pawel

Position: PhD Student

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Country of residence: UK

Key areas of practice/research: phenomenology; critical theory; somatic studies – a relationship between the ethical and ontological spheres approached from the somatic studies' perspective; performative studies.

Paper: Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh
June27 | Panel: Illegible Bodies 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Prechtel, Franziska

Position: PhD Student

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Country of residence: Sweden

Key areas of practice/research: utopia; abstraction; embodiment; Deleuze; dance film; fashion.

Paper: [The Body as Non-Place](#)
June27 | Panel: [Illegible Bodies 2](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Dokumaci, Arseli

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Country of residence: Canada

Key areas of practice/research: practice-as-research; performativity; corporeality; disability and disablement.

Paper: Misfires That Matter: Invisible Physical Disabilities in Everyday Life
June 27 | Panel: Illegible Bodies 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Illegible Bodies 2

DATE 27.6 PANEL TIME 12:00 - 14:00 ROOM 419

PANEL CHAIR **SOPHIE NIELD** (Royal Holloway, University of London)

PANEL PARTICIPANTS **PETER FALKENBERG** & **SHARON MAZER** (University of Canterbury), **PAWEL SZYNKARCZUK** (Goldsmiths, University of London), **FRANZISKA PRECHTEL** (Stockholm University), **ARSELI DOKUMACI** (Aberystwyth University)

PANEL ABSTRACT

PANEL **Illegible Bodies 2**

Illegible Bodies 2

Nico and Mika: Missed Identities, Brand Performances

Marginal/Original Bodies – A Study of Tatsumi Hijikata’s and Kazuo Ohno’s Butoh

The Body as Non-Place

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Fanthome, Lynne

Position: Research fellow

Affiliation: Lancaster University

Email: l.fanthome@tiscali.co.uk

Country of residence: UK

Key areas of practice/research: alterity and performativity in the visual and performing arts and social practice.

Paper: The Contagion of the One-Legged Lesbian
June 27 | Panel: Language and Miscommunication 3

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Vourloumis, Hypatia

Position: Lecturer

Affiliation: Adjunct Faculty for Drury University, Athens

Email: hvourloumis@hotmail.com

Country of residence: Greece

Key areas of practice/research: Indonesia; cultural performance; postcolonial studies; language; music

Paper: Indonesian (Mis)Significations: the Performance and Politics of Paralanguage
June 27 | Panel: Language and Miscommunication 3

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Lech, Katarzyna

Position: PhD student

Affiliation: University College Dublin

Email: katarzyna.lech@ucdconnect.ie

Country of residence: Ireland

Key areas of practice/research: voice in the performance, verse drama and verse performance

Paper: Jerzy Grotowski on Trampoline. Misleading Mistranslation
June 27 | Panel: Language and Miscommunication 3

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Schulze, Peter Werner

Position: Instructor

Affiliation: Gutenberg-Universität Mainz

Email: peter.werner.schulze@uni-mainz.de

Country of residence: Germany

Key areas of practice/research: postcolonial theories and cultural practices; world cinema with a central focus on Latin American and African cinemas; intermediality between film, photography and visual arts.

Paper: CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum
June27 | Panel: Language and Miscommunication 3

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PANEL TITLE

Language and Miscommunication 3

DATE 27.6 PANEL TIME 12:00 - 14:00 ROOM 420

PANEL CHAIR [JILL DOLAN](#) (Princeton University)

PANEL PARTICIPANTS [LYNNE FANTHOME](#) (Lancaster University), [HYPATIA VOURLOUMIS](#) (Drury University), [KATARZYNA LECH](#) (University College Dublin), [PETER WERNER SCHULZE](#) (Gutenberg-Universität Mainz)

PANEL ABSTRACT

PANEL [Language and Miscommunication 3](#)

[Language and Miscommunication 3](#)

[The Contagion of the One-Legged Lesbian](#)

[Indonesian \(Mis\)Significations: the Performance and Politics of Paralanguage](#)

[Jerzy Grotowski on Trampoline. Misleading Mistranslation](#)

[CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum](#)

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Scheer, Edward

Position: Associate Professor; President

Affiliation: University of Warwick; Performance Studies International

Email: e.scheer@unsw.edu.au

Country of residence: UK

Key areas of practice/research: study of time and performance in nineteenth century experiments in art and science; Artaud; Mike Parr's performance art; co-editor of *The Ends of the 60s. Performance, Media and Contemporary Culture* (with Peter Eckersall) and *Technologies of Magic: A Cultural Study of Ghosts, Machines and the Uncanny* (with John Potts).

Paper: *Performing Trauma / Traumatizing the Performer*
June 27 | Panel: *Painstaking Performances*

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Gluhović, Milija

Position: Assistant Professor

Affiliation: University of Warwick

Email: M.Gluhovic@warwick.ac.uk

Website: http://www2.warwick.ac.uk/fac/arts/theatre_s/

Country of residence: UK

Key areas of practice/research: Contemporary European theatre and performance; memory studies; discourses of European identity, migrations and human rights; and critical theory. Currently working on two book projects: European Memories: Spectacles of Loss, Mourning and Intervention and Performing a 'New' Europe: Contexts, Ethics, Politics.

Paper: Once More, with Feeling: Reenactment, Ethics, Politics

June 27 | Panel: Painstaking Performances

June 27 | Panel: Politics and/or Aesthetics of Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE
Painstaking Performances

DATE 27.6 **PANEL TIME** 12:00 - 14:00 **ROOM** 422

PANEL CHAIR EDWARD SCHEER (University of Warwick/Performance Studies International)

PANEL PARTICIPANTS EDWARD SCHEER (University of Warwick/Performance Studies International), RICHARD TALBOT (Triangle Theatre Company), MILIJA GLUHOVIĆ (University of Warwick)

PANEL ABSTRACT

This panel seeks to reckon with the doubling of pain or wounding in everyday and staged performance events. We will ask: is this a misperformance and/or is error (the “mis”take) not only endemic to but a necessary component of even painstakingly precise performances of difficult and even traumatic histories? To what extent does performance as a peculiar form of representation entail a repetition that hurts?; with what implications? What is the nature and value of pains-taking in memory-based performance?

Panelists include Richard Talbot, Co-Artistic Director of the Triangle Theatre Co., based in Coventry, U.K.; Milija Gluhovic, Assistant Professor in the School of Theatre, Performance and Cultural Policy Studies at the University of Warwick; and Edward Scheer, Associate professor in the School of Theatre, Performance and Cultural Policy Studies at the University of Warwick and President of PSi. Richard Talbot’s performance-paper will report on the tactical and political efficacy of durational performances that deploy the figure of the “schizo-clown” to stimulate, trouble, and document the scene of oral history narration, collection, and iteration. The paper investigates two projects by Triangle Theatre Company dealing with memories of injury, and recovery: *The Clown Who Lost His Memory* (2004-2008) in which an extant museum collection of objects belonging to an amateur popular entertainer injured in the Coventry blitz of the Second World War was “returned” to new migrant communities in Coventry; and *Knickers & Vests – Performance and Physical Education* (2009). Gluhovic will address a video work by the Polish visual/performance artist Artur Zmijewski entitled *80064* (2004) and the ethics of the (failed) encounter between Zmijewski and the Auschwitz survivor featured in the film who Zmijewski persuaded to “renew” the prisoner number tattooed on his forearm. Gluhovic will argue that, in *80064*, the empathetic recovery of the voice of the traumatized testifier is at the expense of those for who trauma criticism claims to speak. The object of Zmijewski’s quest in the film is the incarnation, reliving, or compulsive acting-out of the past-particularly its traumatic suffering-in the present. Gluhovic will examine the ethics and politics of the film, the model of subjectivity it posits in relation to theories of trauma, referentiality, and representation, and its aesthetic risks.

Scheer will address recent performance actions by Australian artist Mike Parr in terms of the deployment of pain as spectacle and as re-enactment of the trauma of indefinitely detained prisoners in detention centres in Australia and at Guantanamo bay. For example, the paper analyses a work entitled ‘Kingdom Come. Punch Holes in the Body Politic’ (April 2005) in which the artist received an electric shock whenever a member of the public entered the gallery space and unknowingly tripped the sensors. The development of an unethical mode of spectatorship and a manipulation of the conventional contract with the audience becomes a means of raising larger concerns about the value of symbolic action in a time of political crisis.

Together the panelists engage performance in practice; performance as a distinct form of memory work; dimensions of reiterative wounding; and the promise of performance to re-mark grossly misprisioned historical events, theoretical approaches, and traumatic loss/lack

PANEL [Painstaking Performances](#)

[Painstaking Performances](#)

[Performing Trauma / Traumatizing the Performer](#)

[Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance](#)

[Once More, with Feeling: Reenactment, Ethics, Politics](#)

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TITLE

WORKING GROUP MEETING: Performance and Philosophy

DATE 27.6 TIME 14:15 - 16:15 ROOM 413

CHAIR LAURA CULL

ABSTRACT

The Performance and Philosophy working group was formally founded by the current Chair, Laura Cull, in 2007 to encourage debate and collaboration between PSi members who have in common their engagement in philosophy as it intersects with performance studies. Members have a wide range of philosophical interests including the work of Agamben, Badiou, Bataille, Blanchot, Deleuze, Derrida, Heidegger, Levinas, Merleau-Ponty, Ranciere and Zizek; and are concerned with a wide range of themes including the theatricality of philosophy and the philosophical nature of theatre, philosophies of 'the body' and 'the event', performance ethics, and the relation between theory and practice.

In January 2009, the working group collaborated with the the Department of Theatre, Film and Television Studies' Centre for Theatre, Performance, and Philosophy, at Aberystwyth University, to organize an inter-conference meeting of the group, entitled, *Making and Thinking: Performance and Philosophy as Participation*. Over 70 speakers and delegates attended the event which will serve as the starting point for a forthcoming edition of the journal *Performance Research*, co-edited by Laura Cull and Karoline Gritzner, due to be published in December 2010.

We currently have over 100 subscribers to our mailing list and 40 members whose research interests are listed on our online database. The group is genuinely international, with members based in Australia, Finland, France, Germany, Holland, Ireland, Israel, Lithuania, and Portugal, as well as in the UK and US. If you would be interested in joining the group, please do come along to the meeting at this conference, or alternatively email the Chair at: lkc202@exeter.ac.uk

For further information about the group including the members database and documentation of the Making and Thinking symposium, see the working group wiki: <http://psi-ppwg.wikidot.com>

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TITLE

WORKING GROUP MEETING: Black Performance and Biopolitics

DATE 27.6 TIME 14:15 - 16:15 ROOM 417

CHAIR TAVIA NYONG'O

ABSTRACT

The Black Performance Working Groups provides a network for scholars and artists engaged in any aspect of black aesthetics, culture, & theory, during the conference and throughout the year. Join us for a brown bag brainstorming session on how to develop the presence of scholarship on black performance in the field.

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TITLE

PERFORMANCE AND PEDAGOGY COMMITTEE MEETING

DATE 27.6 TIME 14:15 - 16:15 ROOM 414

CHAIR RACHEL FENSHAM

ABSTRACT

This working group aims to collect, debate and disseminate experimental understandings of the relationships between performance and pedagogy. We all know that Performance Studies academics and artists are involved in pedagogical practices everyday in their writing, teaching and art practices.

Our pedagogy also encompasses curricula moves, sites of instruction, embodied exchanges, spectator relations and performative teaching. As pedagogues therefore we have to develop new or adapt old methods of communicating ideas about performance. We aim to develop strategies and resources that might inform policy and the wider membership about the dialectics between theory and practice in both Pedagogy and Performance.

This working group on Performance and Pedagogy has undertaken a small research project about the impact of Performance Studies on curricula in Universities that have hosted conferences and their localised interventions with particular institutions, peoples and sites and a report on this research will be presented at PSi#15. It will also be hosting a major shift at PSi#15 called 'The School of Sisyphus' that can be found on the website and in conference programme.

During the working group meetings we will continue to collect notes about pedagogic practice, an evolving scrapbook of the performative classroom, that may become a kind of syllabi of performance pedagogies, or a book, an intervention, or a website resource. It might also include a list of institutional structures that support the implementation of performance studies as a pedagogical or cross-curricula tool.

As a subcommittee of the PSi Board, any members who wish to become involved in this research project, to provide advice or information to the group, or to contribute pedagogical perspectives are welcome to join this working group.

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TITLE

INTERNATIONAL COMMITTEE MEETING

DATE 27.6 TIME 14:15 - 16:15 ROOM 415

CHAIR PETER ECKERSALL

ABSTRACT

Welcome to all delegates at PSi #15. The international committee of PSi aims to further the international activities of PSi and promote the work of performance studies across regions and cultures. The committee recognises that artists and scholars working in the field of PS do so with various expectations, aspirations and contexts in mind. The international committee aims to reflect this diversity, to be a source of information about PS, and to address possibilities for wider participation in the annual conference. We will also be launching a new Regional Research Clusters project at the conference and invite your proposals. To contribute to the international committee and find out more about planned events we invite you to attend the International committee working group meeting at the conference. Please also make contact with me at the conference for more information.

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TITLE

INDEPENDENT SCHOLARS COMMITTEE MEETING

DATE 25.6 TIME 14:15 - 16:15 ROOM 416

CHAIR COBINA GILLITT

ABSTRACT

The goal of this committee is to consider and make recommendations in response to the particular challenges faced by Independent Scholars. On a fundamental level, many of these challenges are rooted in various obstacles to conference participation that arise because of a lack of institutional affiliation and support structures. How can PSi help navigate some of these obstacles and what can Independent Scholars, as a community, do to help each other? We recognize the potential isolated nature of being “independent” and aim to provide support and a networking base that encourages dialogue and information sharing between scholars and their chosen fields outside of an institutional setting.

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TITLE

ARTISTS COMMITTEE MEETING

DATE 27.6 TIME 14:15 - 16:15 ROOM 418

CHAIR RAY LANGENBACH

ABSTRACT

The primary focus of the Artist Committee is to encourage artist participation and improve artist visibility in PSi. We aim to promote artist membership and leadership opportunities in the organization and encourage greater involvement for artists through online outreach initiatives, conference planning and committee meetings. The Artist Committee meetings provide a forum to address needs specific to artists. We explore ways to increase our numbers, make more noise, occupy more space and maintain the confidence and endurance to stick it out. We discuss ways to make the organization more accessible to artists in terms of cost, language, platforms for participation in programming and representation in the business of the organization. The Committee will meet once during this conference. We urge artists and artist advocates to come to the meeting and to get involved. Help us make some noise.

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TITLE

EMERGING SCHOLARS COMMITTEE MEETING

DATE 27.6 TIME 14:15 - 16:15 ROOM 419

CHAIR RIVKA SYD EISNER & LARA SHALSON

ABSTRACT

The Emerging Scholars Committee is designed to facilitate conversations specific to PSi members who have recently completed PhD and/or MFA degrees and are in the early stages of their professional (academic or otherwise) careers. These may include, but are not limited to, the challenges of working as a pre-tenure faculty member; questions related to publishing, job searches, and teaching/research balances; and the development of new projects after the dissertation/thesis.

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TITLE

GRADUATE COMMITTEE MEETING

DATE 27.6 TIME 14:15 - 16:15 ROOM 420

CHAIR MELISSA WANSIN WONG & LAURA CULL

ABSTRACT

The Graduate Students Committee at Performance Studies international aims to address the needs and concerns of Graduate Students who are interested in Performance Studies as a discipline, taking the opportunity of the yearly meetings at PSi conferences to discuss prevailing issues. Besides aiming to revisit practical issues of student housing and representation at the yearly conferences, the Committee aims to serve as a network for graduate students to share ideas concerning research and pedagogy.

The Committee has been continuing their outreach activities through emailers to various listserves, garnering a good number of members from the UK and USA, as well as representation from other regions, including parts of Scandinavia and the Middle East. This outreach activity will be a on-going project for the Committee.

The Committee has a wiki site, with updated information and downloadable documents which can be disseminated amongst the members through the growing emailing list. See: <http://psi-graduates.wikidot.com/international-outreach-initiative>

The Committee is also currently editing the online PSi Digest.

We urge all graduate students to get involved in the Committee, to share ideas and to volunteer for projects which will strengthen our network and its aims. Do come for the annual meeting at the conference this year!

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Butt, Gavin

Position: Senior Lecturer

Affiliation: Goldsmiths, University of London

Email: g.butt@gold.ac.uk

Country of residence: UK

Key areas of practice/research: intersecting areas of performance studies, queer studies, and modern and contemporary art.

June28 | Panel:Queer Performances 2

27 Shifts | Shifts:Institute of Failure

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Egrikavuk, Isil

Position: Teacher

Email: isilegri@gmail.com

Website: <http://www.isilegrikavuk.blogspot.com/>

Country of residence: Turkey

Key areas of practice/research: performance and video art.

27 Shifts | Shifts:Institute of Failure

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Amado, Jozef

Position: Independent Artist; Videographer; Editor

Email: coamado@gmail.com

Country of residence: UK

Key areas of practice/research: exhibitions/performances/screenings: GSK Contemporary, Royal Academy, London, Winter Story, Shunt, London, and Lost in translation, 9th Istanbul Biennial, Istanbul.

27 Shifts | Shifts:Institute of Failure

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Frljić, Oliver

Position: Theatre Director, Founder

Affiliation: Highways Of Knowledge

Email: ofrljic@gmail.com

Website: <http://highwaysofknowledge.blogspot.com/>

Country of residence: Croatia

Key areas of practice/research:

26 Shifts | Shifts:Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

27 Shifts | Shifts:Institute of Failure

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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SHIFT TITLE

Institute of Failure

SHIFT DATE 27.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater ISTRA

SHIFT CURATOR MATTHEW GOULISH and TIM ETCHELLS

SHIFT PARTICIPANTS MATTHEW GOULISH, TIM ETCHELLS, SEBASTIÁN CALDERÓN BENTIN, GAVIN BUTT, ISIL EGRIKAVUK, JOZEF AMADO, OLIVER FRLJIĆ, VLATKA HORVAT

SHIFT ABSTRACT

- a three-hour event, hosted by Tim Etchells and Matthew Goulish, with special guests Sebastián Calderón Bentin, Gavin Butt, Isil Egrikavuk and Jozef Amado, Oliver Frljić, and Vlatka Horvat.

Event philosophy

In relation to the conference theme of *the misfire*, our concept for this event begins with two simple ideas: 1) as our grade school classmates used to say, "If you have to explain a joke, you've failed," and; 2) jokes are notoriously difficult to translate from one language or culture to another. The first starting point considers the difficulty of the joke within one language, as a joke usually depends on some risky linguistic nuance, shared or grasped by a sub-community. The second starting point considers how such linguistic or cultural nuance resists translation altogether, in the sense that even a quote unquote successful translation will most likely fail to translate the humor; and in this indirect way the joke points to the local, or that situated position of speech which resists globalization.

With these thoughts in mind, we (Tim Etchells and Matthew Goulish), in the guise of The Institute of Failure (a collaborative project we began in 2001) have invited six guests from various cultural, linguistic, and aesthetic backgrounds, to enact these ideas in 20-minute time slots. We have asked them to present a case study of a culturally specific joke of their choice, which they will "tell" and then "explain." Two important related considerations are 1) we have not asked them to "be funny," but rather have suggested that they take a fairly serious approach to the directive, and simply allow for any humor that might or might not emerge; and 2) we have requested that they restrict the case studies to some recognizable joke form or grammar, which may itself be culturally specific, to limit the analysis to one particular joke (as Tim describes it: *a funny story that can be told in a pub*) rather than a consideration of funny things in general, in performance, film, or the ordinary. We hope to frame our shift narrowly in order to prevent it from descending (or ascending?) into chaos.

We have not set out to propose conclusions or discover a common language. We have instead attempted to devise a structure within which we might start out from a set of diverse centers, a constellation of nine or so jokes, through which we might gain, or regain, or renew, some appreciation for our relative positions as perpetual outsiders to one another's humor. Community, for these three hours, might become a tentative movement in particular directions: of joke telling (an act in the direction of subjectivity) and explanation (an act in the direction of neutrality), as we circulate around the question, or experiment, or perhaps the questionable experiment, of *explaining the joke*.

Event schedule

Hour One:

Introduction part 1 / Case Study #1: Matthew Goulish

Introduction part 2 / Case Study #2: Tim Etchells

Case Study #3: Isil Egrikavuk and Jozef Amado

Hour Two:

Case Study #4: Gavin Butt

Case Study #5: Sebastián Calderón Bentin

Case Study #6: Oliver Frijić

Hour Three:

Case Study #7: Vlatka Horvat

Conclusion part 1 / Case Study #8: Matthew Goulish

Conclusion part 2 / Case Study #9: Tim Eтчells

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SHIFT TITLE

To Deal With the Unexpected: The Orient-Express International Collaborative Project – European Theater Crossing Borders

SHIFT DATE 27.6 **SHIFT TIME** 17:00 - 20:00 **SHIFT VENUE** Zagreb Youth Theater MIŠKO POLANEC

SHIFT CURATOR Christian Holtzhauer

SHIFT PARTICIPANTS Dubravka Vrgoč, Christian Holtzhauer, Tena Štivičić, Tijana Zinajić

SHIFT ABSTRACT

Late in 2007, theaters from several European countries came together to embark on an unusual journey. They planned to charter a train that would connect their cities and to create performances especially for this train. Each theater was supposed to commission a play especially for the train. The plays were to deal with the topics of migration, travel and European integration.

One and a half years later, in May 2009, this vision became reality and the theater-train started its journey from Turkey via Romania, Serbia, Croatia and Slovenia to Germany, carrying on board productions from theaters from each of these countries. By the time of the conference in Zagreb, the train will have reached Slovenia.

The six theaters still taking part in the project experienced plenty of difficulties and adventures in their preparations. They really embarked on a journey that would lead them far away from any knowledge, routine or expertise which they could normally rely on when mounting theater productions for their own venues and their local audiences. They very often had the feeling that the entire project was more of a railway project than a theater production. Until the very start of the journey it was not known what exactly the different stations and venues would look like, how different audiences would react to performances in languages they cannot understand, and what would happen during the journey from one performance locale to the next.

How to deal with the unexpected and to anticipate the unknown was therefore the most important lesson each of the partners had to learn. The risk of failure and futility was something to cope with daily. To make use of what is available and to adapt one's own ideas and expectations to the current situation is vital. However, this mental flexibility influenced not only the organization and communications for the entire project, but also the artistic outcome of each individual production.

The shift will feature a presentation of the Croatian contribution to the ORIENT-EXPRESS project at ZKM. The theater's artistic director Dubravka Vrgoč and German project manager and dramaturge Christian Holtzhauer, along with Tena Štivičić and Tijana Zinajić - the author and the director of the Croatian play - will present the origins and the scope of ORIENT-EXPRESS and talk about the creative process in mounting a production for this train - and how they learned to deal with the surprises this project continues to offer.

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Wolford Wylam, Lisa

Position: Associate Professor

Affiliation: York University

Country of residence: Canada

Key areas of practice/research: performance art, theories of acting and directing, the latter stages of Jerzy Grotowski's research, performance ethnography

27 Shifts | Shifts:Recent Research in Art as Vehicle at the Workcenter of Jerzy Grotowski and Thomas Richards

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Salata, Kris

Position: Associate Professor

Affiliation: Florida State University

Email: ksalata@fsu.edu

Country of residence: USA

Key areas of practice/research: phenomenology of performance, ontological and epistemological aspects of theatre practice, and theory and praxis of acting and directing

27 Shifts | Shifts:Recent Research in Art as Vehicle at the Workcenter of Jerzy Grotowski and Thomas Richards

June28 | Panel:Performance Shutdown

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SHIFT TITLE

Recent Research in Art as Vehicle at the Workcenter of Jerzy Grotowski and Thomas Richards

SHIFT DATE 27.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater REHEARSAL ROOM

SHIFT CURATOR LISA WOLFORD WYLAM

SHIFT PARTICIPANTS LISA WOLFORD WYLAM, KRIS SALATA

SHIFT ABSTRACT

“Recent Research at the Workcenter of Jerzy Grotowski and Thomas Richards,” counters the misreadings and mis/fit promoted by constructions of Grotowski’s legacy that strive to contain the late performance researcher’s work within explicitly Polish and Catholic narratives, as well as the persistent tendency to assess the value of his latter work solely from the perspective of its impact on the spectator. Focusing on the development of the Workcenter’s creative praxis in the decade since Grotowski’s death, the session features a documentary film of the Workcenter opus *Action*, produced by Jacques Vetter and the Atelier Cinéma de Normandie in 2004. Approximately one hour in length, the film documents a presentation of *Action* in the Church of Aya Irini in Istanbul, Turkey. One of the rare occasions on which this film has been screened in its entirety outside the context of a Workcenter-specific event, the session aims to introduce conference attendees to the Workcenter’s praxis in a concrete and vibrant manner.

The screening will be framed by commentary from three scholars who have collaborated extensively with the Workcenter over the past five years, Antonio Attisani (University of Torino, Italy), Kris Salata (Florida State University, US) and Lisa Wolford Wylam (York University, Canada). The three scholars will present short position papers to contextualize the praxis of Art as Vehicle and situate the work both vis-à-vis the burgeoning sub-field of Grotowski studies and the emergent discourse of performance as research. Following the screening, Wolford Wylam will moderate a discussion between panelists and audience members in response to *Action* and the broader spectrum of the Workcenter’s praxis, examining the implications of ongoing research in Art as Vehicle for more conventional forms of theatre, as well as for theatre scholarship and performance documentation.

Possible topics of discussion include:

- the centrality of cultural performance materials derived from African diaspora traditions in the Workcenter’s praxis
- consideration of the “complex and at times contradictory cultural inheritance” Harry Elam locates in Richards’s black embodiment and his legacy as the son of landmark African-American director Lloyd Richards
- attention to the paradoxical nature of critical reception of the research of Art as Vehicle, which marginalizes the position of the spectator in its explicit emphasis on the interior process of energy transformation the work seeks to catalyze within the doing persons
- phenomenological analysis of this distinctive form of artistic practice sometimes characterized as dynamic meditation or a form of yoga

The proposed shift session is one of a series of events initiated by scholars and artists who collaborated with Grotowski both prior to and after his departure from Poland, intended to problematize and interrogate the post-mortem repatriation of the late performance researcher and his work. Emphasizing Grotowski’s efforts to establish clear structures to ensure continuity of research in Art as Vehicle following his passage from activity to history, these events focus on the development and advancement of the Workcenter’s unique artistic praxis, seeking to disrupt misrecognitions and misnamings advanced in recent publications, symposia, workshops and festivals devoted to Grotowskian practice.

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SHIFT TITLE

Almost Reaching You/Missing U

SHIFT DATE 27.6 SHIFT TIME 17:00 - 20:00 SHIFT VENUE Zagreb Youth Theater UČILIŠTE - DANCE STUDIO 1

SHIFT CURATOR [ALYS LONGLEY](#) and EMMA WILLIS (in absentia)SHIFT PARTICIPANTS [ALYS LONGLEY](#), [MARK HARVEY](#), [BRENT HARRIS](#)

SHIFT ABSTRACT

Introduction

The first part of this shift will be set up as a durational installation, constructed by three participants; each will explore miscommunication and misapprehension. These pieces will be set up within a structure of constant relational restaging. The three individual works will be short, around 10-15 minutes, and will be repeated a number of times over the course of the performance. Each of the pieces will unfold concurrently in the space, with a constant attention to the relationship between solo, duet and trio morphing in and out of each other.

We would like to explore the idea of mis-performance on three levels: firstly, as subject within the body of each of the individual pieces; secondly in the relationship between the two pieces; and thirdly in the relationship the audience forms with the work. We would like to set the work over two hours and invite the audience to come and go as they like. We would like to strip the space of seating, placing the audience in the position where they need to work to orient themselves within the space and with the work. The audience will be offered the opportunity to engage directly with the work, influencing its outcomes and direction.

The installation will run for 120 minutes. It will be followed by an informal discussion with the audience (if appropriate, depending on time).

almost reaching you

Almost reaching you is a power point presentation in which atmospheres of memory and movement play against and with the work of words and sentences. This involves performing a series of paradoxes;

1. Perform the action of the effort of remembering
2. The closer you are to them, the further your attention strays
3. As you move further away from them your desire to be close to them escalates
4. The cultivation of presence
5. The cultivation of absence
6. The tasting of skin surface

Created via structures of looping and response, this work tests the limits of solo becoming duet becoming group work becoming duet becoming solo etc. The performers and audience work alone yet simultaneously present and produce each other in constant negotiation and re-negotiation of space and language.

Post performance discussion

This will be an informal discussion led between audience and performers, an opportunity to discuss key issues brought up by this work in regard to the key themes circulating through the conference

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Wolf, Stacy

Position: Associate Professor

Affiliation: Princeton University

Email: swolf@Princeton.edu

Country of residence: USA

Key areas of practice/research: American musical theatre, gender and sexuality studies, contemporary American theatre

[27 Shifts | Shifts: Misadventure](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE
Misadventure

SHIFT DATE 27.6 SHIFT TIME 20:00 - 21:30 SHIFT VENUE Cinema EUROPE
 SHIFT DATE (2) 27.6 SHIFT TIME (2) 21:30 - 00:30 SHIFT VENUE (2) Cinema EUROPE

SHIFT CURATOR LAURIE BETH CLARK and MICHAEL PETERSON

SHIFT PARTICIPANTS LAURIE BETH CLARK, MICHAEL PETERSON, RICHARD GOUGH, JON MCKENZIE, NICHOLAS RIDOUT, MARILYN ARSEM, JILL DOLAN, STACY WOLF, JOSHUA ABRAMS, JENNIFER PARKER-STARBUCK, PAUL RAE and other guests

SHIFT ABSTRACT

Misadventure

or, "50 Words in Croatian;"

or, "Travel, Tourism, Trauma and Theory;"

or, "Inu o suwate mo i des ka?"

or, "Yours, Mine and Ours"

Between PSi14 in Copenhagen and PSi15 in Zagreb, Clark and Peterson have traveled around the world on a University research leave, visiting fifteen countries across Europe, Africa, Asia South America, and North America. The result is an event that combines a welcome back party (thrown by the returnees themselves), a travelogue, and an experimental performance about violence, memory and performance theory. This performance work was developed in the midst of Clark's academic research on tourism to sites that memorialize historical traumas, and Peterson's on the relations between torture and performance. Spectators are invited to relax, chat, eat, drink and consider the long-term impact of US foreign policy. The piece is by turns theoretical, critical, self-critical, "academic" and playful. We will consider as a group the potentials offered by travel, tourism and academic and artistic inquiry both for privileged movement through the globalized world and for a critique of that privilege.

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Skantze, P.A.

Position: Reader

Affiliation: Roehampton University

Email: PA.Skantze@roehampton.ac.uk

Country of residence: UK

Key areas of practice/research: dance; Shakespeare; sound; gift exchange and contemporary performance in Europe.

27 Shifts | Shifts:Shifting Shift

June27 | Panel:Research, Organization, Technology and/as Artistic Performance 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Schneider, Rebecca

Position: Chair of the Department of Theatre Arts and Performance Studies, Associate Professor

Affiliation: Brown University

Email: Rebecca_Schneider@brown.edu

Country of residence: USA

Key areas of practice/research: performance art; critical race and feminist theory; performance studies; photography; architecture; everyday life as "performative"

June25 | Panel:Denial
27 Shifts | Shifts:Shifting Shift

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kuburovic, Branislava

Position: PhD candidate

Affiliation: Roehampton University

Email: bkuburovic@volny.cz; b.kuburovic@roehampton.ac.uk

Country of residence: Czech Republic

Key areas of practice/research: the intersections of Trauma Studies, Performance and Live Art, particularly the operations of affect in live performance. I work with Bracha Ettinger's notion of wit(h)nessing as an (im)possible mode of both performative writing and performance practice.

June28 | Panel:Reenactment, Reconstruction, Revival and Repetition 3
27 Shifts | Shifts:Shifting Shift

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Fink, Matthew

Affiliation: Writer/Photographer

Email: uccellino99@hotmail.com

Country of residence: UK/Italy

Key areas of practice/research: Founding member of the performance group Four Second Decay

27 Shifts | Shifts:Shifting Shift

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

Shifting Shift

SHIFT DATE 27.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater ISTRA

SHIFT CURATOR P.A. SKANTZE

SHIFT PARTICIPANTS P.A. SKANTZE, REBECCA SCHNEIDER, BRANISLAVA KUBUROVIC, ANN PELLEGRINI, MATTHEW FINK

SHIFT ABSTRACT

A session of improvised offerings undoing by motion and by suspension the definitions pinned to the performed and the academic. As the Call for Proposals for Shifts suggests while we hear yearly how PSI seeks to blur the division between performance and panel, still - still — one tends to be done standing up or hunched in a corner or negotiating a wall palm print by palm print while the other tends to be done sitting down between other sitters, knees under the table, paper in hand. Shifting Shift will encourage between and among the participants of the shift and their auditors play with paradoxes and acts of misprision ["neglect or wrong performance of official duty; concealment of treason or felony by one not guilty; seditious conduct against the government or the courts"] revealing the mis-prisons we bang them up in when we need to decide a ruling theme, a winner to the game, a stronger over a weaker. The shift will move among ideas about stills, stillness moving slowly, the surprising animation of the thing mis-catalogued as inanimate. Performance for example mis-catalogued as dead art when it is only sleeping. Live art stretching time until it can be a concealment of one not guilty or an act of sedition so slow it looks inert. Andre Lepecki quotes Nadia Seremetakis' description of the 'still-act' as a moment when a "subject interrupts historical flow and practices historical interrogation....it requires a performance of suspension...the still acts because it interrogates economies of time, because it reveals the possibility of one's agency within controlling regimes." Suspension, neither totally still nor entirely moving. Still acts document the edges, not with a permanent artefact, but in a way to make the edges aware of themselves, see their end and their limitations. "Stillness in the material culture of historicity" becomes "those things, spaces, gestures, and tales that signify the perceptual capacity for elemental historical creation. Stillness is the moment when the buried, the discarded, and the forgotten escape to the social surface of awareness like life-supporting oxygen. It is the moment of exit from historical dust." The shifting shift aims to increase oxygen but is not afraid of the particles of dust acquired upon exiting. Shifting shifters Rebecca Schneider, Brown University and Branislava Kuburovic, Roehampton University, will help curate while we hope to be joined by Neo-post-fluxus poet and performance artist Anne Carson and Bob Currie as well as performance artists/critics/people from Italy and the UK.

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Stokić, Jovana

Position: Ph.D.

Affiliation: New York University

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Country of residence: USA

Key areas of practice/research: notions of self-representation and beauty, videos by Marina Abramovic and younger women artists from the region of Serbia and Montenegro

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Matić, Ljubiša

Position: Graduate Student

Affiliation: Department of Drama, Stanford University

Email: matic@stanford.edu

Country of residence: USA/Serbia

Key areas of practice/research: senses in performance, live performance and digital media, postdramatic theatre

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Vesić, Jelena

Position: Independent Curator and Art Critic

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Website: <http://www.prelomkolektiv.org/>

Country of residence: Serbia

27 Shifts | Shifts:The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Grlja, Dušan

Position: Editor

Affiliation: Prelom Journal

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Website: <http://www.prelomkolektiv.org/>

Country of residence: Serbia

27 Shifts | Shifts:The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Levi, Pavle

Position: Professor

Affiliation: Stanford University

Email: plevi@stanford.edu

Country of residence: USA

Key areas of practice/research: aesthetics and ideology; film and media studies.

27 Shifts | Shifts:The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Stojanović, Branimir

Position: Chief Editor
Affiliation: The Library Bulletin Belgrade Psychoanalytical Society magazine
Email: tutunoberacite@eunet.rs
Country of residence: Serbia
Key areas of practice/research: philosophy; psychoanalysis; art.

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Bezić, Ana

Position: PhD

Affiliation: Stanford University

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Country of residence: Germany

Key areas of practice/research: archaeology, heritage studies, balkan studies, memory, materiality, art and architecture.

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Tomić, Milica

Position: PhD Student

Affiliation: University of Arts in Belgrade

Email: dogmatik@eunet.rs

Country of residence: Serbia

Key areas of practice/research: political violence; nationality and identity; tensions between personal experience and media constructed images.

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

SHIFT DATE 27.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC

SHIFT DATE (2) 27.6 SHIFT TIME (2) 21:30 - 00:30 SHIFT VENUE (2) Zagreb Youth Theater STUDIO 2

SHIFT CURATOR BRANISLAV JAKOVLJEVIĆ

SHIFT PARTICIPANTS JOVANA STOKIĆ (in absentia), LJUBIŠA MATIĆ; Prelom Kolektiv: JELENA VESIĆ and DUŠAN GRLJA; Grupa Spomenik: PAVLE LEVI, BRANIMIR STOJANOVIĆ, ANA BEZIĆ, MILICA TOMIĆ; BRANISLAV JAKOVLJEVIĆ

SHIFT ABSTRACT

Taking a long look at the Yugoslav crisis, from its beginnings in the 1970s to its culmination in the 1990s, this shift approaches the problem of the performative sublime. Here, the sublime does not pertain to the virtuosity of performance, but to the notion of the failure of representation. If the sublime can be qualified as a representation of the unrepresentable, we can think of the performative sublime as a performance of the unperformable. This, of course, does not exhaust the possible range of meanings of the unperformable, which may relate to that which does not yield to performance, to that which exceeds performance, to plain censorship, and to the performance analogies of the ineffable. The two segments that bookend this shift take different approaches to the problems of unperformability: at the one end, Prelom Kolektiv addresses the problem of stripping the artistic practices of the 1970s of a political voice; at the other, Grupa Spomenik debates the presumed impossibility of relating the war crimes of the 1990s. As we enter the space of this shift, it might also be useful to keep in mind Judith Butler's notion of the unperformable as "constituted social temporality," or as that which remains opaque, unconscious and, ultimately, concealed and disavowed by performance as a bounded and embodied act.

In the first part, Prelom Kolektiv will recreate a fragment of its exhibition *The Case of Students' Cultural Center - Belgrade in the 1970s*. Conceived as a "notebook in space", this exhibition offers insight into the present stage of a part of an ongoing collective research project, *Political Practices of (Post-) Yugoslav Art*, initiated in 2006 by WHW (Zagreb), kuda.org (Novi Sad), SCCA/pro.ba (Sarajevo) and Prelom Kolektiv (Belgrade). The project traces, problematizes and articulates the interrelationships of visual arts, intellectual production and socio-political practices in the countries of former Yugoslavia. It attempts to reinvest art with the political voice it has been deprived of, both actively (through the dominant "cultural industry" approach) and retroactively (through the way it has been historicized). The "case" of Students' Cultural Center (SKC) in Belgrade is highly indicative of the overall artistic and political constellation in the Socialist Federal Republic of Yugoslavia. Post-1968 strategies have notoriously contained, pacified and institutionalized student or youth cultures as an "organized alternative". The exhibition display will be accompanied by a lecture by Prelom Kolektiv members. (Find more about the project at: <http://www.prelomkolektiv.org/eng/PPYUart.htm>).

In the third part, Grupa Spomenik (The Monument Group), a Belgrade-Tuzla based New Yugoslav art/theory group will present its recently published "Mathemes of Re-association" journal in the form of a "Pythagorean lecture". The journal poses the question of what still remains after the genocide in Srebrenica. Grupa Spomenik believes that genocide is fully speakable, but that it can only be expressed in the language of politics and the critique of ideology. Grupa Spomenik intervenes in the established dynamics of managing genocide: it treats the case numbers assigned to victims as *mathemes* in order to disrupt the holophrasing of science and the politics of terror, and to maintain the openness of the gap, the rupture that is constitutive of politics proper. Grupa Spomenik will seek to utilize the device of the "invisible lecturer" as a means of separating its discourse from everyday representations and the *doxa* - a device for ushering the issue of genocide into the realm of factual and speakable abstraction. Mathemes will thus be counterposed with a *mise-en-scene*, and the directness of abstract knowledge with the meanderings of representation. The dynamics of a "Pythagorean lecture", a specific form of transmitting knowledge, is determined by the physical positioning of the lecturer. The lecturer stands behind a curtain so that, for the audience, his/her voice serves as the only accessible source of information and representation.

The "Pretty Women are Walking Through the City/Lijepe žene prolaze kroz grad" panel will provide a transition, a shift, as it were, between Prelom's exhibit and Spomenik's Pythagorean lecture. Jovana Stokić will present her paper "The Body Retrospective: On some Aspects of Repeating in the Opus of Marina Abramović", in which she discusses Abramović's "return to beauty" in the early 1990s and demonstrates how it was purposely employed as part of her newly empowered artistic self. Stokić focuses on the artist's research into the legacy of performance art of the 1970s, the plausibility of its repetition, and the urgency of its preservation. At the same time, this presentation is a flash forward to Abramović's forthcoming retrospective at New York's Museum of Modern Art in March 2010. Ljubiša Matić's paper examines

to what degree, if at all, identity politics have been performable outside the radical margins of liberal democratic societies: that is, in the context of dissident artistic movements within a single-party authoritarian state like ex-Yugoslavia. He ponders the possible consequences of its arguably belated performability in independent Serbian art of the new century - for instance, in the movies of Serbian independent filmmaker Želimir Žilnik. Having evolved from minimalism in the 1960s, the established canon of conceptual art in the West is said to have contributed to laying the groundwork for the rise of identity politics in the art of the 1980s. Despite the fact that, during the 1960s and 1970s, Yugoslavia, a historically monoracial and patriarchal albeit multiethnic and multireligious country, was open to the West and to the influence of contemporary artistic trends, Yugoslav conceptual art never followed a similar trajectory and failed to generate an original one that would have raised consciousness among the groups whose identities have been equally marginalized and advanced their interests.

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Jeffery, Mark

Position: Adjunct Associate Professor

Affiliation: School of the Art Institute of Chicago

Email: mjeffe@saic.edu

Country of residence: USA

Key areas of practice/research: fine art movement-based work evolves through processes of inhabiting, embodying and conceptualizing ideas drawn from personal and historical narratives; site-sensitive performances and installations, reflecting responses and responsibilities to the contexts of spaces: the histories, associations, and body memories they evoke.

[27 Shifts | Shifts:Fault Tactical Network: Error](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Morrissey, Judd

Position: Adjunct Associate Professor

Affiliation: School of the Art Institute of Chicago

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Website: www.judisdaid.com

Country of residence: USA

Key areas of practice/research: intersection of digital textual practices and live performance.

27 Shifts | Shifts:Fault Tactical Network: Error

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

cheek, cris

Position: Assistant Professor

Affiliation: Miami University

Email: cheekc@muohio.edu

Website: <http://www.units.muohio.edu/creativewriting/faculty/cheekc.html>

Country of residence: USA

Key areas of practice/research: poet-pedagogue, writer-critic, book artist-publisher, new media practitioner and interdisciplinary performer

27 Shifts | Shifts:Fault Tactical Network: Error

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Fletcher, Jerome

Position: Senior Lecturer

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Website: <http://www.falmouth.ac.uk/component/contacts/352/view/performance-contemp-arts-practicedissemination-383/jerome-fletcher-201/index.html>

Country of residence: UK

Key areas of practice/research: writing for digital media and writing for large scale collaborative installation and performance.

27 Shifts | Shifts:Fault Tactical Network: Error

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hart, Claudia

Position: Assistant Professor

Affiliation: School of the Art Institute of Chicago

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Website: www.claudiahart.com

Country of residence: USA

Key areas of practice/research: artist, curator and critic; virtual paintings that take the form of 3d imagery integrated into photography, animated loops, and multi-channel animation installations.

27 Shifts | Shifts:Fault Tactical Network: Error

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Wright, Fiona

Position: Independent Artist

Email: fionawright.05@btinternet.com

Website: www.fionawright.org

Country of residence: UK

Key areas of practice/research: performance artist since the late 1980s; freelance lecturer, writer, mentor and dramaturg with other artists.

27 Shifts | Shifts:Fault Tactical Network: Error

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

Fault Tactical Network: Error

SHIFT DATE 27.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater POLI

SHIFT CURATOR MARK JEFFERY and JUDD MORRISSEY

SHIFT PARTICIPANTS *cris cheek*, JEROME FLETCHER, CLAUDIA HART, MARK JEFFERY, JUDD MORRISSEY, FIONA WRIGHT

SHIFT ABSTRACT

Fault Tactical Network is a temporary convergence of artists across media responding to the theme of mis-performance through a creative exploration of the error potential in reading, writing, performing and digital arts practice.

The term error has important implications in any number of areas including literary practices, speech and communication, biology and evolution, computation, and cybernetics. An error may be an outright mistake, but may also represent a mutation or accident that triggers learning, evolutionary growth, or a significant shift in cognition. Fault Tactical Network explores erroneous performativity through a live installation that merges the living body, textual archives, machine-enhanced / machine-degraded writing, and virtual bodies. The event is an investigation into how accidents can be expressed across mediums and in avatar vs human form.

The name Fault Tactical Network is derived from the concept of "Fault Tolerance", used to describe computer networks that fundamentally accept the inevitability of errors. This name can equally be applied to the project's artists. In contrast to the computational view of fault tolerance in which the message must survive the hidden damage in a system, the "faults", accidents and ruptures are here foregrounded and exploited.

Fault Tactical Network enacts the question: *why pulverized poem?* The artists consider, as a central generative source, *The Library is On Fire*, by the French poet René Char. Char's poem responds to a transforming experience he had as a member of the French Resistance. In an essay on this subject, Mary Walling Blackburn cites the following from poet and translator Christopher Merritt:

"The Library is on Fire. These were the code words [during the German occupation of France] for a parachute drop to the Cereste maquis of the French Resistance — words that acquired a mysterious life when one of the containers exploded and set fire to the forest, alerting the Gestapo to the position of René Char's group. The Frenchmen barely escaped with their lives. And the poet thought the fire was proof of the power of language to shape the world. 'I believe in the magic and in the authority of words,' he told his superiors in London, insisting the code be changed." (Mary Walling-Blackburn, "The Library is on Fire: Wood as Cultural Signifier")

What are the implications of Char's astounding (mis)reading of this episode? The poem is used as material for surrealist and expressionistic engagement with text, performance and image-making. Char's vision of language is also considered in relation to computer code (literally, executable language), networks, and other contemporary sites for the misfiring of language.

The content and sounds of US-based British artist *cris cheek*'s performances seem to the spectator to be largely driven by spontaneous reading errors discovered within vast archives of layered, semi-legible printed or digital texts. Similarly, Jerome Fletcher, also based in the UK, works with multi-layered, multi-lingual digital palimpsests in which the reading is driven by processes of composition, decomposition, decadence and decay. Claudia Hart's avatars are subject to the simulated natural forces of their environments and she is currently investigating the choreographic potential of this combination of avatar body and strong environmental currents. Mark Jeffery and Judd Morrissey juxtapose the choreographed live voice and body with dynamically generated texts that make use of the compositional and also disruptive potentials of digital media and computer code. UK-based artist Fiona Wright's performances evolve from an open-ended process sensitive to the opportunity to be misled, to the unexpected.

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EVENT TITLE

Student Center - Teatar &TD SHOWCASE: Weight Man

DATE 27.6. TIME 20:00 VENUE Student center

The extreme music performance is based on a musical model - a sample of Captain Beefheart's Crazy Little Thing and sheet music for the Deep Throat punk jazz group from the estate of Z. Šilović. The process of multiplication of distinct image-music develops on the principle of the double trope: an instrumental performance on piano, trumpet, double bass and xylophone which re-creates the music of Z. Šilović is overturned by a vocal-textual performance of the numerical transcription of sampled material from Captain Beefheart's song. The instrumental without the original lyrics and the vocal performance without the original music, four songs from the one side of the weight plane and four from the other capture an unstable diagram. Two sides of the same; visual images and sound waves enclosed by a line whose ends remain lose. Beyond the line, the dance battle shuffles all the weights, creating false movement within the loop.

Co-produced by the University of Zagreb - Student Center - Culture of Change - Teatar &TD, N.O. Jazz Festival, House of Extreme Music Theater

by D.B. Indoš and Tanja Vrvilo

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Carriger, Michelle Liu

Position: PhD Student

Affiliation: Brown University

Email: carriger@brown.edu

Country of residence: USA

Key areas of practice/research: reenactment; clothing and fashion theory; Japanese performance; Japanese way of tea; feminist and queer theory and performance.

Paper: Historionics, or, Who's Afraid of Reenactment?

June 28 | Panel: Reenactment, Reconstruction, Revival and Repetition 3

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hoffmann, Beth

Position: Assistant Professor

Affiliation: George Mason University

Email: bhoffma2@gmu.edu

Website: english.gmu.edu

Country of residence: USA

Key areas of practice/research: textuality and performativity in contemporary

British theatre and live art; post-WWII British performance historiography; conceptual genealogies of the "postdramatic".

Paper: [Between the Textual and the Ephemeral: Lone Twin's Sledgehammer Songs](#)

June28 | Panel: [Reenactment, Reconstruction, Revival and Repetition 3](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Johnston, Chloë

Position: PhD Student

Affiliation: Northwestern University

Email: chloe-johnston@northwestern.edu

Country of residence: USA

Key areas of practice/research: 20th century performance art; interventionist art; risk; literary adaptation.

Paper: "Risk and Surprise: Operation First Casualty and the Risk of Re-enactment"

June28 | Panel: Reenactment, Reconstruction, Revival and Repetition 3

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Reenactment, Reconstruction, Revival and Repetition 3

DATE 28.6 PANEL TIME 09:30 - 11:30 ROOM 317

PANEL CHAIR [BRANISLAVA KUBUROVIC](#) (Roehampton University)

PANEL PARTICIPANTS [MICHELLE LIU CARRIGER](#) (Brown University), [BETH HOFFMANN](#) (George Mason University), [CHLOË JOHNSTON](#) (Northwestern University)

PANEL ABSTRACT

PANEL Reenactment, Reconstruction, Revival and Repetition 3

Reenactment, Reconstruction, Revival and Repetition 3

[Historionics, or, Who's Afraid of Reenactment?](#)

[Between the Textual and the Ephemeral: Lone Twin's Sledgehammer Songs](#)

["Risk and Surprise: Operation First Casualty and the Risk of Re-enactment"](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Johnson, Nicholas

Position: Lecturer in Drama

Affiliation: Trinity College

Email: aporos@gmail.com

Website: www.paintedfilly.com

Country of residence: Ireland

Key areas of practice/research: professional actor, director, and theatre producer; 20th Century modernism in theatre, especially Samuel Beckett; adaptation and cross-genre practices; German expressionism, especially Toller & Kafka; theatre in digital culture; performance studies and contemporary philosophy.

Paper: Nohow On: The Ethic of Impossibility, Genre and the Law
June28 | Panel: Narrative and/as Performance and/as Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Goudouna, Sozita

Position: Associate Editor for STP: Studies in Theatre & Performance Journal
Affiliation: Royal Holloway University of London
Email: ozoavisor@gmail.com
Website: <http://soluslocus.blogspot.com>
Country of residence: UK
Key areas of practice/research: interdisciplinarity across the arts.

Paper: Locus Solus
June 28 | Panel: Narrative and/as Performance and/as Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Brozić, Ivana

Position: PhD Student

Affiliation: University of Reading

Email: i.brozic@reading.ac.uk

Website: <http://www.reading.ac.uk/ftt/>

Country of residence: UK

Key areas of practice/research: forms of intermediality in theatre; explorations through case studies (both theatre performances and plays) that engage with music, painting, fiction, and film.

Paper: A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell's Waves
June 28 | Panel: Narrative and/as Performance and/as Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Narrative and/as Performance and/as Failure

DATE 28.6 PANEL TIME 09:30 - 11:30 ROOM 318

PANEL CHAIR **NATAŠA GOVEDIĆ** (independent scholar)

PANEL PARTICIPANTS **NICHOLAS JOHNSON** (Trinity College), **SOZITA GOUDOUNA** (Royal Holloway University of London), **IVANA BROZIĆ** (University of Reading)

PANEL ABSTRACT

PANEL Narrative and/as Performance and /as Failure

Narrative and/as Performance and/as Failure

Nohow On: The Ethic of Impossibility, Genre and the Law

Locus Solus

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell's Waves

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gunduz, Zeynep

Position: PhD Student

Affiliation: University of Amsterdam

Email: z.gunduz@uva.nl

Country of residence: Holland

Key areas of practice/research: collaboration of digital media technologies and contemporary dance.

Paper: Failing to Fail: On the Repression of Misperformance in 'Digital Dance'
June 28 | Panel: Research, Organization, Technology and/as Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Morrison, Elise

Position: PhD Student

Affiliation: Brown University

Email: Elise_Morrison@brown.edu

Country of residence: USA

Key areas of practice/research: intersections between surveillance art, inter-media and digital performance, and feminist theory and performance.

Paper: Surveillance Art as Tactical Intervention

June28 | Panel: Research, Organization, Technology and/as Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Holm, Henrik

Position: Curator and Research-fellow
Affiliation: National Gallery of Art in Copenhagen
Email: henrik.holm@smk.dk
Website: www.smk.dk
Country of residence: Denmark
Key areas of practice/research: national identity.

Paper: Misplaced Bodies of Plaster
June28 | Panel: Research, Organization, Technology and/as Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Research, Organization, Technology and/as Performance 2

DATE 28.6 PANEL TIME 09:30 - 11:30 ROOM 414

PANEL CHAIR **RIC ALLSOPP** (Manchester Metropolitan University)

PANEL PARTICIPANTS **ZEYNEP GUNDUZ** (University of Amsterdam), **ELISE MORRISON** (Brown University), **HENRIK HOLM** (National Gallery of Art in Copenhagen)

PANEL ABSTRACT

PANEL Research, Organization, Technology and/as Performance 2

Research, Organization, Technology and/as Performance 2

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Surveillance Art as Tactical Intervention

Misplaced Bodies of Plaster

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Steinmetz, Julia

Position: PhD Student
Affiliation: New York University
Email: steinmetz@nyu.edu
Country of residence: USA

Paper: "The Bagwell in Me"
June 28 | Panel: Queer Performances 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Cassils, Heather

Position: Independent Artist
Email: cassils@hotmail.com
Country of residence: Canada

Paper: Queer Performance Workshop: Ron Athey, Julianna Snapper
June 28 | Panel: Queer Performances 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kannegal Mascarenhas, Nalini

Position: Lecturer

Affiliation: Bangalore University

Email: nalinikannegal@gmail.com

Country of residence: India

Key areas of practice/research: popular culture (music and video performance); gender and identity issues, located in multicultural urban India.

Paper: Chandni Bahar: Body, Performance, Space and Censorship
June 28 | Panel: Queer Performances 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Chang, Ivy I-chu

Position: Professor

Affiliation: National Chiao Tung University

Email: ivychang.nctu@gmail.com

Country of residence: Taiwan

Key areas of practice/research: Performance Studies; Gender Studies; Queer Theories

Paper: Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou's Spider Lilies and Splendid Float
June 28 | Panel: Queer Performances 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE
Queer Performances 2

DATE 28.6 **PANEL TIME** 09:30 - 11:30 **ROOM** 415

PANEL CHAIR **GAVIN BUTT**

PANEL PARTICIPANTS **JULIA STEINMETZ** (New York University), **HEATHER CASSILS** (independent artist), **NALINI KANNEGAL MASCARENHAS** (Bangalore University), **IVY I-CHU CHANG** (National Chiao Tung University)

PANEL ABSTRACT

In JL Austin's explication of How to Do Things With Words, the marriage proposal is the ultimate example of when saying something is doing something. For example, when queers say "I do," they may say the words, but these words do not a marriage make, since as we know a marriage between queers is not legal in most states and countries. Does this failure of queer words to be felicitous, the failure of the queer to adequately fit into the ideal gender or sex, constitute all queer performances as in some way always already failed? Marriage is of course only one site of infelicity at the scene of queer sociality. Queer collaborations often fail. They fall in on themselves in excess and irony. This is precisely what makes queer performance art practices so generative. This panel looks to artistic and theoretical collaborations among queers to articulate the potential that is found in the queer infelicity and misfire. Pulling from performativity theory, questions of affect, and artistic accounts of contemporary queer performance collaborations, this panel embraces the the misfire and the misfit as a site for unseen potential.

PANEL **Queer Performances 2**

Queer Performances 2

"The Bagwell in Me"

Queer Performance Workshop: Ron Athey, Julianna Snapper

Chandni Bahar: Body, Performance, Space and Censorship

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou's Spider Lilies and Splendid Float

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Day, Amber

Position: Assistant Professor

Affiliation: Bryant University

Email: aday@bryant.edu

Country of residence: USA

Key areas of practice/research: political satire; activist performance; public sphere theory; news parody and on ironic activism; Performative Satire and Political Debate

Paper: Performing Earnestness through Irony
June28 | Panel: Humor, Parody, Irony

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Peterson, Grant Tyler

Position: PhD Student

Affiliation: Royal Holloway, University of London

Email: g.t.peterson@rhul.ac.uk

Country of residence: UK

Key areas of practice/research: US and British street theatre; experimental theatre; acting; musical theatre; LGBT, gender and queer studies.

Paper: Bath's Natural Theatre Company: Performing English Nationality Through Recuperative Mischief
June 28 | Panel: Humor, Parody, Irony

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Humor, Parody, Irony

DATE 28.6 PANEL TIME 09:30 - 11:30 ROOM 416

PANEL CHAIR [MARIO VRBANČIĆ](#) (University of Melbourne & University of Zadar)

PANEL PARTICIPANTS [AMBER DAY](#) (Bryant University), [GRANT TYLER PETERSON](#) (Royal Holloway, University of London), [CHARLIE FOX](#) (Roehampton University)

PANEL ABSTRACT

PANEL Humor, Parody, Irony

Humor, Parody, Irony

[Performing Earnestness through Irony](#)

[Bath's Natural Theatre Company: Performing English Nationality Through Recuperative Mischief](#)

[Misfiring Knowledge: Reconfiguring Laughter's Rupture](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Palladini, Giulia

Position: PhD Student

Affiliation: University of Pisa

Email: giulia.palladini@gmail.com

Country of residence: Italy

Key areas of practice/research: 1960s NY underground scene and performance practice; drag and gender-bending; economy of images and iconography; communities and the specific political dialogue they engender with their presentness and urban environment.

Paper: The Shanghai Mermaid Party: Embodying The Shutdown
June28 | Panel: Performance Shutdown

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hart, James

Position: adjunct professor/migrant worker

Affiliation: Wayne State University

Email: jehart313@sbcglobal.net

Country of residence: USA

Key areas of practice/research: working musician/drummer who plays and records with jazz and blues ensembles; interdisciplinarity.

Paper: The Dada Performance Of Hugo Ball – Zurich, 1916.

June28 | Panel: Performance Shutdown

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Boyle, Michael Shane

Position: PhD Student

Affiliation: University of California, Berkeley

Email: mshaneboyle@berkeley.edu

Country of residence: USA

Key areas of practice/research: intersection of performance and direct action activism in Germany.

Paper: Embodied Dissent: Radical Performance in Time of Exception

June 28 | Panel: Performance Shutdown

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Chepulite, Alina Lialia

Position: MA Student

Affiliation: Emerson College

Email: lialiac@yahoo.com

Country of residence: USA

Key areas of practice/research: Russian performance art and theatre of liminal years (such as years of transition from capitalism to Communism and backwards); director in Theatre-Performance group "This&That" and a co-founder of visual art group "Langas".

Paper: Russian Performance Art in 1990s: When Everything Goes Wrong
June28 | Panel: Performance Shutdown

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Performance Shutdown

DATE 28.6 PANEL TIME 09:30 - 11:30 ROOM 417

PANEL CHAIR KRIS SALATA (Florida State University)

PANEL PARTICIPANTS GIULIA PALLADINI (University of Pisa), JAMES HART (Wayne State University), MICHAEL SHANE BOYLE (University of California, Berkeley), ALINA LIALIA CHEPULITE (Emerson College)

PANEL ABSTRACT

PANEL Performance Shutdown

Performance Shutdown

The Shanghai Mermaid Party: Embodying The Shutdown

The Dada Performance Of Hugo Ball – Zurich, 1916.

Embodied Dissent: Radical Performance in Time of Exception

Russian Performance Art in 1990s: When Everything Goes Wrong

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Živadinov, Dragan

Position: Independent Artist

Affiliation: Noordung Cosmokinetic Cabinet

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Website: <http://www.postgravityart.org/>

Country of residence: Slovenia

Key areas of practice/research: revolutionary changes taking place in the human body in a situation of a weightless theatre; telecosmism; teleology; non-corporeal art.

Paper: Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre
June 28 | Panel: Transhumanism, Communication Aesthetics and the New Activism

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Petlevski, Sibila

Position: Professor

Affiliation: University of Zagreb

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Country of residence: Croatia

Key areas of practice/research: poet; novelist; playwright; performer; literary critic; editor; translator; awarded theoretical books: Symptoms of Modernity in Drama and Theatre of Interplay; currently leading a scientific project on "Discursive Identity in Performing Arts: Bodies, Personae, Intersubjects".

Paper: [New Activism in Communication Aesthetics and in "Transhumanist" Art Projects](#)
June28 | Panel: [Transhumanism, Communication Aesthetics and the New Activism](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Pavlić, Goran

Position: PhD Student

Affiliation: University of Zagreb

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Country of residence: Croatia

Key areas of practice/research: postdramatic theatre; corporeal semiotics; materialism; social epistemology.

Paper: Communication Aesthetics as a Transhumanist Social Epistemology

June28 | Panel: Transhumanism, Communication Aesthetics and the New Activism

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Transhumanism, Communication Aesthetics and the New Activism

DATE 28.6 PANEL TIME 09:30 - 11:30 ROOM 418

PANEL CHAIR **SIBILA PETLEVSKI** (University of Zagreb)

PANEL PARTICIPANTS **DRAGAN ŽIVADINOV** (Noordung Cosmokinetic Cabinet), **SIBILA PETLEVSKI** (University of Zagreb), **GORAN PAVLIĆ** (University of Zagreb), **AGATA JUNIKU** (University of Zagreb)

PANEL ABSTRACT

Round-table discussion with presentations of video material.

The panel concentrates on the paradigm of new activism in communication aesthetics and in “transhumanist” art projects. The motto for the panel is taken from life’s project of the recently deceased space artist Jean-Marc Philippe: “KEO is like an impressionist painting where each individual’s message is one small dot of paint that he or she leaves before standing back to contemplate and find meaning in the rich canvas of human colors. It challenges us to probe the question of who we really are and what we want of ourselves. My role as an artist is to facilitate this reflection by offering everyone a free space in which to do so”. Jean-Marc Philippe constructed a floating time-capsule satellite “Keo,” inviting people from around the world to submit artworks, texts and sounds that will travel aboard Keo on its 50,000-year voyage. J. M. Philippe created the first ever large-scale sculpture in the world using shape memory alloys. *The Totem of the Future* (1989) was hailed as a “living sculpture”. This harnessing of technology for art was to meet with international acclaim when J. M. Philippe received the New Horizons Award of the International Society for the Arts, Sciences & Technology (Berkeley, USA) in 1987. Further recognition came when he won the Faust Trophy for Innovation (Toulouse) in 1988 and Inventer 89 (Paris) in 1989. His work received extensive media coverage. Its pioneering nature was further emphasized with references to it in the Théma Larousse encyclopedia (Paris, 1994) and it has even been featured in a secondary school physics textbook in France. With the arrival of the Internet, this reach could be extended worldwide and J. M. Philippe wanted to invite each person on the planet to participate in KEO so that it might become the greatest collective work of art the world has ever seen. However, unlike its predecessor, which aimed to make contact with potential extra-terrestrials, KEO’s messages are intended for mankind’s own distant descendants 50,000 years from now. This theme of a collective gift is subtly nuanced in a project currently in development. *The Sphere of Mars*, due to be launched on the next Mars probe, will be a gift from Earth to her sister planet, Mars. A threadlike sphere will encase shape memory alloy blades whose forms will evolve in rhythm with Martian day- and night-time temperatures. With this “organic growth” in form, the gift will naturally “adapt” to the Martian environment, rather than impose itself upon it. At the heart of the sphere there will be a diamond containing samples of Earth’s life-giving elements, Earth’s geological signature in the form of granite, and finally, an engraving of DNA, humanity’s common signature. But why include a work of art on a space mission? J. M. Philippe explains: “For various reasons, often legitimate ones, we exclude the artistic dimension from space exploration, even though this could reveal and affirm something of our true essence under an aspect complementary to that of strict rational knowledge.”

The panel also hosts Dragan Živadinov as special guest. Živadinov is one of the founders of *Neue Slowenische Kunst* (1985), who founded Scipion Nasice Sisters Theater in 1984 and directed a number of cult performances in 1985-1986 (*Marija Nablocka*, *Baptism under Triglav*, *The Fiat*, the retrogardist *Krst pod Triglavom* event and *Baptism under Triglav*). In 1987 he founded Red Pilot Cosmokinetic Theater (Zenit Observatory, 1988), and in 1990 the Noordung Cosmokinetic Cabinet (Noordung Praying Machine, 1992). In 1995 he dedicated himself to telecosmism, telelogy, and the 50-year project *Noordung*, named after the Slovene space scientist Herman Potočnik Noordung (1892-1929) who wrote the book *The Problems of Space Travel*. See also Herman Potočnik Noordung Memorial Center Vitanje. The first Noordung show, *One Versus One*, opened on 20 April 1995 with the intention that a restaging should take place every 10 years, the next show being on April 20, 2015, and the final one on April 20, 2045. The place of those actors who die in the intervening period will be taken by a mechanical symbol, their spoken text represented by sounds (melody for women, rhythm for men). In 2045 these symbols will be shot into zero gravity space in a capsule. Through this action it is intended to finally abolish mimetic theater and establish the rule of non-corporeal art. On December 15, 1999 Dragan Živadinov created Noordung Biomechanics, the first performance organized in zero gravity space, coordinated by Projekt Atol Institute, with the aim of researching the revolutionary changes taking place in the human body in a situation of weightless theater. The performance, which dealt with the problems of the time/space paradigm and the subject as an actor and performer in the electronic era, took place in a Russian cosmonaut training aircraft in the skies above Moscow. In 2005 a further Noordung production entitled *Supremat* was performed at Helix as a part of an NSK event held in Dublin to celebrate European enlargement.

Despite the decease of its founder, “the KEO team decided to keep going with the work undertaken by its creator, because, as the cathedrals which were often completed well after the death of their architect, KEO, by its planetary and humanistic dimension, has a vocation to gather messages from all inhabitants on earth of our time, which is a small part of human history, in regard of what happened in

the past as well as what is yet to come.”

Within this conceptual scheme, our panel will explore following themes and issues: interactive interventions into reality; the rise of the virtual and the increasing intangibility of perception and sensuality; how the history and genesis of the configurations of the imaginary are engraved into the “technologies” upon which our perception is dependent; how communication aesthetics operates symbolic and artistic reality; art and communication aesthetics as “simulation models” in the face of power; the new concept of relationship; interactive participation, new technologies and the performing arts; the crisis of perception - the crisis of empathy; anarcho-primitivism, transhumanist art, and new utopias.

PANEL **Transhumanism, Communication Aesthetics and the New Activism**

Transhumanism, Communication Aesthetics and the New Activism

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Communication Aesthetics as a Transhumanist Social Epistemology

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Jukić, Tatjana

Position: Associate Professor

Affiliation: University of Zagreb

Email: tjukic@ffzg.hr

Country of residence: Croatia

Key areas of practice/research: 19th and 20th century literature; genealogies of the cinematic; philosophy and cultural and literary theory.

Paper: Mistaken for Mourning: Freud and the Economic Problem of Derrida's Marxism

June25 | Panel: Ghosts and Illusions

June28 | Panel: Error in Theory

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Lucaciu, Mihai

Position: PhD Student

Affiliation: Central European University

Email: lucaciu_mihai@phd.ceu.hu

Country of residence: Hungary

Key areas of practice/research: psychoanalysis; hysteria; postdisciplinarity; feminist epistemologies; stage directing; WesternEuropean theatre history.

Paper: Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory
June 28 | Panel: Error in Theory

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Georgelou, Konstantina

Position: PhD Student

Affiliation: University of Utrecht

Email: <http://www.theatrestudies.nl/staff/georgelou.html>

Website: <http://www.theatrestudies.nl/staff/georgelou.html>

Country of residence: Holland

Key areas of practice/research: performance; dance; festivals; dramaturgy; theory; criticism; philosophy.

Paper:[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre
June28 | Panel:Error in Theory

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Brlak, Tomislav

Position: Assistant Professor

Affiliation: University of Zagreb

Email: tbrlak@ffzg.hr

Country of residence: Croatia

Key areas of practice/research: English literature; literary theory.

Paper: Misinformed: Form in Performance

June 28 | Panel: Error in Theory

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Error in Theory

DATE 28.6 PANEL TIME 09:30 - 11:30 ROOM 419

PANEL CHAIR **NICHOLAS RIDOUT** (Queen Mary, University of London)

PANEL PARTICIPANTS **TATJANA JUKIĆ** (University of Zagreb), **MIHAI LUCACIU** (Central European University), **KONSTANTINA GEORGELOU** (University of Utrecht), **TOMISLAV BRLEK** (University of Zagreb)

PANEL ABSTRACT

PANEL Error in Theory

Error in Theory

Mistaken for Mourning: Freud and the Economic Problem of Derrida's Marxism

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

Misinformed: Form in Performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Marjanić, Suzana

Position: Researcher

Affiliation: Institute of Ethnology and Folklore Research

Email: suzana@ief.hr

Country of residence: Croatia

Key areas of practice/research: mythic themes in oral literature; folk religion and beliefs; cultural botany; cultural zoology; animal rights; ecofeminism; theatre/performance art anthropology

Paper: The Zoostage As Another Ethical Misfiring

June26 | Panel: The Limits of the Human

June28 | Panel: Zoo-panel

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Jurić, Hrvoje

Position: Assistant Professor

Affiliation: University of Zagreb

Email: hjuric@yahoo.com

Country of residence: Croatia

Key areas of practice/research: ethics; bioethics; philosophy of nature; philosophy of technology; philosophical hermeneutics; gender theory and utopian studies.

Paper: Art And Facts: Animals as Artifacts

June28 | Panel: Zoo-panel

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Popovici, Iulia

Position: theatre critic; writer; artistic consultant

Affiliation: "Ion Sava" Center for Theatre Research and Creation

Email: iuliapopovici@gmail.com

Country of residence: Romania

Key areas of practice/research: gender in performance; Eastern European new drama; performing arts anthropology and reception (audience-response) theory.

Paper: Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation
June28 | Panel: Zoo-panel

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PANEL TITLE

Zoo-panel

DATE 28.6 PANEL TIME 09:30 - 11:30 ROOM 420

PANEL CHAIR **UNA BAUER** (Queen Mary, University of London/Royal Holloway University of London)PANEL PARTICIPANTS **SUZANA MARJANIĆ** (Institute of Ethnology and Folklore Research, Zagreb), **HRVOJE JURIĆ** (University of Zagreb), **JASNA ŽMAK** (University of Zagreb), **IULIA POPOVICI** ("Ion Sava" Center for Theatre Research and Creation)

PANEL ABSTRACT

Donna Haraway's *The Companion Species Manifesto: Dogs, People, and Significant Otherness*, Acampora and Acampora's *A Nietzschean Bestiary: Becoming Animal Beyond Docile and Brutal*, Felipe Fernandez-Armesto's *So You Think You Are Human?*, Giorgio Agamben's *The Open: Man and Animal*, Steve Baker's *The Postmodern Animal*, Cary Wolf's *Zoontologies: The Question of the Animal*, Reaktion Books' series of books on animals, last year's *The Drama Review* issue entitled "Animals and Performance" (vol. 51, № 1, Spring 2007) and the "Animal Beings" issue of *Parallax*, a journal for cultural studies, critical theory and philosophy (№ 38, January-March 2006) are only some of the examples of the recently increased interest in the construction of animal identities in culture and society. Animals have always participated in the conception of human identity, in myths and fables, through symbols, tropes and figures, often either as its philosophical Otherness or anthropomorphized sameness, simply as embodiments of human qualities. With structuralism, and especially poststructuralism, the question of the animal is located in the repercussions of the de-centering of the human, or 'the crisis of humanism itself'. This panel will focus on the ethico-aesthetical dilemmas of the placement and positioning of (real) animals in performance, based on readings of works by Croatian and Romanian artists and performance makers.

PANEL Zoo-panel

Zoo-panel

The Zoostage As Another Ethical Misfiring**Art And Facts: Animals as Artifacts****Dog Day Theatre****Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation**

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Wansin Wong, Melissa

Position: PhD Student

Affiliation: City University of New York

Email: wwansin@gmail.com

Key areas of practice/research: intersections of the theories of embodiment, critical and performance theory; performance and theatre in New Asia; cultural and public policy, as well as their connections to issues of “human rights”; possibility of the arts to influence political and individual agency; possible appropriation of human rights discourse in neo-liberal society and its practices, and the implication of the arts in such practices.

Paper: “Mis-performance” or “Performance of Dissent?” : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.
June28 | Panel: Political Protests

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Furno, Raffaele

Position: Independent Scholar

Email: raffaelefurno2008@u.northwestern.edu

Country of residence: Italy

Key areas of practice/research: founder of the theatre company Imprevisti e Probabilità; experimental theatre history; migration studies; cultural performance/performance as culture

Paper: Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education
June28 | Panel: Political Protests

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Sandoval, Mathew

Position: PhD Student

Affiliation: University of California

Email: mathew1@ucla.edu

Country of residence: USA

Key areas of practice/research: political protest; endurance art; terrorism & torture; religious/ritual pain practices.

Paper: Produce the Body: Hunger Strikes at Guantanamo Bay
June 28 | Panel: Political Protests

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Jestrović, Silvija

Position: Associate Professor

Affiliation: University of Warwick

Email: s.jestrovic@warwick.ac.uk

Country of residence: UK

Key areas of practice/research: exile; performing the city; estrangement theories; playwriting.

Paper: [Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle](#)

[June26 | Panel: Audience Challenges 1](#)

[June28 | Panel: Political Protests](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

PANEL TITLE

Political Protests

DATE 28.6 PANEL TIME 9:30 - 11:30 ROOM 422

PANEL CHAIR **FREDDIE ROKEM** (Tel Aviv University)

PANEL PARTICIPANTS **MELISSA WANSIN WONG** (City University of New York), **RAFFAELE FURNO** (independent scholar), **MATHEW SANDOVAL** (University of California), **SILVIJA JESTROVIĆ** (University of Warwick)

PANEL ABSTRACT

PANEL Political Protests

Political Protests

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Produce the Body: Hunger Strikes at Guantanamo Bay

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Prica, Ines

Position: Research Fellow

Affiliation: Institute of Ethnology and Folklore Research

Email: ines@ief.hr

Website: www.ief.hr

Country of residence: Croatia

Key areas of practice/research: ethnology as cultural critique; anthropological theories; subcultures; anthropology of transition; post-modernism; post-socialism; post-colonialism.

June26 | Panel:(Post-)Socialism and Back: Misfiring Transition
28 Shifts | Shifts:GANGA PARTY

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

SHIFT TITLE

GANGA PARTY

SHIFT DATE 28.6 SHIFT TIME 21:00 - ????? SHIFT VENUE Zagreb Youth Theater ISTRA

SHIFT CURATOR INES PRICA and TOMISLAV PLETENAC

SHIFT PARTICIPANTS INES PRICA, TOMISLAV PLETENAC, Joško Čaleta, Ivo Kuzmanić, Jože Rehberger Ogrin, Suzana Budimir, Tomo Matković, Krešo Orešković, DJ Phrux and the GANGA performers: Jure Begić, Ivan Dajak, Stipe Jelić, Marijan Kapulica, Marijan Lozančić, Dine Maglić, Marijan Maglić, Lucija Mihalj, Josip Penava, Stipe Rojnica, Nikola Rojnica, Ivan Sesar, Branko Šučur, Ivan Šučur, Zdravko Šučur, Marijan Vučemil, Ivan Vujica, Petar Vuletić, Iva Zlomislíć, Vinka Zlomislíć

SHIFT ABSTRACT

On Sunday evening, the PSI#15 team is hosting a special event - GANGA-PARTY, a hybrid performance involving a live ethnic music concert, a multimedia presentation and a party.

GANGA is a type of vocal polyphony based on the major second interval and the singer's breath. It belongs to the centuries-old system of music making cultivated in the Dalmatian hinterland, one of the last resorts of archaic musical thinking. Falling outside the standards of Western European traditions, ganga is perceived by non-experts as crude, primitive and untempered singing. Musicologists, on the other hand, praise the harmonious polyphony of its closely knit intervals as "the perfect effect of a unity of sound". An amusing inversion of GANGA's aesthetic appraisal, this inherent flaw of sound is further enhanced by dark controversies surrounding the "political incorrectness" of the themes GANGA sings. GANGA lyrics liberate humanity in its neutral state, "primitive" insofar as indistinguishable within the prevalent contemporary parameters of "joy and fear". Its crystal-clear decameter verse knows no rhyme, and may well dispense with meaning in the conventional sense. It channels the cultural context itself, a reserve of rocky land and "stone carved" genes, marked with renegation, banishment and resistance. Neither beautiful nor ugly, good nor evil, regardless of whether it sings about sex, God or politics, GANGA is singing with a "bite".

Accompanied by "ritual" wine drinking from a wooden cup (bukara) circulating in the audience, a GANGA party further focuses on experimental research into the "danceability" of GANGA in a contemporary musical arrangement, as well as the reducibility of the philosophical abundance of sense to the unfathomable performativity of GANGA's restricted form. Be it the "proto-intervals" of human voices, a minimalist brazenness of sense, the concession of an English translation, Wittgenstein's fragments in GANGA style or the "homeopathic" drink of local wine from a common wooden cup - one or all of these elements will hopefully give a knock on the door of that oceanic feeling we all supposedly share.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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EVENT TITLE

Roundtable Discussion: PSi Rethinks PSi: Zagreb

DATE 28.6. TIME 09:30 - 11:30 VENUE Faculty of Architecture - ROOM 81

FACILITATORS RAY LANGENBACH & PAUL RAE

In 1986 Mary Douglas inquired into 'how institutions think'?, that is, how they archive community memory, create and maintain classifications and borders, determine their respective cognitive and social epistemes, and constitute agency.

This second "How PSi Thinks..." Roundtable is an opportunity to engage in a critical discussion on the structure, organisation and performance of PSi in the context of a specific locality -Zagreb- and globalization. Last year we discussed the interface of conference and site, organizational memory and archiving, PSi as annual nomadic caravan, the proliferation paper reading at PSi, problems of translation, problems related to the size of PSi, etc. This year likely topics may include PSi's carbon footprint, its relationship to the global economy, and the efficacy of the conference format.

If possible this roundtable discussion should take place on the final day or as near to the end of the conference as possible, so the Zagreb conference itself can be included in the discussions. I also invite you, the organizers of PSi15 to join this roundtable.

As before specific players who have an interest in organizational performance or who have been instrumental in the organization of present, past and future PSi conferences will be invited to join in this roundtable discussion. Those interested in wiki platforms are invited to join an online wiki dialogue at www1.atwiki.com/psi14thinks The on-line dialogue and other live dialogues will then lead to a series of provocations to be posed and addressed during the session.

To facilitate your contributions, you can sign into the on-line discussion with:

Username: psi14thinks

Passw ord: cogito

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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EVENT TITLE

PSi Annual General Meeting

DATE 28.6. TIME 12:00 - 14:00 VENUE Faculty of Architecture - ROOM 81

Contribute your voice to the future of PSi and the development of the field!

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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EVENT TITLE

Zagreb Youth Theater SHOWCASE: Excuse Me, Can I Ask You...?

DATE 28.6. TIME 20:00 VENUE Zagreb Youth Theatre

Excuse Me, Can I Ask You...? presents a sociopsychological study of a society built on repressed traumas. Anica Tomić and Jelena Kovačić offer a powerful, partly raw, but above all memorable and anxiety-ridden vision of life in the aftermath of war. The authors uncompromisingly advance a thesis about happiness as a means of masking anxiety and trauma. In the world of four people, a smile serves as a customary mask that provides the only way to fight against their horrifying thoughts. *Excuse Me, Can I Ask You...?* is a story about strained and staged happiness beyond whose facade lie hidden horrors of a war locked away in chaotic memories.

by Anica Tomić (director) & Jelena Kovačić (dramaturge)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

Misconceptions: Visual Arts and Performance Studies

Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s

Misfreaktion

Misincorporating Cultural Identity 1

Misincorporating Cultural Identity 2

Mislocated Scripts

Misperformance in the Americas

Misplacements

Narrative and/as Performance and/as Failure

Nation State Misinformed

New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

Off the Map: Performance as a Criminalization of Space, Community and Identity

Painstaking Performances

Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

Performance Shutdown

Performing Misfits

Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

Photographic Distortions

Political Protests

Politics and/or Aesthetics of Performance 1

Politics and/or Aesthetics of Performance 2

Pranks, Misdemeanors and Terrorist Acts 1

Pranks, Misdemeanors and Terrorist Acts 2

Queer Performances 1

Queer Performances 2

Re-configurative Mappings and Performance in Urban Space

Reenactment, Reconstruction, Revival and Repetition 1

Reenactment, Reconstruction, Revival and Repetition 2

Reenactment, Reconstruction, Revival and Repetition 3

Religion and Spirituality 1

Religion and Spirituality 2

Research, Organization, Technology and/as Artistic Performance 1

Research, Organization, Technology and/as Performance 2

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

Art And Facts: Animals as Artifacts

The Arts and Qigong

Athol Fugard and/in Afrikaans

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

Communication Aesthetics as a Transhumanist Social Epistemology

The Contagion of the One-Legged Lesbian

Controlling Misbehaviour Through State Policy

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

Creating Counter Indications – a Misrepresentation as Intervention

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Criminalizing the Concept of Faith In Windblown/Rafales

Critical Response as a Spectator

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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The Dada Performance Of Hugo Ball – Zurich, 1916.

The Dance Dramaturg: Avoiding Misses

Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

Displacements In Architectural Space

Dog Day Theatre

Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear

Duplicitous Sites: Misperforming Parliament

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Embodied Dissent: Radical Performance in Time of Exception

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

Ethicalisation or Aestheticalisation of 'Savage' Women

«

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Fail and Repeat

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Finally George a Structure

Forms of Assistance

The Four Questions and the Disintegrating Glue of Compassion

From Angry Turkish Boy to Mature German Writer

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

«

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

The Gravity of Detachment

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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Heiner Mueller's Misreading/Misfiring of Shakespeare

Hesitating Performance

Historionics, or, Who's Afraid of Reenactment?

How and Why to Teach Performance at an Art Academy?

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

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"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

Interpreting Mis-Interpreted Urbanity

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Locus Solus

Logics of Revolt: May 68 and the Appearance of the Political

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Machinic Performances On and Off the Stage

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

Metastatic Membranes

Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Mis-Spectatorship, or, Redistributing the Sensible

Misadventures in Outer Space

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

Misfiring Knowledge: Reconfiguring Laughter's Rupture

Misfitting Tissues: Performative Bio-Architecture

Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

Misguided Encounters: Examples, Versions, Possibilities

Misinformed: Form in Performance

Mislistening the Pop Music Persona

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

Misperformances of Love and Cruelty Between Species

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

Misperforming the Avant-garde?

Misplaced Bodies of Plaster

Misreading Peru: Spielberg, Yale And The Imperial Present

Misreading Photography – Describing the Photographer’s Experience as a Performance

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Miss Reading Misreading

“Misstunt” in the Performances of Mike Parr and Jackass

Mistaken for Mourning: Freud and the Economic Problem of Derrida’s Marxism

Mistaking Reality Justice

Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho’s ‘Durango’

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

Moving parts: on Indifference

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Nico and Mika: Missed Identities, Brand Performances

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Nohow On: The Ethic of Impossibility, Genre and the Law

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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October Riots Acre's Anemone Population

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

Performance’s “Bad Objects”. Rory Macbeth’s Sculptures as Performative Mis-taking

Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Performative Art, Politic and Catachresis

Performative Interfaces and Their Associated Milieu

Performative Value of Tolerable Mistake

Performed by a Site: Considerations on Place, the City and the Body in Movement

Performing ‘Bare Life’ in Second Life

Performing Earnestness through Irony

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

Performing Gender in “Big Brother”

Performing Landscape as Autotopographical Exercise

Performing the Black Bottom: from Venus Hottentot to Video Hottie

Performing the Revolution: Carnival as Conflict Prevention

Performing The System Looking For Misperformance – Art And Surveillance

Performing Trauma / Traumatizing the Performer

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

Poland's Borderland Foundation: a Successful "Mistake"

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

Predefined Obstacles - Immediate Geography Dubai

Produce the Body: Hunger Strikes at Guantanamo Bay

Psychopathology of National Cinema

Public Apology and the Politics of Inauthenticity

Public Dreams and the Transgression of Neoliberal Borders

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Race and Gender in Democracy in Performance

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

Re-Enactment of Performances and the Productive Potential of Calculated Failure

Reading Creativity in the ‘Misapplication’ of Othello in Japan and Korea

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

Reflective Viewing: Orlan’s Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre’s “Infamous”

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

Russian Performance Art in 1990s: When Everything Goes Wrong

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Sabotaging the City

Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

Slip – Stutter – Smirk – Wink

Social and Cultural Context of Chile, a Place Without Memories

Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

Surveillance Art as Tactical Intervention

Sympathetic Mimesis and the Force of Failure

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Technical Individuation and Relational Participatory Performative Art

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

Voicings: Undoing the English Speaking Subject

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“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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PAPER TITLE
The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

 PAPER PRESENTER **LOUISE BAGGER** (University of Copenhagen)

PAPER ABSTRACT

The interactive 12-hour performance-installation *Night at the Hospital* by the Danish-Austrian artistic duo SIGNA (Royal Danish Theater, 2007) addresses the Bergsonian concept of *durée* instead of time, linking duration to the existential crisis of losing one's memory. The audience are staged, treated as patients and kept in hospital overnight. They are given temporary names and identities and a fictive condition of memory loss. They must stay awake from 10 p.m. to 10 a.m., since sleep deprivation is the primary treatment method in the fiction of the hospital. During the night, several narratives are improvised simultaneously and interactively with the audience-patients, who must participate in all kinds of therapy and other sessions conducted by the actors who play the hospital staff. The performance is no longer controlled by the artist: it develops through the communication process between the artists and the audience.

The audience experiences physical exhaustion and disorientation due to sleep deprivation, which can be compared with Bergson's metaphor of the sugar lump melting in tea, the exhaustion of the body being a process parallel to that of the sugar lump. At the same time, the concept of the clock is gone, as the audience is not allowed to know the time. This element is another dominant source of disorientation, but it might also create a particular sense of presence and intimacy in the here-and-now situations.

Although the frames of the performance are fictional, the development in time and space has a very strong reality-effect, both with regard to the unpredictable unprepared encounters and the psychophysical changes of the body. A provocation or an eventual offence might, even though it is part of the game in principle, jar with the sensation of reality. Is this type of commitment to the state of duration unethical? Or is the performance highly relevant in the broader societal context, as it provides the audience and the performers with an opportunity to test what the Danish philosopher Ole Thyssen has called a reflexive ethics, i.e. a modus based on mutual interactive sensibility?

PANEL Challenging Smooth Consumption: Durational Performance as Cultural Misfit
Challenging Smooth Consumption: Durational Performance as Cultural Misfit
You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement
The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital
The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

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PAPER TITLE

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

PAPER PRESENTER [LEE WAN-GI](#) (Goldsmiths College, University of London)

PAPER ABSTRACT

Value is the crucial locus where politics, economy and culture converge. Exploring possibilities of cultural theory of value, this article focuses upon the question of value and actual process of value formation related, in particular, to (counter)performativity of narrative as the cognitive operation constitutive of financial narrative politics for value transference in the discourse of financial crisis. It revisits the value theories of Simmel and Marx to articulate economic theory of value into cultural politics of narrative as a mechanism of value transference which is correlated with the financial doctrine of entanglement and contagion. Through narrative where utterances and statements perform or counterperform, when a model makes economic processes less like their depiction by economics (Mackenzie 2007). Performance is therefore a collective operativity of information, where value is constructed and transferred to inform and motivate actors. At the stage of financial capital a systematic interpretation over a specific instance takes a form of narrative through which actors (counter)perform, constructing the notion of the sensible in value realization. It is a crucial aspect of cultural production under financial capitalism, valorizing the uncertainty of financial flows by producing signifying chains of value through narrative processes. Therefore to answer the “onto-phenomenological question” of value, the value production in economic sphere should be necessarily articulated into an adequate analogy to the psychoanalytic narrative that explains how economic value can acquire meanings beyond economy in individual minds as well as in social relation. As the question of value necessarily receives a textualized answer, it is narrativised as the subsumption mechanism through which a notion or consciousness of value is accompanied in the construction of value.

PANEL [The Deviant Actor: Mis/Counter/Anti-performativity 2](#)

[The Deviant Actor: Mis/Counter/Anti-performativity 2](#)

[Mislistening the Pop Music Persona](#)

[Black Humour and the Children of the Disappeared in Argentina: A 'Misfired' Paradigm of Performance?](#)

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[\(Counter\)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative](#)

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PAPER TITLE

(Mis)apprehending 'inclusion': Performing Value Across Borders

PAPER PRESENTER **LOUISE OWEN** (CSSD, University of London)

PAPER ABSTRACT

This paper considers Brazilian band and NGO AfroReggae and the transnational AfroReggae UK Partnership project, interrogating performative constructions of legitimacy across borders, in particular the ubiquitous term 'inclusion'. AfroReggae tours large scale performances to international venues, its music hybridizing Bahian percussion with funk, hip hop and drum&bass. It has supported the Rolling Stones, and regularly works with Caetano Veloso and Gilberto Gil. It also runs permanent centres for performance practice in five Rio favelas (shantytowns) explicitly to provide young residents with an alternative to participating in the drug trade now endemic to the city's 700 such sites. The main band itself emerged from a participatory project in the favela of Vigário Geral initiated in 1993. Introduced to the UK, AfroReggae's practice promises to problematise the tenacious professional-community binary, just as the UK Partnership promises to challenge received constructions of economic development. However, the process of collaboration across national and domestic borders, which engages AfroReggae, the Barbican Centre, smaller arts organisations and schools, is fraught with ideological complexity. This is not eased, but compounded by AfroReggae's work and projects in the UK sharing a transnationally applicable vocabulary of 'inclusion'. Prompted by my own reflex response to 'inclusion' staged in situ in Rio de Janeiro, the paper addresses this work by examining competing representations of legitimate artistic and social productivity implicated in the UK Partnership project.

PANEL **Crossing Borders, Crossing Wires, Misapprehensions**

Crossing Borders, Crossing Wires, Misapprehensions

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

"Performance" as Cryptonymy: The Economy of Failure in Critical Theory

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PAPER TITLE

(Mis)apprehension and “The Repatriate”: Thinking about Time and Place Lags

PAPER PRESENTER KATE ELSWIT (Stanford University)

PAPER ABSTRACT

This paper addresses the solo dancer Valeska Gert’s later career, questioning the ease and non-specificity of eliding exile with failure and loss, as has often been done in scholarship that continues past Gert’s prolific Weimar period. The relative success of her pre- and post-World War II performances cannot be considered on an absolute scale of geographical displacement or of history, because the nature of the performances themselves was altered. In examining archival reviews, I became curious about which aspects of her performances traveled more easily than is often described in historical retrospective and, when they did fail, what other factors might be occluded by the investment in a melodramatic master-narrative of forced border crossing. Engaging with audience accounts offers the possibility for considering how other issues might surpass the emphasis on geographical displacement, by considering the biological body of the solo choreographer-performer that underwent the duration of exile alongside the artistic body of work. Here Gert’s transnational movement functions as a catalyst to explore whether certain audience-performer relationships are nationally coded, or whether, in that moment of bodily encounter, those more rigid national boundaries can be softened. Drawing on recent theorizations of the social dimension of participation within aesthetic encounters, I investigate possibilities for discussing the mobility of such receptive communities.

PANEL [Crossing Borders, Crossing Wires, Misapprehensions](#)[Crossing Borders, Crossing Wires, Misapprehensions](#)[Tissue Economies of Performance: Interdisciplinary Artistic \(Mis\)apprehensions](#)[\(Mis\)apprehending ‘inclusion’: Performing Value Across Borders](#)[\(Mis\)apprehension and “The Repatriate”: Thinking about Time and Place Lags](#)[“Performance” as Cryptonymy: The Economy of Failure in Critical Theory](#)

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PAPER TITLE

(Mis)Dressing: Immateriality and the Problem of Things in Performance

PAPER PRESENTER **AOIFE MONKS** (Birkbeck College, University of London)

PAPER ABSTRACT

This paper examines the particular problem of what ghosts should wear in performance. Recent scholarship has made much of the ghostly aspects of theatre, citing in the (failed) repetitions, reappearances and disappearances of the theatre event, the essentially haunted nature of live performance. However, this paper will argue that costuming ghosts reveals another aspect of theatricality: the struggles with immateriality on the 20th century stage. While concepts of ghosting apply very well as metaphors for the theatre, the costumes for actual ghosts pose a series of problems for the theatre's relation to things. The difficulty of costuming ghosts uncovers a larger set of problems centered on the complexity of stuff: the relations of illusion and materiality are fundamentally disrupted by an instance where some-thing of the world (clothing) is used to costume some-thing not of the world (a ghost). After all, the great threat to the ghost in the 20th century is laughter: the clumsy intrusions of body, clanking armour, and the constraints of theatrical time and space, render the actor comical rather than spectral. Additionally, a long history of staged reactions to ghosts sets up a further set of problems for the actor's relation to things in the stage space. Drawing on a history of ghosts in armour, and examining Ron Vawter's use of make-up in Roy Cohn/ Jack Smith, this paper will suggest that dressing the immaterial reveals the stubborn and uncanny qualities of things onstage.

PANEL **Ghosts and Illusions**

Ghosts and Illusions

"Launching Out Over the Precipice:" Waves as an Articulation of Becoming

(Mis)Dressing: Immateriality and the Problem of Things in Performance

Performing 'Bare Life' in Second Life

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PAPER TITLE

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

PAPER PRESENTER SERAP ENRICIN (Tisch School of the Arts/NYU)

PAPER ABSTRACT

Roland Barthes' concept of punctum allows an analysis of the communication between live or mediatised performance and its spectator. In performance, meaning is mostly layered in the visual. The series of puncta, in the series of images that they look at, stimulates spectators' interpretations. The puncta, "prick" moments from spectators' memory and consciousness. They are not within the imagination, but within the images. Yet, the meaning interpreted from them, the production of the spectatorship is subjectively determined. I will discuss this process by looking at the spectators' responses to Solum, a performance by Mustafa Kaplan – an internationally renowned performer/choreographer from Turkey. A "writerly" – as Barthes would call it- performance, such as Solum, asks the spectator to multiply the meaning(s) inherent in it, in a constant process of production – or reproduction - each time the performance meets the spectator(s). These interpretations are often a failure in understanding the intentions of the artist and are also dependent on the inherited cultural memory. Deborah Kapchan writes: Cultural memories live in the body as presence... we are also always involved in the coming to terms with cultural identity, the codification and objectification not only of other cultures, but of our own. Spectators, by accepting failure in recognizing the creator's meaning in a performance, engage in a project of subjectivity, and reveal their cultural identity. I claim performance analysis will help build tolerance. Here, I will examine these misinterpretations of Solum by scholars of Performance Studies with different cultural backgrounds.

PANEL **Audience Challenges 2****Audience Challenges 2****(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance****Enduring Objecthood: Reviewing Yoko Ono's Cut Piece****A Very Pretty War****Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre**

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PAPER TITLE

(Mis)performance in Classical Croatian Experimental Film and Video

PAPER PRESENTER **NIKICA GILIĆ** (University of Zagreb)

PAPER ABSTRACT

The paper undertakes an analysis of the performing and more traditional (aesthetic) aspects of the classical Croatian experimental cinema and video, trying to establish the elements central and/or typical for the poetics of the “genre”. This attempt to “map” the area of experimental film and video will also include some observations on the more recent developments in the field, tracking how the cinematic, video and digital media invite various sorts of (mis)performance (i.e. toying with the viewer’s expectations, building on the preconceptions of “alternative” or avant-garde art, etc.). The authors discussed will include Tomislav Gotovac/Antonio Lauer, Mihovil Pansini, Zlatko Heidler, Sanja Iveković and Ivan Faktor.

PANEL [Politics and/or Aesthetics of Performance 2](#)

[Politics and/or Aesthetics of Performance 2](#)

[Performative Art, Politic and Catachresis](#)

[Falling to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre](#)

[Yu Neo-avantgarde in the Eighties: Two Cases](#)

[\(Mis\)performance in Classical Croatian Experimental Film and Video](#)

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PAPER TITLE

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

PAPER PRESENTER KONSTANTINA GEORGELOU (University of Utrecht)

PAPER ABSTRACT

This paper aims to make the operation of the formless (*l'informe*) productive for the analysis of [mis]uses of language in postdramatic theater, focusing on artworks that undermine and disturb audience's patterns of cognition and perception, such as pieces created by Societas Raffaello Sanzio, Jan Fabre and Vera Mantero. First introduced by G. Bataille (*Documents*, 1929), the formless was much later retained by R. Krauss and Y. A. Bois, who developed it as a conceptual tool for the analysis of modern visual arts (*Formless - A User's Guide*, 1997), and is hereby theorized for the analysis of postdramatic performance.

How can the operation of the formless help us to think and talk 'differently' about particular [mis]uses of language in performance - namely, phonetic signs, the language of infancy and rhythmical speech? What specific type of experience do they evoke? This paper seeks to underpin a significant understanding of language, which is characterized by a constant *loss* and produces a *self-reflexive performativity* with regard to the authority of Western linguistic norms and logo-central discourses. Its aim is thus threefold. Firstly, specific scenes from works of the above mentioned artists are discussed within the scope of the formless, disclosing a zone of tension and declassification of language. Secondly, a contingent understanding of language is suggested; one that produces a constant *loss* and disturbs the boundary separating the terms "use / misuse". Finally, the attention is drawn upon the *self-reflexive performative* layer of language used on stage, which, being operational, disrupts the authority of an idealized or iterative language.

PANEL [Error in Theory](#)[Error in Theory](#)

[Mistaken for Mourning: Freud and the Economic Problem of Derrida's Marxism](#)

[Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory](#)

[\[Mis\]Uses of Language: the Operation of the Formless in Postdramatic Theatre](#)

[Misinformed: Form in Performance](#)

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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SHIFT TITLE

1 poor and one 0

SHIFT DATE 24.6 SHIFT TIME 20:00 - 21:30 SHIFT VENUE Zagreb Youth Theater ISTR

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS ANA KREITMEYER , PRAVDAN DEVLAKHOVIĆ , ZRINKA UŽBINEC , ALEKSANDRA JANEVA IMFELD , IVANA IVKOVIĆ , TOMISLAV MEDAK , GORAN SERGEJ PRISTAŠ

SHIFT ABSTRACT

THE PERFORMANCE IS PART OF A SHIFT PROGRAM

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

Inspired by the work of Auguste and Lois Lumière, Samuel Beckett, Vlado Kristl, Jean -Luc Godard and Harun Farocki.

In *1 poor and one 0* BADco. returns to the scene of the first film ever shot - Workers Leaving The Lumiere Factory: the factory gates. The first moving images ever made show workers leaving their workplace. The movement of the workforce from the place of industrial work into the world of film: the starting point for the problematic relationship between cinema and the portrayal of work.

From its outset cinema tended to leave the manual labor out of the picture, focusing rather on atomized stories of individual workers once they have left their workplace: their romances, their transgressions, their destinies in the course of world events. Cinema starts where work ends.

Starting from these initial images, *1 poor and one 0* sets about exploring the multiple ways of leaving the work behind. What happens when you get tired? When is the work we devote ourselves to exhausted? What comes after work? More work? What happens when there is no more work? What is the complicity between the history of contemporary dance and the history of post-industrialization?

1 poor and one 0 is a twofold performance: while the performers develop the manifold forms of dissolution of the working subject before the audience, the audience is slowly drawn into a process of transformation: from the popular medium of cinema to the political theater of populism. Theater exhausted in moving images, images exhausted in the theater of movement. A change of perspective.

Directors: Tomislav Medak & Goran Sergej Pristaš

Dramaturgy: Ivana Ivković**Performed by authors and performers of the BADco.: Ana Kreitmeyer, Pravdan Devlahović, Zrinka Užbinec, Aleksandra Janeva Imfeld, Ivana Ivković, Tomislav Medak, Goran Sergej Pristaš**

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SHIFT TITLE

Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

SHIFT DATE 26.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC NOTE performance

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS ANICA TOMIĆ, JELENA KOVAČIĆ, OLIVER FRLJIĆ, MARIN BLAŽEVIĆ; performed by: MISLAV ČAVAJDA, Nataša Dangubić, Ivana Roščić

SHIFT ABSTRACT

THE PERFORMANCE IS PART OF A SHIFT PROGRAM

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

The Miss Julie is a theatre research project by a group of authors from Zagreb (actors: Nataša Dangubić, Mislav Čavajda, Ivana Roščić; dramaturgs: Jelena Kovačić and Marin Blažević; directors: Anica Tomić and Oliver Frljić). Miss Julie ventures to explore how the actors' and the spectators' experience and mindset in their respective performances may be affected by presenting a single piece in a multiple sequence. In the course of a single evening, with just a couple of minutes' breaks between individual performances, the same piece is repeated by the same actors playing the same parts, in the same costumes, with the same stage and lighting design and endeavoring to fulfill the same task. They set out to reproduce the so-called character acting in the vein of psychological realism, moving on to explore the liminal states of actors' performances, where the directness of pushing the affective envelope and the physical reaction, as well as the inner reality of what Gavelle dubbed as "organic experience" and the oscillations caused by fatigue and fear on all performance levels (ranging from concentration to technical readiness and the degree of identification), resist both the method and the conventions of a realism-bred representational style and the strategies of disciplining performance in a theatrical context. The Miss Julie project examines the conditions which may provoke transfers of mental and physical states — such as passion, distractedness or exhaustion — from fictional situations of the world of drama to the drama of real interplay between actors' personalities and performing bodies, pushed to the very limit of sustainability of acting and bodily endurance. produced by : CDU — Center for Drama Art Zagreb (Knowledge Highways / Autoceste znanja program) in collaboration with Zagreb Youth Theatre (ZeKaeM).

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SHIFT TITLE

Shadow Casters: Vacation from History (Part 1 of the Process_City trilogy)

SHIFT DATE 25.6 SHIFT TIME 20:00 - 21:30 SHIFT VENUE Music Academy - Frankopanska Building NOTE performance

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS Boris Bakal, Katarina Pejović; performed by: Damir Klemenić, Jelena Lopatić, Bojan Navojec, Marija Škaričić, Katarina Pejović, Boris Bakal

SHIFT ABSTRACT

THE PERFORMANCE IS PART OF A SHIFT PROGRAM

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

The Process_City trilogy, inspired by Franz Kafka's novel The Trial and its philosophical and political implications, was produced by Shadow Casters between 2004 and 2008 in Zagreb, at various location and in reverse order: from part three to part one.

The third part of the trilogy, Process_in_Progress, was based on an adaptation of Kafka's entire novel and shaped into a VJ opera-performance, juxtaposing the live medium of actors and video; the second part, Ex-position, tackled one part of The Trial: the legend of the Law parable, presented as a unique journey through one's own memory, feelings and sub-consciousness, brought about by the special sensory conditions the visitors find themselves in. The first part of the trilogy, Vacation from History, is a meta(physical) comment on Kafka's work: a journey on the edge of collective and individual consciousness, through the realms of dream and death as the only safe refuges from history.

VACATION FROM HISTORY (PROCESS_CITY, PART I)

Behind the transparent title of the first part of the Process_City trilogy, inspired by Franz Kafka's novel The Trial and its philosophical and political implications, there hides an oneiric voyage through a Kafkaesque day, yet deprived of the clichés of Kafkianism and even of history. Depriving the tragic dimension of any pathos in a humorous manner, Kafka's metaphysical distance consists of a paradoxical blend: on the one hand, there is the categorical rejection of the imperative to leave a mark for eternity; on the other, the cheerful complying with the imperative if it proves to be truly inescapable. Indifference towards history makes it irrelevant in a way that safeguards the relevance of personal experience. From this perspective, personal experience travels through time and space down unrecorded trails, leaving its trace as a view which inevitably alters that which is being observed; as a thought which, spoken or unspoken, alters that which is being reflected upon; as an emotion that sets the tone by which all imminent emotions of others will be tuned or counter-pointed: as an entire presence in a particular time-space sequence, unique and unrepeatable, and, as such, utterly irrelevant as food for the entropic devourer of historical relevance. What physical shape might this experience take?

Bacači Sjenki (Shadow Casters) is an artistic and production platform dedicated to interdisciplinary collaboration, creation and reflection, exploring and searching for new creative languages, especially in the fields of Performance, Urban and Public Art and New Media, as well as in their intersections.

They question the existing concepts of individual and collective identities, dealing with all forms of social, political and cultural intolerance and segregation and encouraging the debate on the nature and contradictions of the on-going globalization process. For their work, Shadow Casters have received various international and local awards and prizes, including the Special Jury Award at BITEF 2007 and the Avaz Dragon Award at MESS 2008.

Concept and Direction: Boris Bakal

Script: Katarina Pejović**Dramaturgy: Katarina Pejović, Boris Bakal****Authors and Performers: Damir Klemenić, Jelena Lopatić, Bojan Navojec, Marija Škaričić (alt. Antonija Stanišić), Katarina Pejović, Boris Bakal**

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The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

To Deal With the Unexpected: The Orient-Express International Collaborative Project – European Theater Crossing Borders

Via Negativa Symposium (Theory in the Real Time and Space of Practice)

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EVENT TITLE

Zagreb Youth Theater SHOWCASE: Zagreb Pentagram

DATE 23.6. TIME 20:00 VENUE Zagreb Youth Theatre

The Zagreb Pentagram omnibus, which links five dramatic texts by the noted writers Nina Mitrović, Ivana Vidić, Filip Šovagović, Damir Karakaš and Igor Rajki, gives a generational view of Zagreb in transition focusing on the turbulent period from 1980 until today. The director Paolo Magelli uses the stage to pose questions that concern us deeply and which we come across every day - questions of individual and social responsibility, the burdens of the past and the uncertainties of the future.

The protagonist of this unique theatrical project is the city of Zagreb, and Magelli evokes on stage all of the temptations and conflicts of a time that has changed us.

The Zagreb Pentagram speaks in an authentic voice about this modernity, about the city in which and with which we live, about the people that we meet every day and, ultimately, about ourselves.

Directed by: Paolo Magelli

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EVENT TITLE

Shadow Casters SHOWCASE: Process in Progress PROCESS_CITY, PART III

DATE 28.6. TIME 20:00 VENUE Student center

A trilogy inspired by Franz Kafka's novel The Trial and his entire opus Part 1 of the Trilogy is also included in the program of the PSI # 15 shift: Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected

Unity, Multiple Genealogies and Co-originality The third part of the trilogy, Process in Progress, was the first to be realized (2004) as a synthetic interpretation of the entire corpus of Kafka's novel The Trial on the crossroads of two media - theater and film - submitted to multiple live editings ranging from VJing to the spectator's gaze. With the Legend of the Law parable as its starting point, the second part, Ex-position, instigates journeys into personal histories and the sub-consciousness of the Other through a series of one-on-one encounters that promote spectators into sensors, exchanging their institutionalized passivity for compassion, exposing them to the public view in moments of their utmost dedication to the intimate, and offering them a bird's eye view of the situation lived moments earlier, all this accompanied with the possibility for the sensor to pass through all positions, stories and phases. The first part, Vacation From History, tackles the above-mentioned question directly as a meta(physical) comment on Kafka's work: it is a journey on the edge of collective and individual consciousness, through the realms of dream and death as the only safe refuges from history.

The Process_City trilogy was produced and performed in reverse order (Part 3 to Part 1) from 2004 to 2008. Its segments were shown at many international and Croatian festivals where they have won several awards, among them the Avaz Dragon Award at MESS festival 2008 (Sarajevo, BiH) for the entire trilogy and the Special Jury Prize at BITEF 2007 (Belgrade, Serbia) for the second part of trilogy, Ex-position.

Concept, Adaptation and Direction: Boris Bakal

Dramaturgy: Katarina Pejović

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Mikulić, Borislav

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

«

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Užbinec, Zrinka

Uchino, Tadashi

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

«

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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Šimić, Lena

Position: Lecturer; Performance Artist

Affiliation: Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home

Email: simicl@hope.ac.uk

Website: www.twoaddthree.org

Country of residence: UK

Key areas of practice/research: feminist performance; live art; transnational feminism; activist arts practice.

Paper: Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

June27 | Panel: Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

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Špoljar, Tanja

Position: Graduate Student

Affiliation: University of Zagreb

Email: spoljartanja@yahoo.com

Website: <http://wo-kolektiv.refugja.net/>

Country of residence: Croatia

Key areas of practice/research: investigating hidden histories of feminist art and creativity in Croatia, and bringing them to public exhibitions and television

26 Shifts | Shifts:Miss | Placed Women

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Živadinov, Dragan

Position: Independent Artist

Affiliation: Noordung Cosmokinetic Cabinet

Email: zivadinov@luxe.studio.com

Website: <http://www.postgravityart.org/>

Country of residence: Slovenia

Key areas of practice/research: revolutionary changes taking place in the human body in a situation of a weightless theatre; telecosmism; teleology; non-corporeal art.

Paper: Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre
June 28 | Panel: Transhumanism, Communication Aesthetics and the New Activism

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Žmak, Jasna

Position: MA Student

Affiliation: University of Zagreb

Email: divljas@yahoo.com

Country of residence: Croatia

Key areas of practice/research: dramaturge, assistant director, DJ; popular culture, concepts of the self, web2.0.

Paper: Dog Day Theatre
June28 | Panel: Zoo-panel

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Žukauskaitė, Audronė

Position: Senior Researcher

Affiliation: Culture, Philosophy, and Arts Research Institute, Vilnius

Email: audronezukauskaite@takas.lt

Country of residence: Lithuania

Key areas of practice/research: contemporary philosophy; phenomenology; psychoanalysis; gender studies; visual studies.

Paper: Performative Art, Politic and Catachresis

June27 | Panel: Politics and/or Aesthetics of Performance 2

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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PAPER TITLE

The Lecture And Its Infelicities: Recovering Goffman's Legacy For (Mis)Performance StudiesPAPER PRESENTER **LADA ČALE FELDMAN** (University of Zagreb)

PAPER ABSTRACT

Although Erving Goffman continues to figure prominently among the venerable predecessors of performance studies (cf. Carlson, 1996), the importance of his work for this paradigm has recently been proclaimed to have “steadily declined” (McKenzie, 2001, 41). There are discussions which thoroughly dismiss Goffman’s legacy, arguing that his approach relies on a concept of performance as mimesis, and that his findings are inoperative for the “radical pedagogy” of performance studies that “insists on immediacy and involvement, on partial, plural, incomplete, and contingent understanding” (Denzin, 2003). In my paper I intend to demonstrate that such an unfair view of Goffman’s limitations stems not only from a rather reductive reading of his work, but also from a relative neglect of his later writings. Among them there is an essay entitled *The Lecture*, published in Goffman’s last book, *Forms of talk* (1981), which minutely analyses the generic features of the central performance/event of what McKenzie via Derrida describes as a much more complex technology of the “lecture machine”. *The Lecture* never attracted critical attention in its own right, even though it represents a culmination of Goffman’s numerous anti-disciplinary “provocations” (cf. Hazelrigg, 1992) pointing to rituals that permeate and regulate the academic production of knowledge with the aim of concealing precisely its “partiality, plurality, incompleteness and contingency”. This remembrance of Goffman’s legacy will be framed by a reflection on recent student protests against the commercialization of knowledge, organized at the Faculty of Humanities and Social Sciences in Zagreb, during which lectures were suspended, their obligatory attendance having been designated by students as “a system of control” to which students offered an alternative: a daily program of free-attendance lectures delivered not only by some professors of the faculty, but also by several independent scholars and intellectuals, as well as visiting professors from Croatia and Slovenia.

PANEL **Academic (Mis)performance****Academic (Mis)performance****Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist****Finally George a Structure****How and Why to Teach Performance at an Art Academy?****The Lecture And Its Infelicities: Recovering Goffman's Legacy For (Mis)Performance Studies**

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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SHIFT TITLE

1 poor and one 0

SHIFT DATE 24.6 SHIFT TIME 20:00 - 21:30 SHIFT VENUE Zagreb Youth Theater ISTR

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS ANA KREITMEYER , PRAVDAN DEVLAKHOVIĆ , ZRINKA UŽBINEC , ALEKSANDRA JANEVA IMFELD , IVANA IVKOVIĆ , TOMISLAV MEDAK , GORAN SERGEJ PRISTAŠ

SHIFT ABSTRACT

THE PERFORMANCE IS PART OF A SHIFT PROGRAM

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

Inspired by the work of Auguste and Lois Lumière, Samuel Beckett, Vlado Kristl, Jean -Luc Godard and Harun Farocki.

In *1 poor and one 0* BADco. returns to the scene of the first film ever shot - Workers Leaving The Lumiere Factory: the factory gates. The first moving images ever made show workers leaving their workplace. The movement of the workforce from the place of industrial work into the world of film: the starting point for the problematic relationship between cinema and the portrayal of work.

From its outset cinema tended to leave the manual labor out of the picture, focusing rather on atomized stories of individual workers once they have left their workplace: their romances, their transgressions, their destinies in the course of world events. Cinema starts where work ends.

Starting from these initial images, *1 poor and one 0* sets about exploring the multiple ways of leaving the work behind. What happens when you get tired? When is the work we devote ourselves to exhausted? What comes after work? More work? What happens when there is no more work? What is the complicity between the history of contemporary dance and the history of post-industrialization?

1 poor and one 0 is a twofold performance: while the performers develop the manifold forms of dissolution of the working subject before the audience, the audience is slowly drawn into a process of transformation: from the popular medium of cinema to the political theater of populism. Theater exhausted in moving images, images exhausted in the theater of movement. A change of perspective.

Directors: Tomislav Medak & Goran Sergej Pristaš

Dramaturgy: Ivana Ivković

Performed by authors and performers of the BADco.: Ana Kreitmeyer, Pravdan Devlahović, Zrinka Užbinec, Aleksandra Janeva Imfeld, Ivana Ivković, Tomislav Medak, Goran Sergej Pristaš

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SHIFT TITLE

Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

SHIFT DATE 26.6 SHIFT TIME 21:30 - 00:30 SHIFT VENUE Zagreb Youth Theater MIŠKO POLANEC NOTE performance

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS ANICA TOMIĆ, JELENA KOVAČIĆ, OLIVER FRLJIĆ, MARIN BLAŽEVIĆ; performed by: MISLAV ČAVAJDA, Nataša Dangubić, Ivana Roščić

SHIFT ABSTRACT

THE PERFORMANCE IS PART OF A SHIFT PROGRAM

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

The Miss Julie is a theatre research project by a group of authors from Zagreb (actors: Nataša Dangubić, Mislav Čavajda, Ivana Roščić; dramaturgs: Jelena Kovačić and Marin Blažević; directors: Anica Tomić and Oliver Frljić). Miss Julie ventures to explore how the actors' and the spectators' experience and mindset in their respective performances may be affected by presenting a single piece in a multiple sequence. In the course of a single evening, with just a couple of minutes' breaks between individual performances, the same piece is repeated by the same actors playing the same parts, in the same costumes, with the same stage and lighting design and endeavoring to fulfill the same task. They set out to reproduce the so-called character acting in the vein of psychological realism, moving on to explore the liminal states of actors' performances, where the directness of pushing the affective envelope and the physical reaction, as well as the inner reality of what Gavelle dubbed as "organic experience" and the oscillations caused by fatigue and fear on all performance levels (ranging from concentration to technical readiness and the degree of identification), resist both the method and the conventions of a realism-bred representational style and the strategies of disciplining performance in a theatrical context. The Miss Julie project examines the conditions which may provoke transfers of mental and physical states — such as passion, distractedness or exhaustion — from fictional situations of the world of drama to the drama of real interplay between actors' personalities and performing bodies, pushed to the very limit of sustainability of acting and bodily endurance. produced by : CDU — Center for Drama Art Zagreb (Knowledge Highways / Autoceste znanja program) in collaboration with Zagreb Youth Theatre (ZeKaeM).

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SHIFT TITLE

Shadow Casters: Vacation from History (Part 1 of the Process_City trilogy)

SHIFT DATE 25.6 SHIFT TIME 20:00 - 21:30 SHIFT VENUE Music Academy - Frankopanska Building NOTE performance

SHIFT CURATOR NATAŠA GOVEDIĆ

SHIFT PARTICIPANTS Boris Bakal, Katarina Pejović; performed by: Damir Klemenić, Jelena Lopatić, Bojan Navojec, Marija Škaričić, Katarina Pejović, Boris Bakal

SHIFT ABSTRACT

THE PERFORMANCE IS PART OF A SHIFT PROGRAM

Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

The Process_City trilogy, inspired by Franz Kafka's novel The Trial and its philosophical and political implications, was produced by Shadow Casters between 2004 and 2008 in Zagreb, at various location and in reverse order: from part three to part one.

The third part of the trilogy, Process_in_Progress, was based on an adaptation of Kafka's entire novel and shaped into a VJ opera-performance, juxtaposing the live medium of actors and video; the second part, Ex-position, tackled one part of The Trial: the legend of the Law parable, presented as a unique journey through one's own memory, feelings and sub-consciousness, brought about by the special sensory conditions the visitors find themselves in. The first part of the trilogy, Vacation from History, is a meta(physical) comment on Kafka's work: a journey on the edge of collective and individual consciousness, through the realms of dream and death as the only safe refuges from history.

VACATION FROM HISTORY (PROCESS_CITY, PART I)

Behind the transparent title of the first part of the Process_City trilogy, inspired by Franz Kafka's novel The Trial and its philosophical and political implications, there hides an oneiric voyage through a Kafkaesque day, yet deprived of the clichés of Kafkianism and even of history. Depriving the tragic dimension of any pathos in a humorous manner, Kafka's metaphysical distance consists of a paradoxical blend: on the one hand, there is the categorical rejection of the imperative to leave a mark for eternity; on the other, the cheerful complying with the imperative if it proves to be truly inescapable. Indifference towards history makes it irrelevant in a way that safeguards the relevance of personal experience. From this perspective, personal experience travels through time and space down unrecorded trails, leaving its trace as a view which inevitably alters that which is being observed; as a thought which, spoken or unspoken, alters that which is being reflected upon; as an emotion that sets the tone by which all imminent emotions of others will be tuned or counter-pointed: as an entire presence in a particular time-space sequence, unique and unrepeatable, and, as such, utterly irrelevant as food for the entropic devourer of historical relevance. What physical shape might this experience take?

Bacači Sjenki (Shadow Casters) is an artistic and production platform dedicated to interdisciplinary collaboration, creation and reflection, exploring and searching for new creative languages, especially in the fields of Performance, Urban and Public Art and New Media, as well as in their intersections.

They question the existing concepts of individual and collective identities, dealing with all forms of social, political and cultural intolerance and segregation and encouraging the debate on the nature and contradictions of the on-going globalization process. For their work, Shadow Casters have received various international and local awards and prizes, including the Special Jury Award at BITEF 2007 and the Avaz Dragon Award at MESS 2008.

Concept and Direction: Boris Bakal

Script: Katarina Pejović**Dramaturgy: Katarina Pejović, Boris Bakal****Authors and Performers: Damir Klemenić, Jelena Lopatić, Bojan Navojec, Marija Škaričić (alt. Antonija Stanišić), Katarina Pejović, Boris Bakal**

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PAPER TITLE

Misfiring Knowledge: Reconfiguring Laughter's Rupture

PAPER PRESENTER CHARLIE FOX (Roehampton University)

PAPER ABSTRACT

From being a somewhat debased subject for enquiry - associated with cheap laughs and entertainment - laughter has become central to our understanding of audience/performer exchange, our experience of engagement and spectacle. By focusing on how laughter mis-performs, performs and is performed this paper focuses on the misreading and misfirings that are produced in the laughter exchange. It investigates this laughter engagement as artistic invention. This is a practice that foregrounds the unexpected, the counterintuitive, the ridiculous and contradictory aspects of laughter, eruptions that engage the imagination in unscripted ruptures. How is it possible to engage with the disorderly, and with the excesses of being? Arguably through a situation that embraces the fleeting nature, and illegibility of laughter phenomenon, an aesthetic of engagement, in a poetics of exchange where misreading, mistranslation and mis-knowledge become the common currency. This formless laughter, passing through us like so much waste, provides a momentary space in which to re-evaluate and reconstruct the eruptive: the irrational, nonsensical, non-knowledge, as an excess, an artistic exchange as surplus. Through an examination of aesthetic practices of waste - a seemingly disorderly and abject situation - and through ingesting, digesting and evacuating, the audience is engaged in a reconfigured thinking. Misfiring Knowledge presents then an argument for an avant-garde practice of laughter - part situationist intervention and part therapeutic exchange - an attempt to forge out of ambiguous laughter a socially engaged art practice that both confronts and performs its uncertainty.

PANEL [Humor, Parody, Irony](#)

[Humor, Parody, Irony](#)

[Performing Earnestness through Irony](#)

[Bath's Natural Theatre Company: Performing English Nationality Through Recuperative Mischief](#)

[Misfiring Knowledge: Reconfiguring Laughter's Rupture](#)

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PAPER TITLE

Performed by a Site: Considerations on Place, the City and the Body in Movement

PAPER PRESENTER **BIANCA SCLIAR MANCINI** (Concordia University)

PAPER ABSTRACT

How does a site perform itself? How does presence move a city? To which extent are we performing or being performed by a city? Where is site located in relation to the body? I consider the work of Andreia Theiss, presenting herself in tourist memorials with permanence, the move of choreographer Lia Rodrigues into the Brazilian slum and Devorah Neumark's presentation of otherness through collective singing in a public square, as examples of how to challenge the notion of space as preexisting occupation. Their performances are examples of artistic practices that perform a city and create an environment that is as ephemeral as the presence of the performative body. The concept of presence is closely examined and developed as key element in the definition of *place*. Issues of time, occupation, affect and intimacy in the public realm are considered in relation to artistic practices that make use of displacement of the body as a tool to change what a city/site is.

PANEL **Enunciations of Nonhuman Performativity 2**

Enunciations of Nonhuman Performativity 2

Metastatic Membranes

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Performed by a Site: Considerations on Place, the City and the Body in Movement

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PAPER TITLE

Performative Interfaces and Their Associated Milieu

PAPER PRESENTER **CHRISTOPH BRUNNER** (Concordia University)

PAPER ABSTRACT

The notion of the interface includes multiple associations in a performative context such as interaction, responsiveness and participatory action. Especially immersive and environmentally embedded interactive artworks and performances foreground the close relation between technical objects, their associated milieu, and their relational bonds to performative human interaction. Various interactive artworks will be scrutinized with an interdisciplinary approach that foregrounds the actively shaping forces of technology in creative processes. In light of such an approach performance will be regarded as assemblage between humans and nonhumans, continuously negotiating and shaping the becoming of an event. The characteristics of such an approach yield an increased awareness for the epistemological references such assemblages emerge from. The process of "technical individuation," its associated milieu, and its assemblages foregrounds not only the inclusion of nonhumans in our considerations about performativity but also emphasises the ontogenetic potential of such formations. Thus, a reconsideration of the nonhuman actants in performative ecologies also requires an increased awareness for its epistemic and ontogenetic pathways.

PANEL **Enunciations of Nonhuman Performativity 1**

Enunciations of Nonhuman Performativity 1
Technical Individuation and Relational Participatory Performative Art
Performative Interfaces and Their Associated Milieu
Machinic Performances On and Off the Stage

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PAPER TITLE

Self-imaging and Landscape

PAPER PRESENTER ANETTE ARLANDER (Theatre Academy, Helsinki)

PAPER ABSTRACT

Misreading can be deliberately produced through an imaginary blurring of the boundary between self and environment with the help of video. Working in and with landscape (environments, places, nature), Arlander uses herself as a conduit in video performances, putting herself between the camera and the view. When performing landscape for camera by posing repeatedly in the same place and compressing the edited material, a blurring of the boundary between subject and environment is created by the position of the human figure in the image. This type of “self imaging” could be understood as a misconstruction of Bateson’s famous axiom “organism plus environment” (action plus context), further developed in Kerhaw’s “ecology of the imaginary” (Kershaw 2007, 249). Arlander often also uses text to try to give voice to some element in the landscape. Video works or documentations of performances made on the island of Harakka will serve as examples (especially sequences of Year of the Dog 2007 and Year of the Pig 2008).

PANEL **Mis-construed: Selves and Sites**

Mis-construed: Selves and Sites

Self-imaging and Landscape

That the One is Not

Miss Reading Misreading

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PAPER TITLE

Performing Landscape as Autotopographical Exercise

PAPER PRESENTER ANETTE ARLANDER (Theatre Academy Helsinki)

PAPER ABSTRACT

Sustaining a performance practice and creating an artwork often includes private aims in addition to professional and public goals. A possible discrepancy between these aims can produce miscalculations comparable to the paradoxical landscapes of theatre ecology, though on a smaller scale. As examples of a paradoxical misjudgement I will describe two autotopographical exercises, two attempts at self imaging, based on performing landscape for a video camera. They had a personal , environmental and artistic agenda, that is, multiple motivations - and misjudgements.

Autotopography can be understood as “a spatial, local and situational ‘writing’ of the self in visual art” and as “writing self through place (and simultaneously writing self through place)” in performances that “fold and unfold autobiography and place”. Performative self portraits are examples of self –production that participate in “self imaging - the rendering of the self in and through technologies of representation”. The first project took place once a week from May 2005 to May 2006, the second once a month from January 2006 to January 2007 in a village c. 120 km north of Helsinki. The video works “Sitting on a Birch” and “Year of the Dog in Kalvola – Calendar” produced of these performances are distributed as artworks and function well enough as temporal self imaging, though less successfully on an environmental level. However, in terms of private aims related to the autotopographical practice - like rediscovering lost connections to a childhood site and revitalising connections to family memories – the performances were a miscalculation and had almost a counterproductive impact. This discrepancy between outcomes in these particular cases points to the value of considering performance practices in general also from the performer’s perspective

PANEL **Misplacements**

Misplacements

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Poland’s Borderland Foundation: a Successful “Mistake”

Performing Landscape as Autotopographical Exercise

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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PAPER TITLE

Miss Reading Misreading

PAPER PRESENTER **MARILYN ARSEM** (School of the Museum of Fine Arts, Boston)

PAPER ABSTRACT

The misreading of site can occur more or less accidentally when performance artists travel globally and encounter the complex histories of sites unknown to the artist beforehand. In recent performances, Arsem has focused on creating site-specific works that respond to the history or politics of a country, engaging with the immediate landscape and materiality of the location. Sites have included a former Cold War missile base in the United States, a 15th century Turkish bath in Macedonia, a fishing harbor in Taiwan and the site of the Spanish landing in the Philippines. The work often blurs the boundaries between art and life, incorporating the inevitable intrusions of the real world. The viewers' readings of the experience has as much to do with their own projections and concerns as it does with those of the artist. In that respect, the work functions as a kind of Rorschach test, and the audiences' responses are a critical component of the final work. Documentation of their interpretation of the pieces reveals the collaboration between artist and audience in the construction of meaning.

PANEL *Mis-construed: Selves and Sites*

Mis-construed: Selves and Sites

Self-imaging and Landscape

That the One is Not

Miss Reading Misreading

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PAPER TITLE

That the One is Not

PAPER PRESENTER JOHANNA HOUSEHOLDER (Ontario College of Art & Design)

PAPER ABSTRACT

Misconstruction can be an il-literal strategy of re-embodiment when voice and body are separated and recombined with recording technology. In her performances and video works, Householder has been misreading and misfitting voice and body through lip sync and overdubbing, replacing voice with a pre-recording, whom she reembodies, but misperforms. Householder troubles the relationship of self and site, and questions the pre-existing knowledges of gender, race, text, and political position (for example) of the audience and the present body of the performer. Working at the intersection of popular culture and unpopular culture Householder has employed this particular strategy of *détournement* on ideologues and theorists such as Ann Coulter, Kurt Cobain, Alain Badiou and DJ Spooky.

PANEL *Mis-construed: Selves and Sites*

Mis-construed: Selves and Sites

Self-imaging and Landscape

That the One is Not

Miss Reading Misreading

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Mis-construed: Selves and Sites

Site, body and intervening technology are the concerns of this panel, which looks at various forms of "self imaging" (Jones 2006) possibly misread as "self imagining," related to the discipline of performance art and from the point of view of three different artistic practices. In the process of self imaging and self production, misreading can be used [...]

Self-imaging and Landscape

Misreading can be deliberately produced through an imaginary blurring of the boundary between self and environment with the help of video. Working in and with landscape (environments, places, nature), Arlander uses herself as a conduit in video performances, putting herself between the camera and the view. When performing landscape for camera by posing repeatedly in [...]

That the One is Not

Misconstruction can be an il-literal strategy of re-embodiment when voice and body are separated and recombined with recording technology. In her performances and video works, Householder has been misreading and misfitting voice and body through lip sync and overdubbing, replacing voice with a pre-recording, whom she reembodies, but misperforms. Householder troubles the relationship of self [...]

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PAPER TITLE

Collecting Tears: Remembering the Romani Holocaust

PAPER PRESENTER IOANA SZEMAN (Roehampton University)

PAPER ABSTRACT

Remembering can be a form of collective scrutiny into absences: Roma have been virtually absent from national history and from musical and art history in many East Central European countries. In the context of recent EU expansion in the region, the international focus on recognizing the Roma as an ethnic minority has resulted in legislative and political changes in the new member countries, but has often failed to cause a re-appraisal of national histories. This paper asks how performance can contribute to a collective remembering of the Romani past, focusing on two Romani artists and activists who have sought to bring awareness about past atrocities little known to the larger public. Tibor Balogh's "Rain of Tears," a performance installation and memorial of the Romani Holocaust, in Budapest (2006) and Venice (2007), asked the public to individually face historical documents, and then collect their tears in test tubes. Luminita Cioaba's 2006 documentary and oral history project, "Romane Asva," (Romani Tears) presents survivors' accounts of the 1942 Romani deportations from Romania. Both works challenge the timelessness of performance paradigms about Roma and their typical role as Gypsies, i.e. empty carriers of national ethos or vehicles for accessing the exotic. I examine these works as part of the first Roma Pavilion at the Venice Biennale and the Gypsy Film Festival in London, respectively, focusing on the strategies the artists employ to maintain Romani history in plain sight and to connect it to the present.

PANEL History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

Collecting Tears: Remembering the Romani Holocaust

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre's "Infamous"

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

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PAPER TITLE

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre's "Infamous"

PAPER PRESENTER ANIKO SZUCS (New York University)

PAPER ABSTRACT

In 2007, the Katona Jozsef Theatre of Budapest, in its production of the "Notoriusok 1" [The Infamous] used documents of the former secret police as an attempt to (re)imagine a Cultural Committee Meeting of the Hungarian Labor Party in the 1950s. The script is a compilation of committee reports and informants' reports from that period. The performative texts reveal the dirty politics, manipulations and humiliations of the Communist Regime's Cultural leadership. While the performance attempts to avoid making judgments, it inevitably represents members of the theater elite as victims or perpetrators of the past.

In my paper I shall present a close-reading of this performance and I will ask: to what extent can the citations from secret files claim authenticity? What is it that the Katona Jozsef Theatre is trying to invoke? A historical moment or a moment of fiction? And finally, can a reconstructed and fictitious presentation of a past invisible and hidden event be incorporated into society's active communicative memory? In other words, how does such a performance shape the cultural memory of Hungary?

PANEL History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

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Collecting Tears: Remembering the Romani Holocaust

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PAPER TITLE

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

PAPER PRESENTER ANA CROEGAERT (Mount Holyoke College)

PAPER ABSTRACT

The links among performance, memory, politics and space in the East Central European context have received sustained scholarly attention (Verdery 1999, Gal), and the wars in former Yugoslavia occupy a prominent place among such inquiries (Denitch, Hayden, Greenberg). This paper explores the relationship that obtains between space and narrative by examining the disagreements and disruptions that occurred when Bosnian refugee-migrants in Chicago performed a Srebrenica memorial in the city's downtown Daley Plaza in 2005. Based on ethnographic research conducted between 2003-2006 I argue that spatial and narrative distinctions were key factors in how survivors evaluated the efficacy, authenticity, and authority of war and migration memories.

PANEL History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

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Collecting Tears: Remembering the Romani Holocaust

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PAPER TITLE

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

PAPER PRESENTER [LISA PESCHEL](#) (University of Minnesota)

PAPER ABSTRACT

What is the status of survivor testimony as evidence, for both theater historians and performance studies scholars, regarding theatrical performance in the Terezin/Theresienstadt ghetto? Thanks to the sheer quantity of testimony and documentation, theater historians concerned with what was performed can confirm the reliability of testimony simply by applying traditional methodological safeguards: by comparing individual survivors' memories with other testimony and with archival documents (preserved scripts, rehearsal schedules, cast lists, etc.).

For performance studies scholars interested in the meaning of theater for the prisoners, their subjective testimony is the only evidence and it must be interpreted in more complex ways. Autobiographical memory depends not only on the conditions of storage but on the conditions of retrieval: what were the survivors' goals when the memory was reconstructed? After analyzing testimony given by Czech-Jewish survivors from 1945-48 and from 1961-63, I argue that we can access Terezin theater's meaning in each of these periods and in the ghetto itself. Analysis of other narratives about the war in Czech periodicals reveals what meanings were politically and socially advantageous in each of these politically fraught periods: for example, was more status associated with victimization/martyrdom or with agency? By comparing the two periods we can observe not only which meanings the survivors described consistently over time but which they described even when political and social pressure against those interpretations was intense: when their desire for their past choices to be understood outweighed their desire for status in the present.

PANEL [History, Memory, Performance \(WORKING GROUP: Performance in Historical Paradigms 1\)](#)

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History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

Following a successful series of panels on “In Between Disciplines and Interdisciplines: History and Performance Studies” in 2008, “History and Ideological Tactics: Grouphood and Eventhood” in 2007, and “The Problem of History” at PSI in 2005, the “Performance in Historical Paradigms” working group will convene in Zagreb to discuss the theme: “Misperformance? Performance Studies, History and [...]”

Collecting Tears: Remembering the Romani Holocaust

Remembering can be a form of collective scrutiny into absences: Roma have been virtually absent from national history and from musical and art history in many East Central European countries. In the context of recent EU expansion in the region, the international focus on recognizing the Roma as an ethnic minority has resulted in legislative [...]

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PAPER TITLE

Where's the "Error"? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

PAPER PRESENTER **REANA SENJKOVIĆ** (Institute of Ethnology and Folklore Research, Zagreb)

PAPER ABSTRACT

The idea that there is no misrecognition without proper recognition raises the question of «correct recognition/interpretation» of popular culture/subculture, exemplified by pop and rock music in the "Eastern Block" and Yugoslavia. The phenomenon is usually interpreted in terms of a counterculture that had helped create a public space for the wave of protests that would eventually overthrow the authoritarian regimes. However, bearing in mind that new forms of civil society, along with the phenomenon elaborated here, "were produced *within* the old regimes, rather than being the consequence of their defeat" (Buck-Morss), one must address the question of whether pop and rock music - as well as their performance - "misfitted" the ideological environment of that time. Numerous examples testify that socialist governments searched for a more nuanced understanding of the phenomenon in order to use it in favor of the imposed ideological goals. On the other hand, it may be argued that rock'n'roll aesthetics "allowed even the most devoted young [...] communists to articulate a more cosmopolitan and creative interpretation of the communist ideals" (Yurchak). This "agreement" gave rise to youth cultural performances of resistance, all the while ensuring the performance of party's openness, democracy, or even progressiveness, so it is not unlikely that the Berlin Wall could have fallen even earlier if "ordinary life in extraordinary times" (Fitzpatrick) had been deprived of rock music (among other pop-cultural phenomena).

PANEL (Post-)Socialism and Popular Culture 1

(Post-)Socialism and Popular Culture 1

Where's the "Error"? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

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PAPER TITLE

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

PAPER PRESENTER **NADIYA CHUSHAK** (University of Melbourne)

PAPER ABSTRACT

In my paper I will focus on so-called “yugonostalgia” (nostalgia for the Socialist Federal Republic of Yugoslavia) as it is felt and practiced. With the close reading of the people’s opinion on the topic and close observation of yugonostalgic practices I hope to attend to some of the most important issues which come up during academic discussions about such diverse but interconnected topics as the nature of (yugo)nostalgia, memory and relevance of the past in everyday life, dissolution of SFRY, transition and postsocialism. I plan to analyze some of the most popular misunderstandings about yugonostalgia, circulating not only in academia but also in politics and popular culture. In my discussion of both yugonostalgic feelings and practices I am moving beyond the conventional debates of whether (yugo)nostalgia is “good” or “bad”; if and how it is misinterpreting the past, and if the people who are considered to be yugonostalgics are really just misfits unable to cope with the changes. Analyzing my informant’s narratives as well as celebration of Tito’s birthday I rather hope to answer the question why people think/act in ways which can be described as yugonostalgic.

PANEL (Post-)Socialism and Popular Culture 1

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[Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings](#)

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PAPER TITLE

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

PAPER PRESENTER **MARIJANA MITROVIĆ** (University of Utrecht)

PAPER ABSTRACT

This paper analyzes the public performance and the social role of celebrity in post-socialist Serbia. A case in point is Marija Serifovic, the winner of the Eurovision Song Contest in Helsinki in 2007. These problems are interpreted via the concepts of theater anthropology and simulacrum as developed by Erving Goffman and Jean Baudrillard, respectively. Discursive, symbolic, social, cultural and political effects of her performances are discussed, as well as some attempts at their representation in the light of the “new face of Serbia”. It is argued that different social groups have been trying to benefit from identification with this kind of symbolic capital. Her popularity in media and political struggles might have looked like a breakthrough of the voice of the Other into the dominant cultural discourse. However, I argue that this voice is socially accepted only because it has interiorized all the mechanisms that kept it in the position awarded to it by the dominant discourse. My elaboration lays particular emphasis on the discourse of queer activists in Serbia, who criticize her for using queer tactics in her performance without developing potent politics through them.

PANEL (Post-)Socialism and Popular Culture 1

(Post-)Socialism and Popular Culture 1

Where's the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

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(Post-)Socialism and Popular Culture 1

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PAPER TITLE

On Failing to Stand Up

PAPER PRESENTER **JOHN MULLARKEY** (University of Dundee)

PAPER ABSTRACT

There is a moment in David Lodge's novel *Small World*, when English literature don Philip Swallow sits anxiously in front of a large audience, who, like him, wait with some expectation for his lecture to commence. As he listens to the chair of his talk go through a prolonged introduction, a sudden, staggering thought enters his head: why is he there? Why should anyone listen to him? What strikes Swallow as a literature don might well, one would think, strike a philosopher even more so just before he or she is about to perform. After all, don't we pose the question, 'why are we here?' all the time? Yet its pertinence escalates when returned to the very performance of the philosophy lecturer in person: why am I here – doing this, saying this, in this place, before this audience? After all, what hubris could possibly have lead me to think that, after two and a half millennia, I should have anything interesting to say in philosophy? It is not just the age of our problems that mitigates against anyone answering them. The breadth of philosophical problems, their type, their current number, and the number of previous failures to answer them should, one would think, act as a caution against any further attempts to offer the final word. And yet, nonetheless, one has to stand up and begin, to start speaking. As Beckett writes, 'you must go on, I can't go on, I'll go on'

PANEL **Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)**

Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

On Failing to Stand Up

Becoming Headless, or 'My Body Doing its Best Without Me': Performance Against Thought

Mis-education: What Else Can You Do with Actor's Training Methods?

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PAPER TITLE

Becoming Headless, or 'My Body Doing its Best Without Me': Performance Against ThoughtPAPER PRESENTER **DAN WATT** (Loughborough University)

PAPER ABSTRACT

During some 'time off' I'm leafing through *The Perfect Medium: Photography and the Occult*, and pause on some late 19th century portraits that claim to show the ghostly residue of family members in the background. Frequently these take the form of white disembodied heads, but oddly enough (and to protect the innocent, no doubt) some of the faces of the sitters are themselves etched out. The photographs remind me of André Masson's drawing of a headless figure (esoteric, somewhat anachronistic and ritually decapitated) that appeared on the cover of the journal *Acéphale*, whose publication accompanied the secret society Georges Bataille and others belonged to in the Paris of the 1930s. I hear Bataille's words from the first issue, 'What we have started must not be confused with anything else, cannot be limited to the expression of a thought, and still less to what is rightly considered art.' I was reminded then, mistakenly perhaps, of the oxymoron: 'performance studies'.

This paper begins at that curious interstice between work and leisure, between work and un-work (*désœuvrement* Blanchot would put it). Pursuing the issues of community, writing and responsibility elaborated by Blanchot and Nancy, from Bataille's work, the paper asks if all performance, all bodies, ultimately fail against the overreaching aspirations of our imaginations – which can revel in transformative performance experiences of a shamanic and sacrificial quality. Desperately attempting to jettison thought the paper careers, headless, through the tensions between philosophy and mysticism, performance and theory, body and mind, academy and practice.

PANEL **Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)****Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)****On Failing to Stand Up****Becoming Headless, or 'My Body Doing its Best Without Me': Performance Against Thought****Mis-education: What Else Can You Do with Actor's Training Methods?**

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PAPER TITLE

Mis-education: What Else Can You Do with Actor's Training Methods?PAPER PRESENTER **ESA KIRKKOPELTO** (Theatre Academy Helsinki)

PAPER ABSTRACT

In modern times, the education of man, or that of people, has often been understood in terms of "re-education", which implies that a person must first be emancipated from his or her former predilections and deteriorated modes of behavior before he or she can assume a better way of living and working. As one can easily point out, that logic always implies a moment of an undecidable "mis-" which entails both a major risk of manipulation and a possibility of a more thoroughgoing change.

For several years, the "Other Spaces" group (Helsinki, Finland) has been developing and teaching physical exercises by means of which people can come into contact with alternative modes of experience, with non-human forms and modes of being, beyond or bordering anthropomorphism. In the practice of the group, methods based on the tradition of physical theater are liberated from their former artistic, aesthetic and pedagogical charge, reoriented and re-elaborated, in order to create and realize alternative ways of associating and being together in modern societies. The ethical and political dilemma related to *mis*-education as a means of *re*-education, always suspect in terms of its goals, finds here one possible solution: what if the "goal" is not human anymore? The presentation features demonstrations of the techniques used.

PANEL **Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)****Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)****On Failing to Stand Up****Becoming Headless, or 'My Body Doing its Best Without Me': Performance Against Thought****Mis-education: What Else Can You Do with Actor's Training Methods?**

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Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

The panel brings together a presentation by a philosopher (Mullarkey), a presentation of practice (Kirkkopelto) and a performative paper somewhere between academia and practice (Watt) in order to address the theme of misperforming bodies. Mullarkey addresses not only the fear of failure felt in the philosopher's performing body, but also the fear of success in [...]

On Failing to Stand Up

There is a moment in David Lodge's novel *Small World*, when English literature don Philip Swallow sits anxiously in front of a large audience, who, like him, wait with some expectation for his lecture to commence. As he listens to the chair of his talk go through a prolonged introduction, a sudden, staggering thought enters [...]

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Mis-education: What Else Can You Do with Actor's Training Methods?

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PAPER TITLE

Re-Enactment of Performances and the Productive Potential of Calculated Failure

PAPER PRESENTER [ASTRID PETERLE](#) (University of Vienna)

PAPER ABSTRACT

Re-enactment, re-construction, re-playing, re-doing: there are many terms for something that has recently become popular in the European and American performance spheres. In my paper, I will examine re-enactments of legendary performances by contemporary artists by referring to the re-construction of Pupilija Ferkeverk's "Pupilija, papa Pupilo pa pupilčki, rekonstrukcija" (1969) by Janez Janša in 2006; the re-doing of Yvonne Rainer's "Continuous Project/Altered Daily" (1970) by Xavier Le Roy and Christophe Wavelet in 2006; the re-doing of Allan Kaprow's "18 Happenings in 6 Parts" (1959) by André Lepecki in 2007; and the re-play of Anna Halprin's "Parades and Changes" (1965) by Anne Colod in 2008. This paper will deal with the question of the ways in which a re-enacted performance could be considered as a mis-performance. Indeed, one could claim that, in a certain sense, the re-enactment is always doomed to fail - since the "original" performance - like any other performance - will never be reproducible in exactly the same way. But why should one operate with the dichotomy of the "rightness" of the "original" and the "faultiness" of the "copy" at all? By including reflections on both the governing discourses and the context of the historic performance, as well as reflections on the contemporary setting of the re-performance, and by working *with* the failure instead of *against* the failure, a re-enactment can achieve more than just being a copy and a lesson in performance-history. The repetition and citation in another historical, local or social context can produce new meanings. This paper will thus examine how calculated failing is to be considered as a productive potential.

PANEL [Reenactment, Reconstruction, Revival and Repetition 1](#)

[Reenactment, Reconstruction, Revival and Repetition 1](#)

Re-Enactment of Performances and the Productive Potential of Calculated Failure

[Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša](#)

[Re-enacting Age and Aging in The Rite of Spring](#)

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PAPER TITLE

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

PAPER PRESENTER **STEPHEN WILMER** (Trinity College Dublin)

PAPER ABSTRACT

What's in a name? This question becomes particularly appropriate in the case of Janez Janša, the right-wing Prime Minister of Slovenia, when three artists changed their names and legally adopted his name as their own. This renaming or misnaming of the artists as a performative strategy to ironize the name of the Prime Minister has led to some bizarre consequences. The three artists, Emil Hrvatin (a theatre director), Žiga Kariž (a painter) and Davide Grassi (a visual artist) have lost their own identity in tripling the name of the Prime Minister. At the same time their appearances as artists sometimes get confused with appearances by the Prime Minister. Their reconstituting themselves as multiples rather than individuals has also led to other reconstructions. This paper will focus on several performative events including the installation of their new identity documents in an exhibition, leaving them without any valid identity cards and thereby calling attention to the question of who owns personal identity (the individual or the state), and their reconstructed performance of a national scandal during which the Janša government dispossessed a Roma family.

PANEL [Reenactment, Reconstruction, Revival and Repetition 1](#)

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PAPER TITLE

Re-enacting Age and Aging in The Rite of Spring

PAPER PRESENTER **CHRISTEL STALPAERT** (Ghent University)

PAPER ABSTRACT

The Rite of Spring, premiered by the Ballets Russes on May 29, 1913, depicts a pagan fertility rite and spring ritual; villagers choose a young girl to be sacrificed to the god of Spring in order to gain his benevolence. The notion of regeneration and rebirth is to be found in much avant-garde activity at the turn of the century. It seems that 'old age' is out of place in a performance art that takes artistic development seriously. Mark Franko pointed at the imperative of newness in the subsequent discourse of modernism and its attendant mythology of vitality in action, a mythology that Graham also made ample use of. This has had important consequences for the presentation of old age in further stagings of *The Rite of Spring*. The questions that will be raised here are: does the imperative of newness in modernism entail a disregard of old age? Is Martha Graham's approach to 'aging' in the *sacre* a gerontophobic one?

Several contemporary re-enactments of *The Rite of Spring* dismantle the gerontophobic notion of aging. The *sacre* as seen by the German dancer and choreographer Raimund Hoghe and the Polish video artist Katarzyna Kozyra transgresses current ideologies connected with the societal meaning of age. Dealing with historical dance material, these performances challenge aesthetic norms and conventional notions of aging. This contribution will investigate how re-enacted dance performances might also become sites of resistance to normative regimes of aging and corporeal discipline.

PANEL **Reenactment, Reconstruction, Revival and Repetition 1****Reenactment, Reconstruction, Revival and Repetition 1****Re-Enactment of Performances and the Productive Potential of Calculated Failure****Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša****Re-enacting Age and Aging in The Rite of Spring**

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Reenactment, Reconstruction, Revival and Repetition 1

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PAPER TITLE

Public Apology and the Politics of Inauthenticity

PAPER PRESENTER **Theron Schmidt** (Queen Mary, University of London)

PAPER ABSTRACT

The politics of sincerity is a common characteristic of media-heavy democracies, as in Richard Sennett's diagnosis of 'intimate society' in which '[w]hat makes an action good (that is, authentic) is the character of those who engage in it, not the action itself.' This distinction is also important for Austin's diagnosis of performative speech-acts: without the appropriate context, a speech-act can be infelicitous. But the performative acts studied within the discipline of performance studies include deliberately infelicitous acts, as in Tracy Davis's definition of theatricality: 'A spectator's *dédoublement* resulting from a sympathetic breach [...] effecting a critical stance toward an episode in the public sphere, including but not limited to the theatre.' What does this mean for the possible deployment of inauthenticity as a political intervention?

One perspective is offered by the tactic of over-identification, which utilises an exaggerated sincerity as part of a refusal of the idealism that is typically expected to be art's social role. In these cases, sincerity itself is under attack. But even in official situations, a kind of over-identification is required, as in Australian Prime Minister Kevin Rudd's three-hour apology to his country's aboriginal peoples. Somewhere in between are actions such as Rabih Mroué's *I, the Undersigned*, an apology for the Lebanese civil wars taken in the absence of any other apology, but also a work for sale at the 2007 Frieze Art Fair in London. To what extent is a work like this an intervention in specific politics, or might it be understood as an intervention in the very idea of polity? What authority is asserted in the absence of sincerity? And how might (mis)performance rework the relation between context and authority?

PANEL **Failure is an Option: Performing the "Mis-"****Failure is an Option: Performing the "Mis-"**

Public Apology and the Politics of Inauthenticity

Controlling Misbehaviour Through State Policy

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

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PAPER TITLE

Controlling Misbehaviour Through State Policy

PAPER PRESENTER **TIM EDKINS** (Queen Mary, University of London)

PAPER ABSTRACT

Long-term unemployment is construed by the current New Labour British government as causing individuals to misfire. This is based on research undertaken by Richard Layard, which found that an individual's thinking and behaviour becomes progressively more unproductive during an extended period of unemployment. On this basis New Labour have tasked the State with intervening in this behaviour, in order to avoid any adverse outcomes that could arise, both for individuals and their communities, if it were left untouched. In this paper, Edkins will examine how this form of intervention is being undertaken at present in British unemployment policy, in particular through the New Deal employment-training scheme. The types of strategies deployed by this scheme, to modulate the trainee's misbehaviour-their misperformances-appear to be less prescriptive than previous interventions (which for example assigned tasks to unemployed individuals such as completing a certain number of job applications and supervised them to ensure compliance). The New Deal adopts an ostensibly less stringent approach, using strategies such as mentoring to nurture the trainee's self-esteem and their work-related desires. Drawing on Jon McKenzie's analysis of contemporary managerial performance (in *Perform or Else*), Edkins argues that, despite appearances, this approach still succeeds in circumscribing the trainee's behaviour, regardless of whether they enter employment, within a set of boundaries that are acceptable to the State.

PANEL **Failure is an Option: Performing the "Mis-"**

- Failure is an Option: Performing the "Mis-"**
- Public Apology and the Politics of Inauthenticity**
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PAPER TITLE

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

PAPER PRESENTER **JOHANNA LINSLEY** (Queen Mary, University of London)

PAPER ABSTRACT

In his well-known essay 'The Storyteller,' Walter Benjamin draws a line, separating *story* from *information*. Storytelling, for Benjamin, provides the 'communicability of experience,' while information is a self-contained unit that passes, unchanged, throughout the modern infrastructure. Information is necessarily 'understandable in itself' and it 'lays claim to prompt verification' - which also, of course, relegates the unverified into the category of the false, the mistake. For Benjamin, the transmission of information supplants the sharing of experience, and communication - as a product in modernity - is put to the service of capital.

Over half a century after Benjamin's formulations, what is the state of storytelling in the 'age of information' - the commonplace phrasing for the technological context in which information is, if not actually ubiquitous, at least mobile in a way it has never been before? Are there strategies available for creating a new version of 'the communicability of experience'? And are there political implications for these strategies?

Berlin-based dramaturge and producer Hannah Hurtzig has devised a series of projects that address these challenges. Her *Blackmarket for Useful Knowledge and Nonknowledge*, eleven versions of which have been staged in various cities since 2005, organises 100 'experts' from different fields into one large, theatrical space, and invites audience members to purchase a half-hour lecture with one of them. Along the way, however, Hurtzig disrupts the very notion of expert, as the 'lectures' are revealed to be narratives in disguise - storytelling smuggled in under the cover of a sanctioned space for the transmission of information. This 'report' will explore Hurtzig's employment of the unverifiable, questioning whether and how the duality of 'mis-' might be productively dissolved or refigured.

PANEL **Failure is an Option: Performing the "Mis-"**

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Failure is an Option: Performing the “Mis-”

The duality inherent in ‘mis-’ (misfiring, misfitting, misreading) both implies a positive version - firing, fitting, reading - and also suggests an authority tasked with creating and maintaining the borders. All of the papers in this panel explore processes and performances by which failure is managed, but also made possible. Who decides what answers are [...]

Public Apology and the Politics of Inauthenticity

The politics of sincerity is a common characteristic of media-heavy democracies, as in Richard Sennett’s diagnosis of ‘intimate society’ in which ‘[w]hat makes an action good (that is, authentic) is the character of those who engage in it, not the action itself.’ This distinction is also important for Austin’s diagnosis of performative speech-acts: without the [...]

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PAPER TITLE

You Can Do What You Like, Matey . . . The Road’s Yours”: The Chaser’s War on APEC

PAPER PRESENTER IAN MAXWELL (University of Sydney)

PAPER ABSTRACT

In September 2007, Sydney hosted the annual meeting of the Asia Pacific Economic Cooperation (APEC), attracting heads of state from twenty-one member nations.

Nearly half the central business of Sydney was ‘locked down’ for the event by the erection of a five kilometer long, three metre high wire security fence (dubbed ‘the Great Wall of APEC’) to create an ‘exclusion zone’, to which citizens were forbidden entry. Police were granted exceptional powers to arrest and detain, and Sydney-siders became used to the sight of hovering Black Hawks and black inflatable boats full of armed, balaclava-masked special forces agents speeding around the Harbour.

On Thursday September 7th a satirical television show aired weekly by the Australian Broadcasting Corporation tested the exclusion zone. Flanked by black-suited ‘security guards’ bearing obviously faked security badges, ‘the Chaser’ team, one costumed as Osama bin Laden, drove a limousine bearing a Canadian flag into the exclusion zone.

Amazingly, the car was waved through, ending up immediately outside George W. Bush’s hotel. Police guards had failed to recognise the stunt; had failed to even check ID cards clearly labeled “Insecurity”, “fake” and “It’s pretty obvious that this isn’t a real pass”. Deep inside the exclusion zone, the pranksters gave themselves up, exiting their vehicle in full view of rooftop snipers.

This paper examine this episode in order to draw a link between the theme of last year’s PSi—that of interregnum and the state of exception—and this year’s address to misfiring, misfitting and misreading.

PANEL Pranks, Misdemeanors and Terrorist Acts 1

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You Can Do What You Like, Matey . . . The Road’s Yours”: The Chaser’s War on APEC

Can We Give Terrorism a Mis(s)?

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluemp

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PAPER TITLE

Can We Give Terrorism a Mis(s)?

PAPER PRESENTER [JANINA KAROLINA SKRZYPEK](#) (University of St Andrews)

PAPER ABSTRACT

My focus is on terrorism as an often spectacular effect- and audience-orientated strategy of communication – a show for the effect, for which its audience is crucial. Treating terrorism as a performative and a performance, I also investigate what turns it into a misperformative and/or a misperformance. By analyzing cases such as the lack of will of naming one a terrorist, on the one hand, to the wrong - unwanted, “inappropriate” or missing reaction from the terrorists’ audience(s) on the other, I discuss what is it that gives terrorism (and terrorists) a “mis-”.

Having argued that terrorism is about activating an audience into what its practitioners/performers want, I also focus on a complex chain of performatives and performances of pro-terrorism, terrorism as such, counter- and anti-terrorism (PTCA). I look at the four as a spectacle the ultimate aim of which is to find (or create) and then activate an audience (public) in such a way that of many initial audiences emerges a group that can be successfully targeted by all of them at once. I discuss this with reference to the Beslan and 9/11 terrorist attacks.

Finally, I argue that when it comes to the (mis)performance(s) of the PTCA, it is the audience that empowers or disempowers it. In other words, it is the audience that gives terrorism a “mis-”. It is also this very audience that can take this “mis-” away.

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[You Can Do What You Like, Matey . . . The Road's Yours”: The Chaser's War on APEC](#)

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[Beautiful Heresy: Mis-Performative Interventions in Public Space](#) by Ronny Hardliz and Jürg Schluemp

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PAPER TITLE

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

PAPER PRESENTER **RONNY HARDLIZ** (independent artist)

PAPER ABSTRACT

The visual art pieces that Jürg Schluep and Ronny Hardliz produce in public space are, in fact, traces of heretic actions. Their production is not merely an execution, but rather an integrated part of the art piece itself. Although the work is comparable to graffiti because of its usually illegal setting, the artists do not execute the work clandestinely. On the contrary, they carefully prepare the realization as if it was a plot, typically one of an actual construction site, with safety fences, proper material, a real commitment to beautiful craftsmanship and regular working hours. In so doing, the artists and their action merge with the daily business of public space, and they become as inconspicuous as possible.

It is important to recognize the character of this action: it is a performance that aims to be perceived as little as possible as such. The action, however, is highly perceivable as a real operation: men at work. The fact that it is a performance becomes visible only to those who know or observe carefully. In this sense, one can certainly speak of a hidden performance, or a mis-performance.

The paper for PSi will give an overview of the work and discuss it from the aspect of the conference theme: mis-performance.

However, the reading of the paper will be mis-shaped into a mis-performance by an interference factor, unexpected appearances of the mis-performances realized in our Shift Work in Zagreb.

PANEL **Pranks, Misdemeanors and Terrorist Acts 1**

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PAPER TITLE

Re-Embodying Taiwan: the Art of Chen Chieh-jen

PAPER PRESENTER CRAIG QUINTERO (Grinnell College)

PAPER ABSTRACT

In this paper, I examine the manner in which the photography of Chen Chieh-jen confronts the brutal legacy of political complicity, torture, and terror that preceded Taiwan's current economic prosperity and political freedom. In his artworks, Chen digitally grafts his body into photographs of twentieth-century execution rituals in Taiwan and China. By incorporating his own body into the graphic images, he strategically contemporizes the historical documents, transcending spatial, temporal, and biological barriers and initiating an embodied dialogue between the living and the dead. In his digitally altered photographs, Chen casts himself in the triumvirate of roles in public execution displays—executioner, victim, and spectator. By embodying these different roles, Chen is not merely condemning the atrocities of the executioners; he is also indicting those who passively witnessed the torture and those who continue to suppress these historical events through their own silence and inactivity.

Chen harnesses and re-deploys the initial impetus of public execution rituals: disseminating power. As Chen notes, the purpose of these public beheadings was not solely to kill the victim but also to stage a public performance that was so horrifying spectators could not help but discuss it. The execution took on a second life as a spoken and photographic text, becoming part of the oral and visual mythology of state power. Chen's resurrection of these lost images gives them a third life, as contemporary spectators must again confront these dark chapters of their history.

PANEL [Photographic Distortions](#)

[Photographic Distortions](#)

Re-Embodying Taiwan: the Art of Chen Chieh-jen

[Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings](#)

[Misreading Photography – Describing the Photographer's Experience as a Performance](#)

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PAPER TITLE

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

PAPER PRESENTER JELENA HOST (Croatian Studies)

PAPER ABSTRACT

The paper will present some results of the research on *Vikend* magazine, a Yugoslav family weekly. The research has included 553 issues covering a ten-year span from May 31, 1968, when the first issue was published, to December 29, 1978. The visual material (2209 published photographs and illustrations, including 178 advertisements), has been analyzed according to the pattern E. Goffman suggested in his *Gender Advertisements* (1979). Goffman analyzed printed advertisements dating from the same period, but originating from an essentially different social and political situation. Due to this singular context, special attention will be paid to misfirings between Goffman's results and the chosen visual material, with Goffman's model failing to cover the whole range of visual representations at hand. Additionally, the same methodology will indicate disconcertances/misfirings between the chosen visual material and the concept of popular culture as conceived from the ideological position of Yugoslav socialism: the visual forms of subordination and infantilization of women in the analyzed material indicate that the ideal model of "socialist women" misfitted the context of Yugoslav popular culture.

PANEL Photographic Distortions

Photographic Distortions

Re-Embodying Taiwan: the Art of Chen Chieh-jen

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PAPER TITLE

Misreading Photography – Describing the Photographer’s Experience as a Performance

PAPER PRESENTER **KAROLINA BIESZCZAD-ROLEY** (Brunel University, London)

PAPER ABSTRACT

This paper presents the study of the photographer’s experience during an act of photographing Butoh dance. It proposes to consider this experience as an “inner” performance and provides its detailed description as an alternative to the image captured by the camera. Butoh dance has been widely photographed since its beginnings in 1959. However, studies of the relationship between dancers and photographers have been largely absent in academic research so far. Many Butoh photographers have suggested that they feel as if they were part of the dance when confronting dancers with a camera. Photo albums have been published giving evidence of this kind of “duet”. This paper questions photographs as a record of the photographer’s experience and argues that there is a distinction between the content of a photograph and the act which produces it. It suggests that it is appropriate to see the photographer’s experience during Butoh photography as a performance itself and proposes various tools for an exploration of this relationship.

This paper presents a first person account of the experience of photographing Butoh. It looks specifically at a photography project with Japanese Butoh dancers that I undertook in London in 2007. The description of my experience is gathered through an explicitation interview, which utilizes approaches from Psycho-phenomenology and Consciousness studies, and Neuro-linguistic Programming. This approach helps to underpin the characteristics of the “inner” performance and aims to represent an innovation in the field of performing arts photography.

PANEL **Photographic Distortions**

Photographic Distortions

Re-Embodying Taiwan: the Art of Chen Chieh-jen

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PAPER TITLE

Critical Response as a Spectator

PAPER PRESENTER CATHERINE A. DAVY (Bentley University)

PAPER ABSTRACT

PANEL Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

Critical Response as a Spectator

Race and Gender in Democracy in Performance

Poetry and Democracy

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PAPER TITLE

Race and Gender in Democracy in Performance

PAPER PRESENTER **LISA MERRILL** (Hofstra University)

PAPER ABSTRACT

PANEL Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

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Critical Response as a Spectator

Race and Gender in Democracy in Performance

Poetry and Democracy

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PAPER TITLE

Poetry and Democracy

PAPER PRESENTER JOHN DENNIS ANDERSON (Emerson College)

PAPER ABSTRACT

PANEL Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

Critical Response as a Spectator

Race and Gender in Democracy in Performance

Poetry and Democracy

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Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

On October 14, 2008 at Hofstra University on Long Island, NY, seasoned living history scholar/performers and Hofstra University students staged a series of costumed historical re-enactments reminiscent of the nineteenth-century Chautauqua traveling educational performances. The performances, entitled Democracy in Performance, were part of a series of events leading up to Hofstra's hosting of the third [...]

Critical Response as a Spectator

Race and Gender in Democracy in Performance

Poetry and Democracy

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PAPER TITLE

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

PAPER PRESENTER DORIS HOTZ

PAPER ABSTRACT

In 2009 one of the major events of the Wiener Festwochen, will be the staging of the opera „Yvonne Princess of Burgundy” based on the play by Witold Gombrowicz and directed by Luc Bondy, head of the entire festival. The play is about a misfit - the princess - who is collectively killed by the entire court in the end.

The record of Wiener Festwochen offers many examples for intentional misfitting. In the above mentioned opera the misfit must die - in order to keep up appearances and in order to defend established norms. The role of the misfit in the art world however is different. In the arts we need misfits in order to show the hidden norms, that only become obvious once they are threatened. We show misfits to heighten the spectators' self-awareness as social beings. In theater we not only work with misfits in terms of „character” - we also need them in terms of „theatrical form”, especially in festivals that cater to an audience with gourmet taste in theater. Up to the 1990s „good art” - by definition - had to be „avantgarde” and thus „misfitting” in a way. Art that fits in exactly does not provide new insights for an audience.

One way to create mis-fits is to change the framing of the performance, easiest done by importing a performance from a different cultural background.

Big festivals, such as Wiener Festwochen, want to present „outstanding” performances. Why do they stand out? ... - ... because they don't fit in.

PANEL [Festival Misfires](#)

[Festival Misfires](#)

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

[October Riots Acre's Anemone Population](#)

[Kafaran Salma's Polish Invitation](#)

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PAPER TITLE

October Riots Acre's Anemone Population

PAPER PRESENTER **KEREN IDA NATHAN** (independent artist)

PAPER ABSTRACT

My central concern is with a non-event that occurred after the riots in Acre in 2008. It was the silence echoing from art circles after the cancellation of Acre's 29th annual Alternative Israeli Theater Festival (Oct. 2008), due to the riots that erupted between the Jewish and the Muslim Israeli communities living there. Why are artists in Israel passively complicit with the political and economic oppression that affects not only the Other, but also themselves? Why is there no manifest urgency for communal struggle, no manifest need for actual collaboration and effort among Muslims and Jews, artists and workers, academics and politicians? Why is there no manifest revolt against the economic structures that oppress artistic activity when socio-politically revolutionary, critical and avant-garde?

I intend to use theoretical, visual, oral and aesthetic means of research and, with close regard to the process of accumulating, synthesizing and analyzing the resources, arrive at a performance-lecture which can address itself and its subject matter with full self-consciousness.

PANEL **Festival Misfires**

Festival Misfires

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

October Riots Acre's Anemone Population

Kafaran Salma's Polish Invitation

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PAPER TITLE

Kafaran Salma's Polish Invitation

PAPER PRESENTER **SAMUEL MARK ANDERSON** (New York University)

PAPER ABSTRACT

Arriving on the edge of the Sahara, a Polish journalist, an American filmmaker, and a Nigerien theatre director intend to invite a Hauka troupe to a cultural festival in Poland. But when the group attempts a sacrifice to ensure a flawless demonstration, the Hauka spirit Kafaran Salma unexpectedly arrives early. The spirit mounts his medium in order to castigate the circle, and in spite of the best efforts of both parties, the trial performance falls apart. The performers and the festival are utterly incompatible. The Hauka, featured in Jean Rouch's notorious ethnographic film *Les Maîtres Fous*, are a violent possession cult that parodies hegemonic forces, from Islamic priests to colonial administrators. Even as global performing arts networks increasingly incorporate more and more "exotic" spectacles, they are unable to assimilate the Hauka. The failure of this invitation to Poland exposes the limits of international artistic collaboration and Western cultural consumption. This is a system that cannot maintain a space to accommodate the spirits' demands for agency, unpredictability, and insanity, without which the Hauka is not a Hauka. Through a close reading of the events that transpired in the back alleys of Niger's capital, and comparisons with other performing artists no less spiritual or subversive, this paper will attempt to unearth the reasons why the Hauka remain on the edge.

PANEL **Festival Misfires**

Festival Misfires

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Macdonald, Megan

Position: Lecturer in Drama, Theatre and Performance Studies

Affiliation: Queen Mary University of London

Email: macdonald.megan@gmail.com

Country of residence: UK

Key areas of practice/research: Research interests include performative practices, performance and theatre theory, secular and religious rituals, cultural and social performance practices, and performance art. An ongoing project looks at the performance of belief in Western society.

June25 | Panel:Festival Misfires

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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PAPER TITLE

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

PAPER PRESENTER HENRY ADAM SVEC (University of Western Ontario)

PAPER ABSTRACT

My paper will explore the television program Inside the Actors Studio (ITAS) as a site where Romantic authenticity is both performed and mis-performed. The Actors’ Studio’s promotional discourse in the 1950s focused in detail on the psychological exercises practiced at Lee Strasberg’s notorious workshop; journalists at the time seem to have been fascinated, some appalled, that film stars in New York City were working to uncover “real” experiences in the service of film and theater roles. Drawing from its namesake, ITAS in many ways perpetuates the discursive strategies of early Studio promotion and publicity. The show allows various “discrete,” “authentically feeling” souls – who self-perform as knowledgeable (of themselves) artists – to be rendered according to a Stanislavskian logic. And yet, ITAS has also included actors who perform in ways antithetical to the Studio’s traditional self-presentational aesthetic. Robin Williams, for example, seems to perform hundreds of characters during his episode, calling into question the stability of the very “self” the audience might hope to learn something about.

My paper explores the tension on ITAS between, in Erving Goffman’s sense, frame-building (eg. Robert DeNiro, Jonny Depp, etc.) and frame-breaking (eg. Robin Williams). Does Williams’ virtuosity constitute a machinic (Deleuze) rupture of Romantic authenticity’s structural sedimentation? Or does Williams’ performance, on the contrary – and, perhaps, simultaneously – point towards new strategies of self-branding within post-Fordist promotional culture? Drawing from Deleuze and Brecht, on one hand, and Luc Boltanski, Eve Chiapello, and Alison Hearn, on the other, my paper explores the conflicted self-performance site that is ITAS.

PANEL *Acting the Self**Acting the Self*

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Social Constraints and Creative Process of Artists

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PAPER TITLE

Social Constraints and Creative Process of Artists

PAPER PRESENTER IRENA RISTIĆ (Hop.La!)

PAPER ABSTRACT

To what extent is the creative process of performing artists influenced by social constraints? How do different levels of spontaneity and the social constraints within which the process is conducted affect the development of latent aesthetic dimensions and, ultimately, the artistic value of the work? What is the particular role of spontaneity in the creative process? Previous experiments have confirmed a number of contextual factors resulting in creative shortfalls: evaluation, surveillance, competition, reward and lack of choice (Amabile, 1996; Amabile, Goldfarb & Brackfield, 1990; Runco, 1995; Sternberg 2005). On the other hand, the positive effects of a series of factors have been singled out: support, cultivation of autonomy, freedom of expression, diversity of possibilities and creative challenges (Andrews, 1975; Ekvall, Arvonen & Valdenstrom-Lindblad, 1983; Van Gundy, 1987; Nemiro 1997). In the light of latest experiments, we've tried to provide empirically based insight into how the development of new aesthetic forms on the semantic level hinges on the level of spontaneity in a creative situation induced in controlled experimental conditions. The results of this study suggest that different levels of spontaneity and a varying of social constraints in the work process can significantly impact the development of four latent aesthetic dimensions: *Arousal, Regularity, Attraction and Serenity*.

PANEL Acting the Self

Acting the Self

"No Fake Tears Here": Inside the Actors Studio and the Stylization of Romantic Authenticity

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PAPER TITLE

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

PAPER PRESENTER **DITI RONEN** (The Center for Academic Studies)

PAPER ABSTRACT

Distractions and interventions may well be expected in the real-time live event of a performance, and are hence an integral part of its convention. How does a professional performer confront these distractions and interventions? The paper suggests a strategic way of confronting different levels of distraction and intervention.

A paradigm based on the three major selves that actors perceive as activated while performing (a *personal-self*, a *character-self* and an *actor-self*) balances the performance in case of distraction, when there is: 1. A weakness in the *character-self* (the first result of the distraction); 2. An arousal in the *personal-self* (the second result, now threatening the dominance of the *character-self*); 3. An appeal to the *actor-self*: it comes to the fore, removes the intervention and reinstates the dominance of the *character-self*.

Experienced professional actors operate the *actor-self* in many ways, but this self can also be studied and trained. The paper presents these studies and training and demonstrates how controlling the paradigm allows the actor to overcome distractions and interventions.

PANEL **Acting the Self**

Acting the Self

"No Fake Tears Here": Inside the Actors Studio and the Stylization of Romantic Authenticity

Social Constraints and Creative Process of Artists

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

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PAPER TITLE

The Body as Affective Assemblage: Comparing Francis Bacon's Figures with Xavier Le Roy's Self-Unfinished

PAPER PRESENTER KRISTA MIRANDA (New York University)

PAPER ABSTRACT

From a performance and dance studies perspective, this presentation will approach the question of the body as affective assemblage by considering the choreography of Xavier Le Roy's experimental dance Self-Unfinished, read alongside Gilles Deleuze's Francis Bacon: The Logic of Sensation, with particular emphasis on the Figure. By reading the Figure as a Body without Organs, its relationship to the operative field and the opaque mirror, this presentation will examine the performative force of the Figure in Self Unfinished as an affective formulation of a non-normative subjectivity that evades fixity determined by sex and gender binaries. This presentation will employ Antonio Viego's proposal to reappropriate the Lacanian misrecognition of the self in the mirror in order to read Bacon's Figures and Le Roy's fluxuating body as models for subjectivities that defy hetero-corporo-norms. If normativity works its disciplinary magic through the proliferation of identicalness and the obfuscation of nonnormative subjects, then Le Roy's performance, which forces a perpetual misreading of the organized, hierarchized, and signified body, provides the audience with a queerly composed "other" with which it may identify. Through the examination of Self-Unfinished as a moment in which the spectator both beholds and loses track of markers like sex, gender and species, this presentation suggests that subversions of the representational body through the performance of the body as affective assemblage announces that not only is there no such thing as a blank or neutral canvass, but there is also no such thing as a blank body in its organized form.

PANEL Illegible Bodies 1

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The Body as Affective Assemblage: Comparing Francis Bacon's Figures with Xavier Le Roy's Self-Unfinished
On the Permeable Seamline: Talking About the Politics of Care
Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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PAPER TITLE

On the Permeable Seamline: Talking About the Politics of Care

PAPER PRESENTER **JULIANNA BARABAS & CHRISTINE STODDARD** (University of Manchester)

PAPER ABSTRACT

Once a month for a year in 2003-4, audiences gathered to watch the progress of Julianna Barabas' seamline: a 13-part live tattooing project that included ritual feasting, music, and socializing in addition to the slow progression of a permanent marked line around the full lateral circumference of Barabas' body. Barabas has described the project as "an invocation of energy" for which the sign was a simple blue-inked "seam." That signification was, and remains, problematic: the marking of her body as an "amenable object" proposes a point of identification while simultaneously inscribing a line difficult to cross.

As the five-year anniversary of completing the line approaches, and the hundreds of conversations Barabas has engaged in subsequently about her highly visible line suggest, something circles the meaning of the tattoo: something escapes, is missed, or fails to signify. Yet something unexpected emerges. Barabas and performance assistant Christine Stoddard explore this emergence in the gap between energy and vision, artist and caretaker, intimacy and public sign. As Abramovic spoke for Ulay in Talking About Similarity, Stoddard acted as supplement and witness to Barabas's "invocation." As midwife, (unrecognized) collaborator, and silent critic throughout the work, Stoddard modeled a place of care in the face of public pain for an audience otherwise unsettled by the physical and conceptual difficulty of seamline. By exposing the ethical tensions of intersubjective engagement in performative dialogue, we give insight into the nature of spectatorship and artistic ownership of (mis)performed acts.

PANEL **Illegible Bodies 1**

Illegible Bodies 1

The Body as Affective Assemblage: Comparing Francis Bacon's Figures with Xavier Le Roy's Self-Unfinished

On the Permeable Seamline: Talking About the Politics of Care

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PAPER TITLE

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

PAPER PRESENTER **KATHERINE MEZUR** (University of Washington)

PAPER ABSTRACT

In this paper I examine three examples of strange “twists” of human bodies and faces in visual and performance works. All three examples are uncomfortable works that push the human form beyond the classic head, torso, and limbs with human features. I will explore how each of these examples question the deeply ingrained body and face construction that so often figures our aesthetics and pleasures in an attempt to reveal how the construction of “beauty” constrains, represses, mangles, and distorts our range of possible ways of being in the world. I consider how the constraints of being “human” and how we shape and mis-shape our bodies, scarring our capacity for a greater range of perception, movement, and imagination. This mis-shapen project draws attention to constructed essentialisms concerning human, animal, and liveness. Among my examples are the series of photographs from Nina Berman’s “Purple Hearts” exhibition of American soldiers maimed in the war in Iraq. Other examples are Daniel Lee’s portraits of human but animal-like portraits from his Judgment series, based on the Buddhist mythological court, in the Gene(sis) exhibition on the new genetics in visual art practices. A final example is the “80/08” performance by Neil Marcus and Christina Braun in a Butoh performance/memorial for Hijikata Tatsumi. Marcus, in-and-out of his wheel chair, partnered with off-chair Braun in a kind of already-twisted-and-bent butoh. The strange reshaping of the mis-shapen across/beyond these examples, presses for a response to a bio-aesthetics at work within the twisted-ness of corporeal reception.

PANEL **Illegible Bodies 1**

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PAPER TITLE

The Arts and Qigong

PAPER PRESENTER HEIKE GAESSLER (die kulturnomaden)

PAPER ABSTRACT

The traditional method of Chinese qigong is used within different art forms such as the visual and the performing arts. In the last decades, this method has also gained political attention in China and elsewhere.

Qigong is a 5000-year-old science developed through practical knowledge. It is based on the awareness of a connection between the human being, nature and cosmos. In the course of dynasties, it evolved in different family traditions and masters handed down the information on the principles of Qi and their special methods to a single disciple.

In Chinese thinking there are two different ways of achieving mastership in qigong practice: one is the spiritual way of cultivating the inner self, the other is the practice of qigong arts.

In the 1940s, some masters started to share their knowledge with the public. During the era of Mao Zedong the method was, on the one hand, simplified and taught to the people to help them build up their energy so that they could work harder. On the other hand, many Qigong circles were controlled or forbidden. In the early 1990s, there was a revival in the Qigong tradition - and some artists went back to using its principles and experimented with them. When the teaching of qigong practice was once again restricted, many artists stopped mentioning that they used this Chinese technique in their art.

PANEL Religion and Spirituality 1

Religion and Spirituality 1

The Arts and Qigong

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

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PAPER TITLE

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

PAPER PRESENTER DOMINIKA BENNACER (New York University)

PAPER ABSTRACT

Situated within a larger project that investigates the traumas inflicted by the U.S. administration's domestic 'war on terror,' this article explores the potentiality and limits of bearing witness in the wake of the post-9/11 security panic. The essay begins by examining the religious and legal significance of witness bearing within Islam and the various performative and embodied forms that religious witnessing takes within traditional Islamic contexts. Particular attention is paid to the relationship between the state of conscious awareness that religious witnessing mandates and the linguistic and bodily expressions of that awareness. Through a consideration of the performative aspects of religious witnessing the article elucidates the ways in which these quotidian practices act at once as the holder and vehicle of testimony. Extrapolating from the insights afforded by the juridical and religious formulation of Islamic witnessing, the author considers the possible implications that this understanding might have on contemporary secular discourses of witnessing and testimony. By considering the work of the Visible Collective, this article concludes by examining the role of the artist and activist as witness, specifically in the context of the disappearance of Muslims, Arabs, and South Asians amidst the U.S. security panic resulting in the immediate aftermath of 9/11.

PANEL Religion and Spirituality 1

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PAPER TITLE

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

PAPER PRESENTER TIHANA MARAVIĆ (Bologna University)

PAPER ABSTRACT

Based on my PhD thesis discussed in July 2008 at Bologna University, which deals with theatrical and performative elements in the phenomenon of holy folly in Byzantium (IV-XIV cent.) and in Russia (XI-XVII cent.), my proposal is to decline the problem of misperformance in relation to the figure of the holy fool as a (mis)performer and to his (mis)performative act of feigning foolishness. My thesis will focus on the life of Maxim the Cottage Burner, who lived between the XIV and the XV century on Mount Athos, and who's considered to be the last Byzantine holy fool. Through the example of his life's experience - spiritual, ethical and aesthetical - I'll try to deepen the following questions: the dichotomy of comic/tragic in the performance mistake, the idea of the mistaken as a royal road to resistance to power, the image and the role of a malformed body/spirit in art and life. Furthermore, the misperformance topics clearly present in the phenomenon of holy folly reveal the concept of *erro/error* typical of mental and corporeal mystic wanderings, the acting technique of *imitatio Christi*, the problem of *pharmakon/pharmakos* in Jesus as the first holy fool, the error which slips into (sacral) terror, the holy fool as a *liminal* figure, homeless and borderline.

PANEL Religion and Spirituality 1

Religion and Spirituality 1

The Arts and Qigong

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

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PAPER TITLE

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

PAPER PRESENTER **KATE KOKONTIS** (University of California, Berkeley)

PAPER ABSTRACT

In the PBS series African American Lives (2006), Henry Louis Gates traces black American celebrities’ genealogies to their enslaved ancestors. Finally, the participants provide samples of their DNA to biology labs and historians in order to determine each individual’s own specific ancestry back to their African roots. And the National Geographic’s Genographic Project lays the groundwork for the events staged (and promises made) in the series: this Project aims to produce and analyze genetic evidence of ancient migratory routes that point to a common human ancestry traceable to Africa.

In this paper I situate these performances of and about a trans-Atlantic, diasporic past in the context of racial science, which illuminates the progressive interventions these performances make, and the insidious pitfalls they must (and often do not) avoid. This contextualization facilitates an examination of relationships between performances and negotiations of racial formation, and the processes of forgetting that are fundamental to any interpretation of the past. I analyze the tensions produced by this nexus of events at a methodological level, interrogating the ways in which theories and methods of performance studies and history bolster one another’s possibilities. Examining performances of the past allows us to see how the past is used and understood, irrespective of whether these performances tell us what “actually” happened. But history – “the study of change over time,” a discipline that seeks to foreground empiricism over or alongside subjectivity – is ultimately recruited to unpack and understand the fissures and erasures that are inscribed in performances of history

PANEL (Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

Performing the Black Bottom: from Venus Hottentot to Video Hottie

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

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PAPER TITLE

Performing the Black Bottom: from Venus Hottentot to Video Hottie

PAPER PRESENTER MAE G. HENDERSON (University of North Carolina, Chapel Hill)

PAPER ABSTRACT

This paper seeks to locate the so-called “video hottie” within both contemporary hip hop culture as well as within a historical tradition of black women whose bodies have been staged and self-staged for public display and consumption. Methodologically, it analyzes the role of these women in terms of the Freudian notion of psychosexual fetishism and the Marxian notion of commodity fetishism. Ultimately, this study is meant to examine the role of popular culture as it constitutes rather than reflects black women’s social identity – both in terms of the (white) western imaginary as well as within the lived lives of the subjects. My trope for examining the image of black women as it circulates both historically and in contemporary culture is the “rear end,” the “butt,” or “the black bottom” – which has functioned as a signifier of an embodied black femininity and racialized sexuality.

PANEL (Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

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PAPER TITLE

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

PAPER PRESENTER TRACY C. DAVIS (Northwestern University)

PAPER ABSTRACT

This paper takes up the conference theme of Misrecognition. The idea of putting witnesses to serious crimes in protective custody — either within the penal system or in the general public — was mooted in England in the eighteenth century and pioneered as a judicial process in the United States in the 1970s. Now, it is a practice adopted by most democracies. It aids in convicting participants in drug cartels, gang and organized crime activity, terrorism, and war crimes. Protected witnesses and the families who go into the program with them assume new identities. As in theatre, the performances that they undertake are a discrepancy: assuming a false persona is the necessary condition for safety, but unlike theatre the successful depiction of this persona is a matter of life or death and arguably there is no “off stage” where the real (pre-relocation) individual is intact. They live in plain sight, but only by claiming to be people whom they are not. Protected witnesses succeed as performers only when their performances are undetectable. This is the ultimate covert scenario: spectators are in ignorance of what they see. Indeed, spectators do not know that they are witness to anything in particular. Here, the “society of the spectacle” is inverted to demonstrate the degree to which we rely upon urban and suburban society being unremarkable, unspectacular, and bland

PANEL (Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

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(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

Following a successful series of panels on “In Between Disciplines and Interdisciplines: History and Performance Studies” in 2008, “History and Ideological Tactics: Grouphood and Eventhood” in 2007, and “The Problem of History” at PSI in 2005, the “Performance in Historical Paradigms” working group will convene in Zagreb to discuss the theme:
“Misperformance? Performance Studies, History and [...]

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

In the PBS series African American Lives (2006), Henry Louis Gates traces black American celebrities’ genealogies to their enslaved ancestors. Finally, the participants provide samples of their DNA to biology labs and historians in order to determine each individual’s own specific ancestry back to their African roots. And the National Geographic’s Genographic Project lays the [...]

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The Witness Protection Program: Assumed Identities for Acting in Plain Sight

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PAPER TITLE
Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls
PAPER PRESENTER VIRGINIA PRESTON (Stanford University)

PAPER ABSTRACT

This paper looks at mis-identifications in Wajdi Mouawad's political theater as the grounds of radical breaks with narrative, character and artistic medium. Mouawad turns in *Seuls* from French to stumbling Arabic, the nearly-forgotten language of his childhood. Here, language serves as an encounter with the forgotten, that which comes before war and migration in the author's and character's intertwined histories. In *Seuls* the forgotten is an impulse for breaking with realistic illusion towards a movement-based theater of abstract painting. The work's improvised conclusion with dripping acrylic paints renders and replaces the forgotten, leaving marks, voids and imprints over an unfolding, translucent set. Evoking Yves Klein and Jackson Pollock, the stage becomes a canvas: simultaneous background, exit and entrance to the stage. Mouawad's performance situates painting as theater's double—as a symptom and crisis of its identity. Through movement and somatic memory, Mouawad's visual theatre marks the luscious potential of desire, the undone and the forgotten as grounds for creative revolution. A leading figure of contemporary francophone political theater, the Lebanese-born director, playwright and performer's first solo, *Seuls* (2008), turns from epic theater towards the misidentified, unknown and incongruous self. Mouawad is the associate artist of the upcoming Avignon Festival in July 2009. He recently accepted high-profile posts in two countries: Director of French Theatre at Canada's National Arts Center and associate artist at l'Espace Malraux - Scène nationale in France.

PANEL **Transnational Identifications: (Mis)performance, Theater and Form**
Transnational Identifications: (Mis)performance, Theater and Form
Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls
Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork
Negotiating the "Negro Problem": Stew's Passing (Made) Strange

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PAPER TITLE

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

PAPER PRESENTER MICHELLE R. BARON (University of California, Berkeley)

PAPER ABSTRACT

S. Bear Bergman, a Jewish transgender theater and performance artist, based out of Boston, journeyed to Poland in search of memories of the Holocaust. Hir (Bergman utilizes gender neutral pronouns “ze” and “hir” rather than he/she or him/her. I will be employing them throughout this paper) seventy-minute one person show *Monday Night Monday Night in Westerbork* alternates between Bergman as Bergman, relating hir journey to Eastern Europe to trace the story of Max Ehrlich, and Bergman as Max, giving the comedy show he would have given if he had survived the Holocaust. Max Ehrlich, a successful German-Jewish comedian and vaudeville performer, lived between 1892 and 1944. When the Nazis sent Max to Westerbork, which operated as a holding camp for those on route to Auschwitz, he founded and ran the Camp Westerbork Theater Group. The troupe entertained camp detainees and Nazis alike, operating as a “sparkling Scheherezade of a cabaret.”

This paper considers *Monday Night in Westerbork* as a meditation on seeking family, memory, and transnational identification. Adopting theatrical traditions from cabaret, stand-up comedy, and queer confessional performance, Bergman grapples with questions of belonging and difference as hir gender-queer experience is necessarily also a Jewish pilgrimage within the context of contemporary Poland. Ultimately, *Monday Night in Westerbork's* aesthetics and use of the theatrical form argue for theater as an act of queer mourning, which is simultaneously an act of queer world-making - an act for which travel across borders, time, and identities is a necessary component.

PANEL Transnational Identifications: (Mis)performance, Theater and Form

Transnational Identifications: (Mis)performance, Theater and Form

Polyphony and Mis-identification as Self in Wajdi Mouawad's *Seuls*

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

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PAPER TITLE

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

PAPER PRESENTER **BRANDON WOOLF** (University of California, Berkeley)

PAPER ABSTRACT

“Black folks passing for black folks. That’s a trip!” Two trips, actually. Two very different trips – one institutional, the other fictional (sort of) – mark the coming of age of Youth, the culture seeking, mask building, doubly (at least doubly) conscious protagonist of Passing Strange, Stew and Heidi Rodewald’s uncompromising, soul-filled “musical,” which closed on Broadway in July 2008. The first trip is the coming of age – the development – of the musical itself: from the rock songs of the Negro Problem (Stew’s band), to the Sundance Institute, Berkeley Repertory Theater, the Public Theatre, and finally to Broadway. The second trip is that of Youth and Stew, the story’s raconteur, through the narrative of the show: the passage of an African American musician across the “black Atlantic” to Europe – Berlin via Amsterdam – in search of “culture,” sex, the legacies of Baldwin and Baker, and a “real” black identity/aesthetic; in search of an escape from the “chains” of American (black, middle class) identity/aesthetics, from both “gangsta” rap and gospel choirs. Passing Strange’s dual-ing passages across both America and the Atlantic are only possible – and simultaneously made strange – by means of complex layers of mas(or mis)querade. The frictions created by the two narratives – in relation to each other – illuminate the ways in which the show intervenes in the discourses on both racial passing and blackface minstrelsy. These frictions forge a space (or passage) between passing and blackface (and whiteface), between the musical and the rock show, and between the mask and the skin of a Euro-inflected black identity that both disowns and makes careful (mis)use of the American consciousness that enables it.

PANEL **Transnational Identifications: (Mis)performance, Theater and Form**

Transnational Identifications: (Mis)performance, Theater and Form

Polyphony and Mis-identification as Self in Wajdi Mouawad’s Seuls

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

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Transnational Identifications: (Mis)performance, Theater and Form

This panel addresses performance as method of exploration/evocation of transnational identities. Focusing on three case studies involving cross-cultural and hybridized performance forms, these papers deal with the fissures and disidentifications of cultural flows at the turn of the 21st century. Transgressing numerous spaces and subjectivities—national, generic, racial, linguistic—these performances operate on a level that is [...]

Polyphony and Mis-identification as Self in Wajdi Mouawad's *Seuls*

This paper looks at mis-identifications in Wajdi Mouawad's political theater as the grounds of radical breaks with narrative, character and artistic medium. Mouawad turns in *Seuls* from French to stumbling Arabic, the nearly-forgotten language of his childhood. Here, language serves as an encounter with the forgotten, that which comes before war and migration in the [...]

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Negotiating the "Negro Problem": Stew's Passing (Made) Strange

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PAPER TITLE

“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

PAPER PRESENTER **KELLIE MECLEARY** (New York University)

PAPER ABSTRACT

As part of her research into creating a “new language for the theatre,” director Katie Mitchell adapted Virginia Woolf’s novel *The Waves* into a staged production. *The Waves* is considered to be Woolf’s most experimental novel, in which she was perhaps attempting to create, if not a new language, a new form for literature. In these attempts, both artists fail. This paper discusses what is created due to those failures. In the production, entitled *Waves*, ensemble members use live film equipment to create isolated images of single characters lost in moments of interiority on an upstage screen. The audience member must view this image while simultaneously watching the ensemble of eight combine various disparate elements (props, costume pieces, text, random objects to make sound, film equipment) to put the image together. I would like to propose that the particular form of *Waves*, the double image created through live film, articulates a conversation between two modes of being; or rather, that of “Being” in the phenomenological sense and that of “becoming” as articulated by Gilles Deleuze and Felix Guattari. I put this in conversation with Woolf’s own philosophical struggles with existence, which seem to vacillate between phenomenological and Deleuzian. By discussing the source material in relation to the performance, it is possible to consider the ways in which the performance exceeds the limitations of the novel, as well as the elements that keep both pieces from fully “launching out over the precipice.”

PANEL **Ghosts and Illusions**

Ghosts and Illusions

“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

(Mis)Dressing: Immateriality and the Problem of Things in Performance

Performing ‘Bare Life’ in Second Life

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PAPER TITLE

Performing 'Bare Life' in Second Life

PAPER PRESENTER **GLENN D'CRUZ** (Deakin University)

PAPER ABSTRACT

This paper describes and analyzes the necessary misreadings of Giorgio Agamben's account of 'bare life' in a recent performance in Melbourne, Australia. The 'Bare Life' project deals with Australia's treatment of asylum seekers with reference to Agamben's work on sovereign power and uses the on-line second life world as both a metaphor for the refugee's desire for a new life, and a literal site of performance. The development showing explored the interactions between live performance and second life avatars in real time. This paper deals with the philosophical, ethical and practical problems that emerged during the development, and argues that the 'misreading' is an inevitable, but useful part of finding ways to embody philosophical and political ideas in performance.

PANEL **Ghosts and Illusions**

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(Mis)Dressing: Immateriality and the Problem of Things in Performance

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Ghosts and Illusions

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As part of her research into creating a “new language for the theatre,” director Katie Mitchell adapted Virginia Woolf’s novel *The Waves* into a staged production. *The Waves* is considered to be Woolf’s most experimental novel, in which she was perhaps attempting to create, if not a new language, a new form for literature. In [...]

(Mis)Dressing: Immateriality and the Problem of Things in Performance

This paper examines the particular problem of what ghosts should wear in performance. Recent scholarship has made much of the ghostly aspects of theatre, citing in the (failed) repetitions, reappearances and disappearances of the theatre event, the essentially haunted nature of live performance. However, this paper will argue that costuming ghosts reveals another aspect of [...]

Performing ‘Bare Life’ in Second Life

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PAPER TITLE

Denial

PAPER PRESENTER ANN PELLEGRINI (New York University)

PAPER ABSTRACT

This paper is a performed conversation on the topic of purposeful mis-remembering. Is mis-remembering, in the category of error, productive in performance practice? Is it productive in scholarship? We often admirably instruct ourselves and our students to remember the disremembered, whether minoritized, colonized, or otherly subjected persons and populations. In so doing, we (of necessity?) forget that to be the “victor” in a successful accounting of the past, is to participate in the victor’s dubious prize of... precisely... victory. Does the command to remember itself perform a kind of forgetting? One example of this is the way truth and reconciliation commissions elicit testimonies about “what happened,” both from perpetrators and victims, but usually on condition of immunity from prosecution and some grand promise of putting past “behind us” once and for all. Is the injunction to remember, then, also the will to forget. Alongside this notion of forgetting and forget-ability, though, we also want to think about what might be differently promising in forgetting — the slips of the tongue, mistakes, misadventures that land us elsewhere than expected, in a good way. How can we press historiography, scholarship, and know-ability into forms that, purposely, fail, trip, slip, falter, fall? We aim, in full again-ness, at failure in the exhausted spaces of progress-fought “success.”

PANEL Denial

Denial

Denial

The Most Basic Thing: Un-Said Identity in Julia Cho’s ‘Durango’

Denial

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PAPER TITLE

The Most Basic Thing: Un-Said Identity in Julia Cho's 'Durango'

PAPER PRESENTER **KAREN SHIMAKAWA** (New York University)

PAPER ABSTRACT

In Julia Cho's 2006 family drama titled "Durango," what can or cannot be said aloud, what is or is not heard and understood in the resulting silence, differs for each character; moreover, this gap translates into a corresponding "gap" for audiences, some of whom see "Durango" as a universal story about parents and children, while others see a detailed articulation of gender- and ethnic-specific relations, a portrait of Korean American immigrant family life and social dynamics. I want to offer an Asian Americanist reading of "Durango," and to suggest that doing so may enable us to see and hear the project of subject-making in new, different, or multiple ways. Here I am invoking Kandice Chuh's formulation of Asian Americanist critique as "subjectless" in order "to create the conceptual space to prioritize difference by foregrounding the discursive constructedness of subjectivity...by reminding us that a 'subject' only becomes recognizable and can act as such by conforming to certain regulatory matrices." (9, emphasis added) Might we see the very silences, withheld secrets, failures and denials that structure "Durango" as clearing precisely that sort of conceptual space? In other words, I am not aiming to prove that "Durango" is really about Korean Americans or Asian Americans (as a corrective to those audience members who saw the play as "universal"); I do, however, want to propose an Asian Americanist reading of the play wherein the specific ethnic and immigration histories of its characters do more than simply provide them with particular names and faces.

PANEL **Denial**

Denial

Denial

The Most Basic Thing: Un-Said Identity in Julia Cho's 'Durango'

Denial

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PAPER TITLE

Denial

PAPER PRESENTER **KAREN FINLEY** (New York University)

PAPER ABSTRACT

Drawing on her own body of work, performance artist Karen Finley will address organized silences around race, sex, and violence, and asks what a public apology is worth.

PANEL **Denial**

Denial

Denial

The Most Basic Thing: Un-Said Identity in Julia Cho's 'Durango'

Denial

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Denial

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PAPER TITLE

Towards a 'New Old Culture' Nation: Performance and the Construction of Ethnicity in Latvia

PAPER PRESENTER **LAUREN MONSEIN RHODES** (University of Washington)

PAPER ABSTRACT

Latvian national identity in the late 19th century coincides with the rise of nationalist philosophies and organizations among the intelligentsia. This nationalism is tied to a crystallization of various sets of cultural practices, such as written language, cultural performances, and ethnically specific publications. Central to this formation of identity is the Latvian notion of Vergu gars or the "spirit of slavery" which pervades all discussions of nationalism, immigration and human rights. Keeping this historical and social framework in mind, the paper will meditate on the following questions: What factors contribute to nationalism once a nation becomes sovereign? How do nations decide who fits within their dominant identity discourse and who does not? And most importantly, what part does the performance of nation and memory play within the constructions of nationalism? The paper will work at these questions by placing the Latvian historical narrative into a dramatic structure of three "acts": The First Awakening, "Latvia for the Latvians", and Vergu gars or how the Molotov-Ribbentrop Pact Changed Everything. The conclusion is not meant to provide an ultimate answer to the questions, but rather to broaden the discourse on Latvian national identity and the place of "others" within the nation.

PANEL **Nation State Misinformed**

Nation State Misinformed

Towards a 'New Old Culture' Nation: Performance and the Construction of Ethnicity in Latvia

Modernity Misconstrued: Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

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PAPER TITLE

Modernity Misconstrued: Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

PAPER PRESENTER **ESER SELEN** (New York University & Izmir University of Economics)

PAPER ABSTRACT

This paper aims to critically analyze the discourses of modernity within the contexts of the secular and Islamic Turkish nation-state. With expanding on a recent theatre performance entitled Ugly Humanling [Çirkin İnsan Yavrusu], 2008 this paper also aims to activate debates on (gender) political space and overlooked sexualized space in which Turkish nation-state produces unstable yet powerful values, within and against the context of Capitalistic – Secular Islam. Ugly Humanling is a reflexive staging on basis of the experiences of three—a Kurdish, a lesbian and a pious—women who are legal citizens of Turkish nation state. The performance will be analyzed and discussed as a critique towards the conceptualization of the future of the Turkish nation state and its desire to perform modernity. An analysis is indeed necessary, because the homogenous construction of Turkish citizenship should be challenged since it excludes all kinds of differences in such a culturally diversifying society. The nation state's prescription for a singular identification holds closure to variables towards minorities: racial, ethnic, sexual or religious. In order to sustain Turkish modernity, both as a project and a process the nation-state should reroute its policymaking to cover gender and sexuality based, ethno-racial, and religious based rights extensively within the ongoing debates on citizenship and secularism. A question still remains: How does religious patriarchy differ from secular patriarchy in a nation state whose drive is towards modernity?

PANEL **Nation State Misinformed****Nation State Misinformed**

Towards a 'New Old Culture' Nation: Performance and the Construction of Ethnicity in Latvia

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PAPER TITLE

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

PAPER PRESENTER **HILARY COOPERMAN** (Northwestern University)

PAPER ABSTRACT

This paper examines Ariel Sharon's "visit", to the Temple Mount/Haram al-sharif in Jerusalem, on September 28, 2000, as an embodied act of political domination in which he performed a somatic reclamation of sacred space for national aims. Sharon's act perpetuated a cycle of violence leading to the performance of resistance by Palestinians known as the second intifada. By analyzing the Temple Mount/Haram al-Sharif event as performance, this paper poses many questions; Which performance was a failed performance, a "misfire," in bringing about the desired effect? Was it Sharon's performance of domination that neglected to anticipate the magnitude of the Palestinian reaction? Or was it the Palestinians' performance of resistance that failed to bring about their desired nationalist goals? What was unique about this performance of domination and resistance that effectively served to shutdown the Oslo peace process thereafter?

Overall, through a process of induction, this paper argues that the performance of resistance is limited by spatial and temporal parameters that serve to uphold the dominant government rather than dismantle it. In contrast, performances of domination rely upon performances of resistance to perpetuate and reaffirm their hegemonic control. This analysis provides a broad framework through the lens of performance that is useful in analyzing performances of domination and resistance in multiple contexts and political settings.

PANEL **Nation State Misinformed**

Nation State Misinformed

Towards a 'New Old Culture' Nation: Performance and the Construction of Ethnicity in Latvia

Modernity Misconstrued: Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

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Nation State Misinformed

Towards a 'New Old Culture' Nation: Performance and the Construction of Ethnicity in Latvia

Latvian national identity in the late 19th century coincides with the rise of nationalist philosophies and organizations among the intelligentsia. This nationalism is tied to a crystallization of various sets of cultural practices, such as written language, cultural performances, and ethnically specific publications. Central to this formation of identity is the Latvian notion of Vergu [...]

Modernity Misconstrued: Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

This paper aims to critically analyze the discourses of modernity within the contexts of the secular and Islamic Turkish nation-state. With expanding on a recent theatre performance entitled Ugly Humanling [Çirkin İnsan Yavrusu], 2008 this paper also aims to activate debates on (gender) political space and overlooked sexualized space in which Turkish nation-state produces unstable [...]

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

This paper examines Ariel Sharon's "visit", to the Temple Mount/Haram al-sharif in Jerusalem, on September 28, 2000, as an embodied act of political domination in which he performed a somatic reclamation of sacred space for national aims. Sharon's act perpetuated a cycle of violence leading to the performance of resistance by Palestinians known as the [...]

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PAPER TITLE

"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

PAPER PRESENTER SARAH GORMAN (Roehampton University)

PAPER ABSTRACT

This paper situates itself within current debates regarding the deliberate cultivation of amateurism in experimental Western theatre. In particular, it investigates the perceived relationship between Richard Maxwell's decision to cast untrained actors and the representation of American working class masculinity within his plays. His actors are occasionally regarded as 'mis-fits' by critics as they appear to lack the vocal and physical skills which would customarily enable an actor to comfortably inhabit his or her role.

I argue that the process of casting and character construction are congruent in so far as they both have the potential to dramatise the high-risk status of emotional revelation for working class males. They reveal that in order for them to 'fit' into certain environments, they need to be seen to eschew emotional transparency and verbal dexterity. I argue that, in very general terms, a successful performance within a theatrical context calls for the male actor to be emotionally available and articulate and that a successful performance within an exclusively masculine working class context calls for the male subject to be emotionally restrained and verbally restrained.

My central argument is informed by 'masculinity studies' of the late 1980s and 90s (Rotundo, Horrocks, Kimmel); in particular Roger Horrock's text *Masculinity in Crisis* (1994); and Butler's notion of gender as 'a stylized repetition of acts' (1990). I also refer to the work of Mangan and Vorlicky to establish the theatrical environment as 'feminine' (1999; 2003) and draw upon Baron-Cohen's *The Essential Difference: Men, Women and the Extreme Male Brain* (2003).

PANEL [Performing Misfits](#)

[Performing Misfits](#)

"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

["It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud](#)

[Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response](#)

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PAPER TITLE

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

PAPER PRESENTER **NICHOLAS MIDDLETON** (City & Guilds of London Art School)

PAPER ABSTRACT

Clear As Mud is a loose collective of artists based in London. Active since 2000, their output has revolved around performance and resolved into video, installation and other platforms. My paper presents an account of the work of Clear As Mud and its inherent failures.

Operating without any obvious methodologies, Clear As Mud's work often comes together from the starting point of a belief in their ability to create something successful. This belief then meets the reality of a lack of rehearsal time, personal disagreements, unclear boundaries and the necessarily compromised nature of collaborative work: from the results, something remains to be salvaged and this new outcome is presented to the audience.

All the artists comprising Clear As Mud are practitioners in their own rights: the collective has become an outlet for ideas and concepts that are incongruous and otherwise anomalous to their practices as individuals. The anonymity of the collective is a safety net wherein the artists jointly produce work that has a lack of parameters, not thought through to conclusions, and without clear rules as to what might constitute success.

In this history of unintended consequences I include accounts of pieces such as those where the performers get hurt, prematurely ending the performance; improvised monologues flailing through hesitation, then becoming video work with all the hesitations cut together, rather than edited out; and interactive installations, which when they succeed are destroyed in the process or else simply fail to engage the audience needed for their completion

PANEL **Performing Misfits**

Performing Misfits

"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

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Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

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PAPER TITLE

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

PAPER PRESENTER BRIAN LOBEL (University of London)

PAPER ABSTRACT

This case study explores the responses of two artists - Bobby Baker and Jo Spence - to life-altering bodily experiences. After being diagnosed with leukemia, Jo Spence announced her desire to retire as a professional photographer. Instead of wanting to create and exhibit products of her daily documentation (as she had done with her breast cancer) Spence defended her retirement by claiming that, after healing, she "would not want to do the same work." For many years, Bobby Baker has been an outspoken advocate for mental health awareness. When diagnosed with cancer in 2007, Baker chose not to work - and, in particular, not to create work about her illness. Interest in home repair, family and reflection superseded her interest in creating explicit work around cancer.

The paper is particularly interested in how, in response to their illnesses, the change in Spence's and Baker's practice was a change towards *not* creating work. Although both artists eventually created work which (implicitly or explicitly) involved their illness, their stated objection to professional artistic work reveals a noteworthy field of inquiry. While much has been written about the effect of illness on artist's bodies, little has been discussed on what Baker and Spence's seeming-non-response to illness might tell us about bodily experience, representation, and professional practice. As Blanchot writes in *Friendship*, "What we refuse is not without value or without importance," thus signaling our attention to the artistic decisions made by Spence and Baker to reject, among other things, an audience to their act. This paper attempts to theorize about this refusal and what it might say about representation, illness and professional practice as well as creating a framework for accounting for this "null set" of case studies which is anything but empty.

PANEL *Performing Misfits*

Performing Misfits

"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

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PAPER TITLE

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

PAPER PRESENTER KIM SKJOLDAGER-NIELSEN (University of Copenhagen)

PAPER ABSTRACT

24, the American Fox TV series starring Kiefer Sutherland as CTU agent Jack Bauer, is probably the nearest you can get to a mainstream TV durational performance. The concept of having a whole season of 24 episodes stage and count down the real time of 24 hours in a day in life of Bauer's counter-terrorism fight surely is an intriguing way of using time as a dramaturgical tension-building device. Yet, the concept of the TV series is contrary to the type of durational performance to be discussed here, as the series adheres to society's clock time and its compartmentalization of life into work and leisure: it is the very format of the episode that fits into this temporal pattern and allows for smooth consumption, rather than for a questioning of time as an organizational premise for cultural products.

24 hour performance (1998-) by the British-Danish performance artist Stuart Lynch may be seen as such a challenge to our normal time conception. This is a performance working with a circular time-based dramaturgy of non-stop cross-disciplinary improvisation, which activates reception modes reminiscent of meditation. Here the Bergsonian *durée* is fundamental to understanding the workings of the performance. The repetitious physical performance pattern advocates prolonged watching in order to experience the continuous transformation of the performer transgressing his/her self-limitations with the promise of an emergent communal endurance of both the performers and the audience. The body of the spectator has to be thoroughly invested in the long stretch of the spatiotemporal event for this experience to prevail against the disappointed normal viewing expectations. Yet, the performance also allows for several visits during its 24-hour run, which is in accordance with the concept of time and its compartmentalization of life. All in all, this strategy may be seen as a combination of the two Bergsonian concepts, *durée* and time, in an appeasement of both the theater audience and the producers. Is this a contradiction of the misfitting strategy - the artist letting himself down by yielding to the ethics of audience choice?

PANEL Challenging Smooth Consumption: Durational Performance as Cultural Misfit

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You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

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Challenging Smooth Consumption: Durational Performance as Cultural Misfit

Performance, as in theater and performance art, is quintessentially about time - it is an ephemeral medium whose substance is time, and which disappears with time. Durational performance is a performance format in which the very agency of time is brought to the forefront. Time becomes an obtrusive constituent of the participants' experience, the performers' [...]

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

The interactive 12-hour performance-installation Night at the Hospital by the Danish-Austrian artistic duo SIGNA (Royal Danish Theater, 2007) addresses the Bergsonian concept of *durée* instead of time, linking duration to the existential crisis of losing one's memory. The audience are staged, treated as patients and kept in hospital overnight. They are given temporary names and [...]

The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Transcending the concrete performative conceptions of the Bergsonian *durée* in 24-hour performance and Night at the Hospital, the various works of the Danish artist Das Beckwerk, correlate with a de-limited, potentially eternal audience experience. His artistic work, consisting of complex orchestrations of different media (novels, concerts, performances, installations, etc.), evolves thematically around a traumatic conception [...]

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PAPER TITLE

The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

PAPER PRESENTER JANNE NOER BRØCHNER (University of Copenhagen)

PAPER ABSTRACT

Transcending the concrete performative conceptions of the Bergsonian *durée* in *24-hour performance* and *Night at the Hospital*, the various works of the Danish artist Das Beckwerk, correlate with a de-limited, potentially eternal audience experience. His artistic work, consisting of complex orchestrations of different media (novels, concerts, performances, installations, etc.), evolves thematically around a traumatic conception of contemporary life and politics, and evokes performatively the experience of a societal and identity breakdown.

One might consider this artist's oeuvre as the ultimate *durée*, in the sense that it exists and expands as a boundless web, evolving from its reiterating theme: the traumatic understanding of the present society's idolatry of identity. Seen in the light of the first two performances discussed by the panel, Das Beckwerk takes *durée* to another, more abstract level within the context of cultural misfits.

For an audience, this plethora of artworks resists consummation and attempts at coherence, as Das Beckwerk's different performed identities multiply and disintegrate. The audience is left confused and vulnerable by the incoherence in a series of works that relates to the artist's self-reflexive irony, often contradictory to the seriousness of the theme. The displacement of meaning in the thematic string that produces correlation between the works often relates to post-rationalizing, or what you may call "post-irony", which puts the audience in a position of disillusionment and vulnerability. Das Beckwerk attacks society's premise of linear continuation in his position beyond personal identity (he has declared himself dead); at the same time, he implicitly puts a significant signature on his present work, retrospectively ironizing previous work. In Das Beckwerk's oeuvre conformed identities and institutions transform into the abject. The audience negotiating this abjectness translates to the concept of lifelong learning, and this sort of time-span constitutes the Bergsonian *durée*. In an encounter with a Beckwerk, the audience must choose to be either painfully aware, or painfully unaware of the inhumane. The eternal *durée* demands no exit and no entrance, which means a challenge for the late-modern cultural consumer.

Is it ethical to propose to the audience a destruction of identity and an existential breakdown in the engaging form of a de-limited *durée*? Or would it be unethical to forgo the credo of avant-garde art in portraying unethical structures of the consumer society, just because it violates a moral codex?

PANEL Challenging Smooth Consumption: Durational Performance as Cultural Misfit

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PAPER TITLE

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

PAPER PRESENTER ADAIR ROUNTHWAITE (University of Minnesota)

PAPER ABSTRACT

This paper will reexamine the debate between art critics Nicolas Bourriaud, Claire Bishop, and Liam Gillick about the aesthetic nature and political value of relational aesthetics, a term used to describe socially interactive art practices from the 1990s to the present. Bishop has argued that in emphasizing the success of the “micro-utopias” created by relational aesthetics, Bourriaud fails to provide an analysis of differentiated viewership. For Bishop, the artists Thomas Hirschhorn and Santiago Sierra create “good” political art because their works foreground antagonistic social encounters. Gillick argues that Bishop misappropriates Laclau and Mouffe’s concept of antagonism for a polarized reading of the artists she discusses, and that she valorizes works which claim to provide a problematically transparent view of social relations.

My paper will seek to reposition this debate by focusing on how relational aesthetics are practices of representation which intervene in participants’ experiences, experiences which are themselves already bound up with representation. I will engage in a reading of Sierra’s Persons Paid to Have Their Hair Dyed Blond created for the 2007 Venice Biennale. This work confronts viewers with the social inequality of the Biennale context, but does so through a thematization of fakeness, which disrupts the idea that social structures can be unproblematically revealed to viewers. There are complex performances of identification and disidentification at work in viewer experiences of this piece and in the criticism written on it.

PANEL [Politics and/or Aesthetics of Performance 1](#)

[Politics and/or Aesthetics of Performance 1](#)

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

[Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics](#)

[Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear](#)

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PAPER TITLE

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

PAPER PRESENTER **MARTIN PATRICK** (Massey University)

PAPER ABSTRACT

The proposed essay comprises a discussion of the work of French artist Robert Filliou (1926-87) and his interwoven theories and practice, specifically as recorded in his 1970 book *Teaching and Learning as Performance Art* and related video works, created in Canada during 1977 and 1979. I will then examine Filliou's work in terms of its influence on contemporary artists and the use of the more recent notion "relational aesthetics" (as posited by the critic Nicolas Bourriaud). Bourriaud has cited Filliou: "Art is that which makes life more interesting than art." The goal of this project is to reconsider Filliou's visionary approach to artmaking in the late 1960s-early 1970s and what it portended for later artists, particularly those who have been recently celebrated for their "relational" strategies, such as Pierre Huyghe, Rirkrit Tiravanija, and Philippe Parreno. This mode of working has brought about a drastic shift in the operative assumptions of many younger artists' theories and practices. This conference paper expands upon several related topics I've written on previously: conceptualism and performance, the Fluxus movement, and French contemporary art. Robert Filliou is a highly significant artist in this regard and his work opens the door to the examination of a wide range of interdisciplinary material. Filliou's life and work become a very important case study in the integrity of art practice as a holistic activity, situated in a very different context than that of the current art world.

PANEL **Politics and/or Aesthetics of Performance 1**

Politics and/or Aesthetics of Performance 1

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

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PAPER TITLE

Don't Expect Too Much from the End of the World: Christoph Schlingensief and the Church of Fear

PAPER PRESENTER ANNA TERESA SCHEER (University of Melbourne)

PAPER ABSTRACT

Christoph Schlingensief's prolific output of work encompassing theatre performances, television shows, art and activism have at their core attempted to disturb the business-as-usual of every medium he encounters. He has sought to re-locate his work from a de-politicized decorative function in an elite environment as well as from complete absorption by consumerist media machineries, while operating within them, and attempted to insert it into arenas of political debate and social upheaval. His work could be viewed as a model for socially engaged art, which does not eschew complexity and contradiction yet is not averse to courting scandal. This paper will focus on a major work from 2003 titled 'Church of Fear'. This piece encompassed installation, performance and activism combining a media campaign with an Internet presence, inserting its ambiguity into public spaces and intentionally blurring borders between art, political dissent, social critique and reality. The use of performative process in projects such as the Church of Fear defies the fixity of representation, which the media and government utilize to frame culture and politics and which contemporary art practice attempts, but often fails, to destabilize.

PANEL *Politics and/or Aesthetics of Performance 1*

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Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

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PAPER TITLE

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

PAPER PRESENTER RYAN PLATT (Cornell University)

PAPER ABSTRACT

Following the eclipse of purely formal choreographic inquiry, the advanced compaction of theatrical space has become a predicate in recent dance. Since this compaction severely limits movement possibilities, language has become a necessary material of investigation. In works since 2006 by Vera Mantero, Deborah Hay, and William Forsythe, three prominent figures of contemporary dance, choreographically conditioned language emerges as murmurs, mumbles, and mistakes whose shifts, diversions, and deviations—the vocal detritus of ordinary speech—assume nuanced expressive diversity. Despite such expressive potential, this idiosyncratic vocabulary is no ersatz for grammar, nor is it relieved of referential function. The paper first examines the referential uncertainty haunting the queer, quasi-comic performances of Mantero and Hay, which seem anxiously aware of their contingent mode of meaning. By employing language as a corporeal, choreographic medium, this distracted mode absorbs the shock of misrecognition and distributes it into a suspended semantic field, whose imprecision, or opacity, makes possible multiple overlapping meanings. Although Forsythe likewise emphasizes interpretative multiplicity, he grounds the contingent in the diminishing domain of the real. Accordingly, I then consider how his contradictory strategy produces enigmatic aural experiments — bird calls, whistles, grunts, unidentifiable foreign languages, and ill-intentioned tongue twisters — that radicalize linguistic difference and introduce the unintelligible into speech. As a medium whose choreographic complexity exceeds the spatial and linguistic particularity of its representation, Forsythe’s malentendus impart the non-linguistic in language. Thus like Hay and Mantero, his work provides a principle for integrating the erroneous nature of the non-aesthetic into performance’s evanescent idiom.

PANEL Language and Miscommunication 1

Language and Miscommunication 1

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe
Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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PAPER TITLE

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

PAPER PRESENTER GARETH LLŶR EVANS & ESTHER PILKINGTON (Aberystwyth University)

PAPER ABSTRACT

Both Gareth Llŷr Evans and Esther Pilkington are currently undertaking PhD research projects in Performance Studies at Aberystwyth University. Both thus work in a field that seems dominated by Anglo-American discourses, if not by the English language itself. Both speak English to each other. For both of them, English is not their mother tongue. For *Would you like to learn my language?* Gareth and Esther set out to teach each other Welsh and German, their respective mother tongues. Their endeavour will follow Welsh / German for Beginners guides, two identically structured language books published by Usborne. The learning progress will be demonstrated in a scripted conversation, reflecting the dramaturgy of the guides, and will feature language exercises and personal memories besides a theoretical exploration of the questions raised. The format of the conversation underlines the relationality of any vocal utterance that, as Adriana Cavarero suggests, always requires of a listener. The public presentation of this conversation then invites further listeners into this encounter. Operating in a foreign language context always already entails questions of mis-performance, often involving a fear of deficiency or failure. *Would you like to learn my language?* explores the performativity of teaching and learning, both in the presentation and the process leading up to it. What is the role of mistakes in this process and what happens when these mistakes are subsequently re-enacted?

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[Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe](#)
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Language and Miscommunication 1

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PAPER TITLE

From the Muscle to Aesthetics: Reconfiguring Contraction in DancePAPER PRESENTER **STEFANIA MYLONA** (University of Surrey)

PAPER ABSTRACT

Even long after the 'morbid' modernism of mid 20th century choreography, contraction dances are still considered 'unnatural.' The contemporary dance focus shifted – especially in Europe - towards release-based principles which continue the historical lineage of postmodern lyricism through their free flow and economies of energy due to somatic and anatomical knowledges. "The body of unbearable weight performs the procedure of purification" and reinforces binary logic (Kunst, 2001). Thus, the effects of contraction: its bound flow, extraordinary effort, awkward weight, condensed tension and grotesque dynamics are often considered as dance misperformances. Contraction, however, created radical shifts of form in the case of Martha Graham and Merce Cunningham.

This paper will redefine contraction in order to characterize the particular energy arising from the muscles' active use or tension rather than relaxation and its ability to distort form. Similarly, when contraction translates to a choreographic method, it increases the choreography's aesthetic impact and political significance against dominant socio-cultural discourses of separation and exclusion. *Monster*, a dance piece created by me in 2009, is the backdrop for unfolding contraction's potentiality. Its content misfits conceptions of bodily and dancing 'naturalness' through displacements and disproportions.

Contraction-based dances instigate a regressive uplifting which contrasts the progressive slipperiness of the postmodern aesthetic. Release-based dances, by inverting the concept of fragmentation through absolute dissection and continuous flow, draw together body parts in the same order. Contraction-based practices may offer an alternative through 'a' post-deconstructionist aesthetic which - by drawing together separates - disorders them and opens up multiple pathways of coexistence which eliminate binary logic.

PANEL **Dance Misperforming 1****Dance Misperforming 1**

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Thomas Lehmen: Neutralizing the Personal and the Impersonal**Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?**

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Bagger, Louise

Position: High School Drama Teacher

Email: louisebagger@hotmail.com

Country of residence: Denmark

Key areas of practice/research: theatre reviewer and actress in interactive team events.

Paper: The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital
June25 | Panel: Challenging Smooth Consumption: Durational Performance as Cultural Misfit

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Bago, Ivana

Position: curator

Affiliation: KONTEJNER | bureau of contemporary art praxis

Email: ivana@kontejner.org

Website: www.kontejner.org

Country of residence: Croatia

Key areas of practice/research:

Curatorial practice, production of artworks, organization of exhibitions and theoretical contextualization oriented towards critical examination of the role and meaning of science, technology and the body in contemporary society through art&technology, art&science, body art, live art.

Paper:Salon Revolucije/The Salon of Revolution

25 Shifts | Shifts:The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

June27 | Panel:Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

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Bailes, Sara Jane

Position: writer and theatre artist

Affiliation: University of Sussex

Email: sjb226@nyu.edu

Website: www.sussex.ac.uk/english/, www.soundingperformance.co.uk

Country of residence: England

Key areas of practice/research: failure as a radical poetics in the performance work of a range of contemporary artists; her work is published in a range of international journals, websites and books.

June27 | Panel:Wilful Mistakes 1

25 Shifts | Shifts:Cognitive Mirage: False Bridges and Phantom Hair

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Bakal, Boris

Position: Director, actor and intermedia artist, artistic leadership of Shadow Casters (Bacači Sjenki)

Affiliation: Shadow Casters Artistic Organisation (Chair), Croatian Association of Drama artist, Croatian Architects Association, Croatian Freelance Artists Association

Email: katedrala@priest.com , bacaci_sjenki@europa.com

Website: <http://shadowcasters.blogspot.com>

Country of residence: Croatia

Key areas of practice/research: Theatre, Intermedia Arts, Community Arts, Cultural Politics

[25 Shifts](#) | [Shifts:Shadow Casters: Vacation from History \(Part 1 of the Process_City trilogy\)](#)

[24 Shifts](#) | [25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality](#)

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Baker, Michael

Position: Senior Lecturer

Affiliation: Marlborough Institute of Technology

Email: nomads.hat@nettel.net.nz

Website: <http://hoststranger.blogspot.com>

Country of residence: New Zealand Aotearoa

Key areas of practice/research: focus on the integration of progressive movement modes with digital multi-media, in real/virtual installation and dance/video performance; improvisational movement exploration within a mixed-reality, site-specific reference.

Paper: In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

June 26 | Panel: Language and Miscommunication 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Banich, Selma

Position: co-founder and program coordinator

Affiliation: Experimental free scene

Email: selma_banich@yahoo.com

Country of residence: Croatia

Key areas of practice/research: choreographer, performer, dance pedagogue, founder of co-authorship initiative OOUR, a Zagreb-based collaborative performance research group; her recent performances include Lady Macbeth in Furio (with Sodaberg), Green, green (with the House of Extreme Music Theatre), Creating Eve, Salon, Chew (with OOUR).

26 Shifts | Shifts:Dark Room: A Performance and Conversation about Torture

25 Shifts | Shifts:Abandoned Practices

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Barabas, Julianna

Position: artist

Email: julianna.barabas@gmail.com

Website: <http://seamline.blogspot.com/>

Country of residence: Canada

Key areas of practice/research: embodied experiences of gender, identity and spirituality, as informed by feminist concerns and theory; dynamic of exchange between performer and audience and the politics of care and attention it implies.

Paper: On the Permeable Seamline: Talking About the Politics of Care
June 25 | Panel: Illegible Bodies 1

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Baron, Michelle R.

Position: doctoral candidate

Affiliation: University of California, Berkeley

Email: mbaron@berkeley.edu

Country of residence:

Key areas of practice/research: intersections and interdependencies of nation, normativity, and loss in the United States through an exploration of the cultural production of public mourning, arguing that these practices are “queer”

Paper: Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork
June25 | Panel: Transnational Identifications: (Mis)performance, Theater and Form

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Bauer, Una

Position: PhD Student

Affiliation: Queen Mary, University of London and Royal Holloway University of London

Email: una.bauer@mac.com

Website: <http://web.me.com/una.bauer>

Country of residence: UK

Key areas of practice/research: dance & physical theatre; experimental performance practices; readings of contemporary dance and theatre performances using philosophical terminology; affect systems theory; concepts of the self; individuation; conceptual art; community; paradox; dialectics.

Paper: Thomas Lehmen: Neutralizing the Personal and the Impersonal

June25 | Panel: Dance Misperforming 1

June28 | Panel: Zoo-panel

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Bayly, Simon

Position: Principal Lecturer; Artistic Director

Affiliation: Roehampton University; PUR

Email: s.bayly@roehampton.ac.uk

Website: <http://www.theatrepur.org/>

Country of residence: UK

Key areas of practice/research: projects around the performative dimensions of organizing in movements for social change.

24 Shifts | 27 Shifts | Shifts:Night Shift Drifts

June25 | Panel:Reenactment, Reconstruction, Revival and Repetition 1

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Becker, Carol

Position: Professor; Dean of the School of the Arts

Affiliation: Columbia University

Email: cbecker@columbia.edu

Country of residence: USA

Key areas of practice/research: her interests range from feminist theory, American cultural history, and the education of artists, to South African art and politics, author of numerous books, including *The Invisible Drama: Women and the Anxiety of Change*; *The Subversive Imagination: Artists, Society, and Social Responsibility*; *Zones of Contention: Essays on Art, Institutions, and Gender*; and *Surpassing the Spectacle: Global Transformations and the Changing Politics of Art*, and most recently *Thinking in Place: Art, Action, and Cultural Production* (2008)

25 Shifts | Shifts:Abandoned Practices

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Bennacer, Dominika

Position: PhD Student

Affiliation: New York University

Email: dominika.bennacer@nyu.edu

Country of residence: USA

Key areas of practice/research: Eastern European theatre, immigration, activism, quotidian performances of identity, and embodied practices in Islamic orthopraxy.

Paper: Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy
June 25 | Panel: Religion and Spirituality 1

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Bennett, Melanie

Position: PhD Student
Affiliation: York University
Email: mlbennet@yorku.ca
Country of residence: Canada
Key areas of practice/research: artist-researcher; performance studies.

Paper: Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition
June 25 | Panel: Off the Map: Performance as a Criminalization of Space, Community and Identity

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Ben Shaul, Daphna

Position: Lecturer; Post-Doctoral Fellow

Affiliation: Tel Aviv University; Hebrew University

Email: bensha@post.tau.ac.il

Country of residence: Israel

Key areas of practice/research: meeting points between contemporary theories and theater; role of the viewer; ideological and aesthetic aspects of meta-language, voiding as a performative phenomenon, performance analysis of contemporary Israeli theatre, and performance art.

25 Shifts | Shifts:Misperformance in the Work of the Ruth Kanner Theater Group: Success & Failure

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Bentin, Sebastián Calderón

Position: PhD Student

Affiliation: Stanford University

Email: sscb@stanford.edu

Country of residence: USA/Panama

Key areas of practice/research: critical theory; the geopolitics of empire; Latin American cultural studies.

Paper: Misreading Peru: Spielberg, Yale And The Imperial Present

June26 | Panel: Misperformance in the Americas

27 Shifts | Shifts: Institute of Failure

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Bezić, Ana

Position: PhD

Affiliation: Stanford University

Email: anas@stanford.edu

Country of residence: Germany

Key areas of practice/research: archaeology, heritage studies, balkan studies, memory, materiality, art and architecture.

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Bieszczad-Roley, Karolina

Position: PhD Student

Affiliation: Brunel University, London

Email: karolinabieszczad@yahoo.com

Country of residence: UK

Key areas of practice/research: contemporary Japanese theatre – Butoh; Polish 20th century theatre; photography in relation to performance studies and consciousness studies

Paper: Misreading Photography – Describing the Photographer's Experience as a Performance
June25 | Panel: Photographic Distortions

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Bigotte Vieira, Ana

Position: Phd Student

Affiliation: Universidade Nova de Lisboa

Email: anabigottevieira@yahoo.com.br

Country of residence: Portugal

Key areas of practice/research: performance studies; contemporary portuguese cultural history; border studies; theatre dramaturgy; theatre translation.

Paper: But, Where Is the Rest of the Jacket? About "The Mother" By Bertolt Brecht Staged By A Comuna – Teatro de Pesquisa In 1977: Re-Reading Its Reception In 2009

June26 | Panel: Mislocated Scripts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Blažević, Marin

Position: Assistant Professor

Affiliation: University of Zagreb

Email: marin.blazevic@zg.t-com.hr

Country of residence: Croatia

Key areas of practice/research: theory of acting, history of theater, postdramatic theater in Croatia, dramaturgy of performance, performance studies

26 Shifts | Shifts:Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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Bleeker, Maaïke

Position: Professor

Affiliation: University of Utrecht

Email: M.A.Bleeker@uu.nl

Website: <http://www.uu.nl>

Country of residence: Netherlands

Key areas of practice/research: Mediations of theatre and performance as apparatuses of vision. Potential of theatre and theatricality as a 'critical vision machine' providing us with critical tools for analysis of media culture, politics, spectatorship, censorship and the arts.

June27 | Panel: Wilful Mistakes 2

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Božić-Vrbančić, Senka

Position: Research Fellow

Affiliation: University of Melbourne

Email: senkab@unimelb.edu.au

Country of residence: Australia

Key areas of practice/research: indigenous and migrant identity formation: the politics of representation; visual culture and diaspora issues; nationalisms and multiculturalisms.

Paper: "Waiting To Be Loved": The EU Cultural Policy and (Mis)Performance of Supranational Identity
June26 | Panel: Misincorporating Cultural Identity 2

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Booth, Mark

Position: visual artist/sound artist/writer

Affiliation: The School of the Art Institute of Chicago

Email: mbooth2@artic.edu

Country of residence: USA

Key areas of practice/research: the juxtaposition of image and text, the musicality of speech, found sound, field recording, minimal materials, quietness, and the use of sound as a sculptural material.

25 Shifts | Shifts:Cognitive Mirage: False Bridges and Phantom Hair

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Borggreen, Gunhild

Position: Assistant Professor

Affiliation: University of Copenhagen

Email: gunhild@hum.ku.dk

Country of residence: Denmark

Key areas of practice/research: contemporary art; visual culture; Japan; nation; gender; performance.

Paper: Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle
June26 | Panel: Misconceptions: Visual Arts and Performance Studies

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Boyle, Michael Shane

Position: PhD Student

Affiliation: University of California, Berkeley

Email: mshaneboyle@berkeley.edu

Country of residence: USA

Key areas of practice/research: intersection of performance and direct action activism in Germany.

Paper: Embodied Dissent: Radical Performance in Time of Exception

June 28 | Panel: Performance Shutdown

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Brøns, Sara

Position: MA Student

Affiliation: Roskilde University

Email: sbroens@ruc.dk

Country of residence: Denmark

Key areas of practice/research: intern at Copenhagen Feature Film Festival: CPH: PIX.

Paper: Misreaktion

June27 | Panel: Misreaktion

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Braddock, Christopher

Position: Associate Professor & Chair, St Paul St Gallery

Affiliation: Auckland University of Technology

Email: chris.braddock@aut.ac.nz

Website: <http://www.imageandtext.org.nz>, <http://arden.aut.ac.nz/portfolio/chris.braddock>

Country of residence: New Zealand

Key areas of practice/research: installation including, video, performance documents, part-sculptural objects and the artist's body; performance studies; art history and anthropology engaging with notions of performativity, ritual exchange, sympathetic magic, mimesis, art, religion.

Paper: Sympathetic Mimesis and the Force of Failure

25 Shifts | Shifts: Random Entrant

June26 | Panel: Are You Partial?

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Brlak, Tomislav

Position: Assistant Professor

Affiliation: University of Zagreb

Email: tbrlak@ffzg.hr

Country of residence: Croatia

Key areas of practice/research: English literature; literary theory.

Paper: Misinformed: Form in Performance

June 28 | Panel: Error in Theory

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Broinowski, Adam

Position: PhD Student

Affiliation: University of Melbourne

Email: gracjusz@mac.com

Country of residence: Australia

Key areas of practice/research: Body in performance in 20th century Japan: Hijikata, Murayama, Kaitaisha.

Paper: Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968
June26 | Panel: Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP:
Performance and Philosophy 2)

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Browning, Barbara

Position: Associate Professor

Affiliation: New York University

Email: barbara.browning@nyu.edu

Country of residence: USA

Key areas of practice/research: author of *Samba: Resistance in Motion*, and *Infectious Rhythm: Metaphors of Contagion and the Spread of African Culture*.

Paper: *In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism*
June 27 | Panel: *Turning Off: Performances of Enervation, Fatigue and Withdrawal*

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Brozić, Ivana

Position: PhD Student

Affiliation: University of Reading

Email: i.brozic@reading.ac.uk

Website: <http://www.reading.ac.uk/ftt/>

Country of residence: UK

Key areas of practice/research: forms of intermediality in theatre; explorations through case studies (both theatre performances and plays) that engage with music, painting, fiction, and film.

Paper: A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell's Waves
June 28 | Panel: Narrative and/as Performance and/as Failure

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Brunner, Christoph

Position: PhD Student

Affiliation: Concordia University

Email: c_brunn@alcor.concordia.ca, c_brunner@alcor.ca

Country of residence: Canada

Key areas of practice/research: interactive performance; interface studies; post-structuralist philosophy; theories of the event; epistemic cultures; research-creation; sonic performance; urban practices.

Paper: Performative Interfaces and Their Associated Milieu

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:(Un)folding Zagreb

June27 | Panel: Enunciations of Nonhuman Performativity 1

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Bruun-Schmidt, Kirstine

Position: MA Student

Affiliation: Roskilde University

Email: kbruuns@ruc.dk

Country of residence: Denmark

Key areas of practice/research: Volunteer at Roskilde Youth and Culture Center, Gimle.

Paper: Misreaktion

June27 | Panel: Misreaktion

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Buchowski, Michal

Position: Professor

Affiliation: University of Poznan & European University Viadrina

Email: mbuch@amu.edu.pl

Website: <http://etnologia.amu.edu.pl/go.live.php>

Country of residence: Poland

Key areas of practice/research: anthropological theories; anthropology of beliefs systems; Central and Eastern European postsocialist cultural and social transformations; rural communities; postsocialism and postcolonialism.

Paper: [The Invention of Postsocialism by Anthropologists](#)

[June26 | Panel:Architectural and Urban Spaces](#)

[June26 | Panel:\(Post-\)Socialism and Back: Misfiring Transition](#)

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Burmester, Jörn J.

Position: Artist

Email: joern.burmester@googlemail.com

Website: www.performerstammtisch.de

Country of residence: Germany

Key areas of practice/research: performance art as a tool for social research and political debate

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

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Butt, Gavin

Position: Senior Lecturer

Affiliation: Goldsmiths, University of London

Email: g.butt@gold.ac.uk

Country of residence: UK

Key areas of practice/research: intersecting areas of performance studies, queer studies, and modern and contemporary art.

June28 | Panel:Queer Performances 2

27 Shifts | Shifts:Institute of Failure

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PAPER TITLE

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

PAPER PRESENTER **DUNJA NJARADI** (The University of Lancaster)

PAPER ABSTRACT

This paper explores various enquiries into the nature of dance in practices of both dance artists and scholars. It traces the development from the postmodern dance of the second part of 20th century, with its radical questioning of the essence of dance, to more recent European dance trends (1990s), with their questioning of the essence of performing. Through a focus on the dance/performance practice of the Serbian performer Saša Asentić and his performance My Private Biopolitics, the paper then shifts from the question of the nature of dance as an aesthetic and philosophical problem, as in previous enquiries, to the question of the nature of dance within a political economy of arts. Asentić's performance outlines a discourse of contemporary dance and the conditions of its production in different contexts – Eastern and Western Europe. He proposes that only Western contemporary dance has the authority to question the nature of dance, the right to dictate new trends and to define what is contemporary in dance. Departing from Asentić's propositions, the paper outlines the material conditions of the production of dance, leading dance figures, dance 'trends', dance reception, and the academic output on dance.

PANEL **Dance Misperforming 1**

Dance Misperforming 1

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

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Dance Misperforming 1

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Even long after the 'morbid' modernism of mid 20th century choreography, contraction dances are still considered 'unnatural.' The contemporary dance focus shifted – especially in Europe - towards release-based principles which continue the historical lineage of postmodern lyricism through their free flow and economies of energy due to somatic and anatomical knowledges. "The body of [...]"

Thomas Lehmen: Neutralizing the Personal and the Impersonal

German choreographer Thomas Lehmen is proposing a conceptualization of the dance and the dancer, avoiding the appeals for the individual, personalized, authentic self, as well as formal experiments with movements in space and possibilities of the body. The 'mis-performance' of the dancers and choreographers that attempt to realize Lehmen's written choreographic score *Schreibstück* is a [...]

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

This paper explores various enquiries into the nature of dance in practices of both dance artists and scholars. It traces the development from the postmodern dance of the second part of 20th century, with its radical questioning of the essence of dance, to more recent European dance trends (1990s), with their questioning of the essence [...]

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PAPER TITLE

Thomas Lehmen: Neutralizing the Personal and the Impersonal

PAPER PRESENTER **UNA BAUER** (Queen Mary & Royal Holloway, University of London)

PAPER ABSTRACT

German choreographer Thomas Lehmen is proposing a conceptualization of the dance and the dancer, avoiding the appeals for the individual, personalized, authentic self, as well as formal experiments with movements in space and possibilities of the body. The 'mis-performance' of the dancers and choreographers that attempt to realize Lehmen's written choreographic score *Schreibstück* is a strategy for the production of a reading of the dance and the dancer, which lies in the tension between the personal and the impersonal. Lehmen is not neutralising the personal into its opposite, the impersonal; but staging the dynamics between those two terms. Roland Barthes defines neutrality as a structural term, as 'every inflection that, dodging or baffling the paradigmatic, oppositional structure of meaning, aims at the suspension of the conflictual basis of discourse'. Following Barthes, but also the writings of Niklas Luhmann on systems and Gilles Deleuze on singularity my paper will explore the idea of 'neutralization' in relation to the notion of the self in Lehmen's performance where 'It is not I or you who lives: 'one' (une vie) lives in us' (P. Hallward)

PANEL **Dance Misperforming 1**

Dance Misperforming 1

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

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PAPER TITLE

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

PAPER PRESENTER **PAULIINA HULKKO** (Theatre Academy Helsinki)

PAPER ABSTRACT

This paper discusses Falun Gong “torture exhibitions”. These events may vary in content, but they usually include “staged” demonstrations of different torture methods used on Falun Gong supporters by the Chinese authorities, and a group of individuals doing Falun Gong exercises.

Falun Gong - also known as Falun Dafa - is a traditional Chinese spiritual discipline, a combination of moral teachings, meditation and exercises drawn from the qigong body-mind technique. Soon after its introduction in 1992, Falun Gong was claimed to have more members than the Communist Party. Consequently, in 1999 the Chinese government banned Falun Gong and launched systematic persecution of its practitioners.

I propose three ways of approaching the so called torture exhibitions. Firstly, I attempt to outline these “misperformances” both as a display of ‘real torture’ and as a commentary on crimes against human rights. Secondly, I wish to put forward a more personal view, that of a practitioner - maybe not a practitioner of Falun Gong, but a practitioner of qigong. I find it interesting to examine these demonstrations in relation to the spiritual practice and philosophy of their performers. The spiritual dimension of torture exhibitions is also worth discussing.

Thirdly, I will draw a comparison between my own professional practice, i.e. working and researching as a dramaturge and director in experimental theater, and torture exhibitions. On top of examining them as any other performance, I will discuss torture exhibitions as a special means of politico-spiritual harassment, a way of misbehaving and misplaying reality via activists' bodies in performance.

PANEL **Religion and Spirituality 2**

Religion and Spirituality 2

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

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Religion and Spirituality 2

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

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PAPER TITLE

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

PAPER PRESENTER ELENA PANICAN (Central European University)

PAPER ABSTRACT

The goal of this paper is to explore the emergence of the spectacular Gothic-grotesque bodies in the Romanian mass media as they appear on *The 5 O'clock News*, a television infotainment program I consider prototypical of this phenomenon. I use the metaphor of the Gothic-grotesque body to convey a particular type of representation of embodiment that resonates with the comic grotesque body (Bakhtin), the uncanny grotesque body (Freud and the horror genre in literature) and the Gothic body (term which has been chosen for its ability to encompass poetically the notion of modern subjectivity, with its connotations of alienation and tension towards an industrialized, hostile environment typical of Western capitalist societies). By way of this metaphor, the paper aims to provide a theoretical framework for the analysis of the bodies that appear in this genre of tabloid media, as well as their representation. My conclusions suggest that the spectacle of the Gothic-grotesque body in the Romanian post-state socialist context is a commodity in itself, and that it satisfies the consumerist and voyeuristic impulses of the audience. Moreover, this spectacle functions as an instrument for the self-regulation of the spectator, while framing some of the bodies that it represents as 'others'. While it arguably renders the marginalized strata of society visible, the spectacle of the Gothic-grotesque bodies does not produce awareness of social issues, nor does it invite social transformation. As a repository of hegemonic ideological investment, the spectacle-as-consumer-product helps obtain political consent, together with a certain feeling of self-contentment that comes from opposing the 'normal us' with the 'abject them'.

PANEL (Post-)Socialism and Popular Culture 2

(Post-)Socialism and Popular Culture 2

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media
Performing Gender in "Big Brother"

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PAPER TITLE

Performing Gender in “Big Brother”

PAPER PRESENTER **KORANA RADMAN** (University of Zagreb)

PAPER ABSTRACT

When the 4th season of Big Brother Croatia was launched in the autumn of 2007, both the public and the contestants were surprised by the appearance of the first declared homosexual in the Croatian version of the show. Hrvoje Šoštarić openly spoke about his romantic relationship with another man, Shiseido cosmetics and passion for shopping, acknowledging his goal in the “Big Brother” House - achieving stardom. Soon after the show started, tensions in the House arose due to Hrvoje’s presence, or, as we argue here, due to his specific gender performance. Male participants mostly refused to spend time or communicate with Hrvoje in reaction to his behavior and due to their incapability to assess Hrvoje’s *true identity*. “Is he *really* gay?” was the question often whispered among some of them. His performance clearly cited the “*heteronormative definition of feminine*” (P. Robbins), and that performance was hindered by his sex. Relying mostly on the concepts of Judith Butler and Erving Goffman, we have tried to analyze Hrvoje’s specific gender performance as a place of resistance to normative gender performances. More to the point, we have tried to show how failure of such performances in “Big Brother” can also be placed in the more general cultural and social context in which both these performances and the show are embedded.

PANEL (Post-)Socialism and Popular Culture 2

(Post-)Socialism and Popular Culture 2

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Performing Gender in “Big Brother”

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(Post-)Socialism and Popular Culture 2

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

The goal of this paper is to explore the emergence of the spectacular Gothic-grotesque bodies in the Romanian mass media as they appear on The 5 O'clock News, a television infotainment program I consider prototypical of this phenomenon. I use the metaphor of the Gothic-grotesque body to convey a particular type of representation of embodiment [...]

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PAPER TITLE

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

PAPER PRESENTER RIVKA SYD EISNER (National University of Singapore)

PAPER ABSTRACT

The women war veterans I spoke with in Vietnam remember the painful losses and youthful pleasures of “staging” a revolution. Having joined the communist front as teenagers, the women’s wartime narratives perform ambivalence toward the French colonizers, the affluent lifestyles of the well-to-do Saigonese, and the violent acts in which they participated. In particular, co Huong’s memories of carrying out the Majestic Theater Bombing in 1948 embody mixed and masked pleasures of performing a “revolutionary masquerade.” She describes how women deftly used French and American (gendered) racism against itself, performing the performativity of the stereotype as a mocking-mask for hiding in plain sight as they conducted their revolution. What better way to veil and obscure one’s identity, belief, and intentions than to capitalize on their already partial, incomplete, and excessive identities? This paper retells co Huong’s narrative of carrying out the Majestic bombing mission when she was just fourteen years old, analyzing her & her comrade’s deeply performative, ambivalent engagements of revolutionary masquerade and asking: in what ways is the performance of a “false appearance” not entirely false (Tseelon, *Masquerade 2*)? What are the tenuous relations between socially fitting in & misfitting, reading and misreading identities, and between “successful” performance and misperformance? In what important ways does co Huong’s insurgency performance, and its retelling, question Homi Bhabha’s assertion that “[m]imicry repeats rather than re-presents” (*Location 125*)? As masters of misrecognition and disguise, Vietnamese female guerrilla fighters embraced their incomplete and overabundant selves, turning this excessive plurality and partiality of identity into an ambiguous advantage.

PANEL Pranks, Misdemeanors and Terrorist Acts 2

Pranks, Misdemeanors and Terrorist Acts 2

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam
Walking the Wall

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PAPER TITLE

Walking the Wall

PAPER PRESENTER KINGA ARAYA (Ringling College of Art and Design)

PAPER ABSTRACT

My conference presentation, illustrated with still and moving images, will critically examine a performance artwork executed in Berlin during the summer of 2008. During ten-day performance in July 2008, I walked, alone and with groups of people, the entire length of the former Berlin Wall, starting in the south and proceeding counter-clockwise. The performance not only marked the twenty-year anniversary of my walking away from Poland in Italy, but was also a critical reflection on my hybrid identity as an immigrant, a citizen of the Eastern and Western worlds, and an artist.

PANEL Pranks, Misdemeanors and Terrorist Acts 2

Pranks, Misdemeanors and Terrorist Acts 2

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam
Walking the Wall

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Pranks, Misdemeanors and Terrorist Acts 2

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

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PAPER TITLE

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old TraditionPAPER PRESENTER **MELANIE BENNETT** (York University)

PAPER ABSTRACT

In his essay, "The Artist as Ethnographer," Hal Foster critiques the emergence of an ethnographic turn in contemporary art. Often drawing indirectly from basic principles of the participant-observer tradition in anthropology, "artists and critics aspire to fieldwork in which theory and practice are reconciled" (181). In community-specific performances the artist is oftentimes an outsider who is given the authority by the community to engage the locals in the fashioning of their self-representation. The borrowing of anthropological strategies is meant to assist in the collaborative interaction between themselves and a particular community group and oftentimes the artists' authority goes unquestioned. For Foster, "the quasi-anthropological role set up for the artist can promote a presuming as much as a questioning of ethnographic authority, an evasion as often as an extension of institutional critique" (197). Following Foster and borrowing from critical cartography, this paper will reflect on the devising challenges of a community-mapping project that took place in a remote rural locale in Southwest Saskatchewan. Windblown / Rafales was a community-based, multi-disciplinary, bilingual collaboration between Knowhere Productions and the Board of the Centennial Committee of the Town of Ponteix. The production took place in various sites throughout Ponteix on July 15, 2008 and was part of a weeklong celebration of the town's 100th anniversary. Commissioned by the community and heavily supported by the town's catholic demographic, Windblown / Rafales as a disruption to the ideological map had the danger of becoming reconciled with cultural-political promotion. Foster warns that an "ethnographic mapping is predisposed to a Cartesian opposition that leads the observer to abstract the culture of study. Such mapping may thus confirm rather than contest the authority of mapper over site in a way that reduces the desired exchange of dialogical fieldwork" (190).

Foster insists that artists working within this paradigm must create work that is self-reflexive. Ethnographic mapping reflexively can help alleviate the danger of the artists' authority going unquestioned and the project becoming an abstraction of the community. Using relational aesthetics as a model, the artists of Windblown/Rafales attempted to reconcile their artistic authority by turning the lens on themselves in order to create a dialogic site of exchange. As part of their production, they devised a stanza entitled "Pilgrimage," where the artists led the community on a tour of their own town. The creation of the artists'-led pilgrimage was a re-mapping and secularization of the town's traditional annual pilgrimage that has been performed annually in Ponteix since 1934. Drawn from interviews with residents, town gossip, social functions, as well as the artists' personal connection with the community, the result was a combination of fantasy, observation, and confession. This criminalization – in form and content – of the traditional pilgrimage invited the community to see the town in a new way by leading them away from the church's square to those locales that may not be considered revered in the way the locations on the annual procession are. This paper will also discuss the successes and failures of this criminal pilgrimage in the context of relational aesthetics.

PANEL **Off the Map: Performance as a Criminalization of Space, Community and Identity****Off the Map: Performance as a Criminalization of Space, Community and Identity**

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Misreading Peru: Spielberg, Yale And The Imperial Present

Criminalizing the Concept of Faith In Windblown/Rafales

Public Dreams and the Transgression of Neoliberal Borders

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PAPER TITLE

Criminalizing the Concept of Faith In Windblown/Rafales

PAPER PRESENTER **ANDY HOUSTON** (University of Waterloo)

PAPER ABSTRACT

Windblown / Rafales is a community-based, site-specific, multi-disciplinary, and bilingual performance that took place in various sites throughout Ponteix, Saskatchewan on July 15, 2008, during a week when this community was celebrating its centennial. Ponteix is remote, the town is located in the far southwest of Saskatchewan, a province on the Canadian prairies – a region know for its vast plains and expanses of virtually uninhabited land. At the time of the show, the town’s population was just above 500, but in the preceding one hundred years, it had fluctuated, and at one time it had been above 5000. Currently, the majority of Canadians reside in highly populated settings, and towns such as Ponteix are commonly viewed as empty and devoid of cultural significance; Knowhere Productions, the company responsible for Windblown / Rafales, of which I am an Associate Artistic Director, mounted this show in part to challenge this misconception. Characteristic of a Knowhere Production’s project, every attempt to build strong relationships with the multiple communities that intersect the site was made, and thus a project that in various ways nurtured the participation and support of the resident population was created. Yet, as the title of our work suggests, a central desire among the artists gathered to create Windblown / Rafales was to challenge and transgress, to trouble, bluster and worry-away at the predominant beliefs of this town, and we pursued this plan for a project that was a part of a larger centennial event where reflection on the past and consideration of the future were core concerns. The central focus in the creation of Windblown / Rafales was the question of faith, and in its focus on a secular aspect of faith, the project attempted in various ways to provide a counter-memory to Ponteix’s mostly religious history.

In my presentation, I wish to examine the promises and pitfalls of our approach to such a project, with particular focus on how site-specific performance practices allowed the artists involved in this project to find various relationships to the question of faith and the potential of community. As outsiders and non-believers, our presence at the 100th anniversary of this town was suspect and perhaps it was even initially considered to be criminal, yet in our approach to rituals such as a mass, a pilgrimage, and the sharing of song and dance, our transgressive dramaturgy was experienced less as a crime and more like a force of change, like the wind, an indeterminate harbinger of transformation. Ultimately, Windblown / Rafale offered an examination of what it is to be windblown as our work posited themes that addressed faith: hope, fear and the ineffable quality of survival.

PANEL **Off the Map: Performance as a Criminalization of Space, Community and Identity**

- Off the Map: Performance as a Criminalization of Space, Community and Identity**
- Criminalization of the Pilgrimage: Remapping a Town’s 100-Year-Old Tradition**
- Misreading Peru: Spielberg, Yale And The Imperial Present**
- Criminalizing the Concept of Faith In Windblown/Rafales**
- Public Dreams and the Transgression of Neoliberal Borders**

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PAPER TITLE

Public Dreams and the Transgression of Neoliberal Borders

PAPER PRESENTER **ERIC MOSCHOPEDIS** (University of Calgary)

PAPER ABSTRACT

In *The Practice of Everyday Life*, Michel de Certeau argues that authoritative demarcation or the strategic boundaries established by a hegemonic order can be transgressed by the urban dweller—for “what the map cuts up, the story cuts across” (129). [d]e Certeau’s territorial/narrative delineation might also be considered a division between what is state or market sanctioned space and what is a performative public identity rooted in an outlawed appropriation of the topographical landscape. Here, privatized space is temporarily overwritten and enunciated as public space by the gestures of a civic body. Could it be said then, that the struggle over community identification and personal agency is linked inextricably to public space and the performative, which is pedagogical?

In my paper, I will argue—borrowing from de Certeau and following Henry A. Giroux—that in an era of neoliberalism, wherein the borders of public space and democratic discourse are increasingly re-drawn and policed by extreme state-sanctioned privatization, the imminent challenge is to construct “new locations of struggle” that performatively critique “existing institutional and social formations” and pedagogically engender community and personal agency (136). By explicating one of my own performative events, *Z’s by the C: a Radical Crafting and Public Napping Project*, I will conclude that public napping as a tactical and participatory activity can cut across the map, therefore, generating temporary sites of civic space, democratic debate and instances of renewed agency.

PANEL **Off the Map: Performance as a Criminalization of Space, Community and Identity**

Off the Map: Performance as a Criminalization of Space, Community and Identity

Criminalization of the Pilgrimage: Remapping a Town’s 100-Year-Old Tradition

Misreading Peru: Spielberg, Yale And The Imperial Present

Criminalizing the Concept of Faith In Windblown/Rafales

Public Dreams and the Transgression of Neoliberal Borders

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Off the Map: Performance as a Criminalization of Space, Community and Identity

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

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Misreading Peru: Spielberg, Yale And The Imperial Present

In trying to understand current configurations of empire, this paper discusses the relationship between misrepresentations of Peru in Steven Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull* (2008) and the current 6-year old conflict between the Peruvian government and Yale University over the repatriation of more than 350 archeological artifacts taken from Peru [...]

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PAPER TITLE

Misreading Peru: Spielberg, Yale And The Imperial Present

PAPER PRESENTER **SEBASTIÁN CALDERÓN BENTIN** (Stanford University)

PAPER ABSTRACT

In trying to understand current configurations of empire, this paper discusses the relationship between misrepresentations of Peru in Steven Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull* (2008) and the current 6-year old conflict between the Peruvian government and Yale University over the repatriation of more than 350 archeological artifacts taken from Peru by American explorer and Yale lecturer Hiram Bingham III between 1911 and 1915. Colonialist representations of Peru in Spielberg's film and the hemispheric supervision of Peruvian archaeological knowledge by American universities are part of a longer imperial project which frames Latin America as a site whose histories and peoples can only be managed through misreading and misrepresentation. How do Spielberg's film and the Yale controversy evince the role of misperformance in the construction and perpetuation of an imperial ideology inside the United States? What does the materialization of this ideology reveal about the current configuration of American hegemony in the hemisphere?

PANEL *Off the Map: Performance as a Criminalization of Space, Community and Identity*

- Off the Map: Performance as a Criminalization of Space, Community and Identity*
- Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition*
- Misreading Peru: Spielberg, Yale And The Imperial Present*
- Criminalizing the Concept of Faith In Windblown/Rafales*
- Public Dreams and the Transgression of Neoliberal Borders*

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PAPER TITLE

From Angry Turkish Boy to Mature German Writer

PAPER PRESENTER **IPEK CELIK** (New York University)

PAPER ABSTRACT

Since the 1980s the mainstream media in Germany has frequently presented discussions and reports on the failure of minorities to “integrate” to Western liberal democracy. Especially the position of Muslim women, frequently described by as the victims of patriarchal tradition and ahistorical religion, has been considered as the main evidence of minority’s failure of integration to German society. This paper elaborates on two parallel performances that center around this discussion of minority failure and success. First, I will explore various representations of minority women in German literature and film, how fiction and films in Germany have portrayed minority women’s lives through narratives of claustrophobia and imprisonment in the domestic sphere. Alternative to these narratives, I read the Turkish-German writer Feridun Zaimoglu’s two collections of women’s narratives Head-Stuff and Black Virgins, interviews conducted with Turkish-German and Muslim women respectively. Through these two collections that carry traces of ethnography, performance and fiction, I inquire into the possibility to create a space where the experience of minority women can lead to a larger theorization of violence without the assumption of passive victimhood. The second performance I explore is Zaimoglu’s own career, the performance of being a minority writer in Germany, the question of how to fulfill the literary market expectations from a second-generation minority writer. I will look at Feridun Zaimoglu’s gradual institutionalization and success in Germany through 1990s to 2000s, who has, as the German media describes moved from being an “angry Turkish boy” to accomplished “mature German writer.”

PANEL **Misincorporating Cultural Identity 1**

Misincorporating Cultural Identity 1

From Angry Turkish Boy to Mature German Writer

A Real Book Filled With Fake Words

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

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PAPER TITLE

A Real Book Filled With Fake Words

PAPER PRESENTER **ANDREW STARNER** (Brown University)

PAPER ABSTRACT

In this paper, I offer a reading of Chinese artist Xu Bing's installation *_Tianshu_ (Book From the Sky)* that depends on its "mutual misunderstanding" by Western and Chinese audiences. I argue that this work causes the Chinese spectator and the outside spectator to exchange positions. It opens up a space for the Chinese spectator to submerge any accustomed knowledge of Chineseness and to experience the "Chinese" of BFTS they way an outsider experiences its Chineseness, and for the outsider to read it for plot, as it were. In the performative situation of Bing's installation, the "reader" is in flux, caught up in BFTS on the level of mimesis, looking for landing place, trying to decide what original it is a copy of. Perhaps it is an art project, or a fake book or a real book filled with fake words. It is a kind of misery of not knowing, not knowing where to stop, not knowing where to look for mimesis. Illegibility and illiteracy give way, and misreading becomes cross-cultural exchange.

PANEL **Misincorporating Cultural Identity 1**

Misincorporating Cultural Identity 1

From Angry Turkish Boy to Mature German Writer

A Real Book Filled With Fake Words

"The Bride From The Sea": Three Israeli-Palestinian Mothers Playing In The Sand Box

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PAPER TITLE

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

PAPER PRESENTER SHULAMITH LEV-ALADGEM (Tel Aviv University)

PAPER ABSTRACT

In this article I suggest to examine ‘misperformance’ as an analytical concept aiming to analyze ‘third culture’ performances such as Community-Based Theatre. The formation of a community-based performance is always conditional, constituting itself in a ‘third space’ and saturated with various power struggles over the meaning and significance of the performance. The case study I present here, “The Bride from the Sea”, was performed by three young Israeli-Palestinian mothers in a sand box of a Jewish-Arab kindergarten in Jaffa (2008). From the beginning of the creative process, the group struggled to overcome the barriers erected by their intricate, oppressive daily life, trying their best to push forward the original text in order to reach the stage of a full production. They eventually managed to perform a short, hybrid and incomplete performance. Being almost an aborted performance, it could have been described as misperformance in its negative sense, but I did not experience it as such. My deep emotional reception of this performance has led me to look at ‘misperformance’ as both a new analytical concept and a performative mode of ‘third culture’. My intention here is to discuss “The Bride from the Sea” as an effective and even electric misperformance, articulating the complexity of the text formation along with the complexity of the contextual conditions of Jaffa, a mixed Jewish-Arab town. The performance had managed to reflect the harsh daily life of these young mothers caught betwixt and between in-group and out-group regimes of power. Accordingly, the misperformance of “The Bride from the Sea” is a metaphor/metonym of the missed life of these women as well as their persistent courageous backlash.

PANEL [Misincorporating Cultural Identity 1](#)

[Misincorporating Cultural Identity 1](#)

[From Angry Turkish Boy to Mature German Writer](#)

[A Real Book Filled With Fake Words](#)

[“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box](#)

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Misincorporating Cultural Identity 1

From Angry Turkish Boy to Mature German Writer

Since the 1980s the mainstream media in Germany has frequently presented discussions and reports on the failure of minorities to “integrate” to Western liberal democracy. Especially the position of Muslim women, frequently described by as the victims of patriarchal tradition and ahistorical religion, has been considered as the main evidence of minority’s failure of integration [...]

A Real Book Filled With Fake Words

In this paper, I offer a reading of Chinese artist Xu Bing’s installation *_Tianshu_* (Book From the Sky) that depends on its “mutual misunderstanding” by Western and Chinese audiences. I argue that this work causes the Chinese spectator and the outside spectator to exchange positions. It opens up a space for the Chinese spectator to [...]

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

In this article I suggest to examine ‘misperformance’ as an analytical concept aiming to analyze ‘third culture’ performances such as Community-Based Theatre. The formation of a community-based performance is always conditional, constituting itself in a ‘third space’ and saturated with various power struggles over the meaning and significance of the performance. The case study I [...]

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PAPER TITLE

Performing the Revolution: Carnival as Conflict Prevention

PAPER PRESENTER **IVAN LOZICA** (Institute of Ethnology and Folklore Research)

PAPER ABSTRACT

A new step in the interpretation of the Carnival period is possible in the controversial scope of biopolitics. Taken biopolitically, Carnival is a double-edged sword: it can help the oppressor to reduce or redirect the political tension, and it can help the oppressed to endure the pressure - or to oppose it and protest unpunished. The carnival use of bare (or naked) life and the human body against the norms and social conventions is obvious. The impact on the ruling order is only a matter of measure: a successful vaccination or a deadly poison. In the book *La comunità che viene* (1990) Giorgio Agamben turns the old dichotomies (subject-object, potentiality-actuality etc.) inside out, exposing the innate potential in the zone of indistinguishability. The main idea is that "whatever singularity", which wants to appropriate belonging itself, its own being-in-language, and thus rejects all identity and every condition of belonging, is the principal enemy of the State. From that point of view, Carnival is a friend of the State. It strengthens the condition of belonging to the community (i.e. the ruling order) and thus helps the State to prevent the potential crisis - as long as the community still accepts the ruling order. If this is not the case, Carnival strengthens the "coming community" in opposition to sovereignty, which reduces (through the state of exception) qualified life (bios) to bare life (zoe).

PANEL **Traditional Performance**

Traditional Performance

Performing the Revolution: Carnival as Conflict Prevention

We Never Asked For Carnival

Aesthetical Framework of Turkish Meddah Art

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PAPER TITLE

We Never Asked For Carnival

PAPER PRESENTER CELESTE FRASER DELGADO (Barry University)

PAPER ABSTRACT

Carnival has been understood as a temporary overturning of authority (Rabelais) and as “resistant memory” in the act of intercultural communication (Roach). But what happens when carnival is imposed as an official practice on young people identified as “ungovernable” as part of a state-funded arts intervention program? The Carnival arts project at the Miami Bridge youth crisis center engages teens in crisis in the mask-making, drumming, and dancing traditions of carnival around the world. These ongoing workshops with professional artists culminate in a series of (mis)performances. The sexual and drunken aspects of carnival are forbidden, even as the embodiment and abandon of drumming, dance, and masquerade are encouraged. The teens resist invitations to perform, reserving the right to participate on their own terms and put traditional practices to their own uses. They cycle through the program asynchronously, in a constant process of surrogation through which they assume and shed the masks, rhythms, and choreography of other teens who come and go before them. The misfit of their carnival roles mimics the teen’s status as outlaws or victims in the wider society, while their efforts to accommodate those roles in the staged performance may potentially provide tools for accommodating, shedding, or subverting their expected roles on the outside. This paper reviews a year that included more than 100 teens in a reinvention of the carnival traditions of Venice, Cuba, Haiti, and Brazil during which the teens as tricksters were both built up and undone by their own tricks onstage and off.

PANEL Traditional Performance

- Traditional Performance
- Performing the Revolution: Carnival as Conflict Prevention
- We Never Asked For Carnival
- Aesthetical Framework of Turkish Meddah Art

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PAPER TITLE

Aesthetical Framework of Turkish Meddah Art

PAPER PRESENTER **MUSTAFA SEKMEN** (Anadolu University)

PAPER ABSTRACT

'Meddah art' is one of the traditional performing arts in Turkish culture. The main misconception regarding this art is considering it a verbal art and therefore studying it from a literary point of view. Basically, storytelling is a verbal art, but Turkish meddah art is mostly based on acting performances. It successfully covers all three fundamental creative elements of theater: acting, directing and playwriting. Therefore, attempts to determine the aesthetical framework of this art reflect its wide scope, which should not be limited to the verbal dimension alone. The most fundamental characteristic of meddah is the "impersonation" of a story by one person in any given place solely by using his bodily devices. Thus, he assigns different functions to his own body, some basic accessories (handkerchief, walking stick, chair etc.), the story itself and the place of performance. For instance, he steps onto the stage and addresses the audience as his real-life persona, and then goes on to assume different identities throughout his storytelling role-play. Similarly, he uses his props in their common function (for sitting, walking etc.), subsequently varying the functions he assigns to them. He makes some changes to the story as well. This situation might be described as "using all the objects on show both in their original and improvised functions", which is a distinctive feature of meddah performances. Two other distinctive features are the impersonation of the story in different ways in each performance through improvisation, and a direct interaction with the audience. This possibility of modifying a meddah performance according to the audience profile and the use of unusual performance venues corresponds to recent tendencies in many modern theater approaches.

PANEL **Traditional Performance**

Traditional Performance

Performing the Revolution: Carnival as Conflict Prevention

We Never Asked For Carnival

Aesthetical Framework of Turkish Meddah Art

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Traditional Performance

Performing the Revolution: Carnival as Conflict Prevention

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We Never Asked For Carnival

Carnival has been understood as a temporary overturning of authority (Rabelais) and as “resistant memory” in the act of intercultural communication (Roach). But what happens when carnival is imposed as an official practice on young people identified as “ungovernable” as part of a state-funded arts intervention program? The Carnival arts project at the Miami Bridge [...]

Aesthetical Framework of Turkish Meddah Art

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PAPER TITLE

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

PAPER PRESENTER **HOLLY MAPLES** (University of East Anglia)

PAPER ABSTRACT

From Salome's fatal Dance of the Seven Veils to the risqué gyrations of Madonna, dancing has been criticized as an indecent display of female sexuality and, as such, a corrupting entertainment for the young. Moreover, while professional dancing offers a platform for individual expressions of resistance, popular social dancing submits the space for the public to perform their own understandings of collective identity in the midst of mass societal change. Public dance culture in the early 1910s became caught within the battleground of mis-readings prevalent in the American culture of the time. The social dancing of the Fox-Trot, the Castle Walk, and the Turkey Trot went beyond the social expression of the "Jazz Age" to become distinctly gendered: focusing public scrutiny around growing concerns for "the twentieth-century woman". The association between female power, dangerous sexuality and dance culture was on the minds of many Americans during the "teens." This paper examines how public space and "the public body" surrounding the dancing female became a terrain of the mis-readings and mis-interpretations of early twentieth century American culture. The bold dances of the jazz age and the debates they created reflect the transformation that occurred in all aspects of women's social, political and working lives. Women's suffrage, wider career choices, higher education, and general emancipation aroused controversy which appeared concentrated in the image of the dancing female; a figure unrestrained and uncontrollable. As the position of women moved into the public sphere, so did their visible, physical presence in the public dances of the time. The dance craze caused friction between what was seen as controlled and controllable in the public sphere, offering ample opportunity for the emblem of the dancing female to be mis-read by a resistant public.

PANEL **Dance Misperforming 2****Dance Misperforming 2**

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

The Dance Dramaturg: Avoiding Misses

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PAPER TITLE

The Dance Dramaturg: Avoiding Misses

PAPER PRESENTER **ANNY MOKOTOW** (University of Melbourne)

PAPER ABSTRACT

In Europe, the dramaturg has become a central motivating force in many dance productions. They fulfil two main functions: to guide the choreographer through a successful working process that will enable him/her to achieve their vision, and to mitigate as voice for the artists and performers based on 'inside knowledge' of the mechanics and needs of the practice. This paper suggests that the dramaturg working in dance productions may be paramount to reducing performance mistakes, misreading and misrepresentation: an important role politically, culturally and creatively. The paper further confronts the question: is there a dramaturgical model that is particular to dance performance? Currently, many dramaturges working with dance come from outside of the dance circuit. While they bring with them theoretical knowledge and practical experience from various disciplines this system presents drawbacks. Practically, such dramaturgy often stops short of somatic, kinetic or historic dissemination of the movement language, and theoretically, this supports the historical cultural hierarchy that has often infantilised dance over other cultural practices. In order to have a fully developed dance dramaturgy that avoids cultural and artistic misses, the development of specialised dramaturgical dance/body training may prove to be essential.

PANEL **Dance Misperforming 2**

Dance Misperforming 2

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

The Dance Dramaturg: Avoiding Misses

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Dance Misperforming 2

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

From Salome's fatal Dance of the Seven Veils to the risqué gyrations of Madonna, dancing has been criticized as an indecent display of female sexuality and, as such, a corrupting entertainment for the young. Moreover, while professional dancing offers a platform for individual expressions of resistance, popular social dancing submits the space for the public [...]

The Dance Dramaturg: Avoiding Misses

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Tait, Peta

Position: Theatre and Drama Co-ordinator

Affiliation: La Trobe University

Email: P.Tait@latrobe.edu.au

Country of residence: Australia

Key areas of practice/research: performing emotion; bodies in performance and circus including on trapeze

Paper: Misperformances of Love and Cruelty Between Species

June25 | Panel: Dance Misperforming 2

June26 | Panel: The Limits of the Human

26 Shifts | Shifts: The School of Sisyphus

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PAPER TITLE

Sympathetic Mimesis and the Force of Failure

PAPER PRESENTER **CHRISTOPHER BRADDOCK** (Auckland University of Technology)

PAPER ABSTRACT

The paper explores performance and part-sculptural 'objects out of action' via the histories and practices of sympathetic magic. Revealing the manners in which various rituals act to animate objects, I focus on notions of mimesis, similitude and contagion. British anthropologist Stanley J. Tambiah's thinking on persuasive analogy in ritual performance draws a crucial link between J. L. Austin's performative utterance and James George Frazer's notion of sympathetic magic. Applied to contemporary debates on performance and 'objects out of action', these part objects act as partial 'subjects' that are unlocatable as trace (substitution) and contagious contact (liveness). What is lacking in the operations of sympathetic mimesis is precisely what 'draws out' the body/s of the audience. Put another way, redundancy is viewed as necessary to an efficacious or ethical practice. This paper will include my own recent performative/video and sound installations as well as exploring the Euro-American genealogies of performance / body art in relationship to contemporary art practices in Australia and New Zealand (Alicia Frankovich, Carolyn Eskdale et al.).

PANEL **Are You Partial?**

Are You Partial?

Sympathetic Mimesis and the Force of Failure

Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

Forms of Assistance

Moving parts: on Indifference

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PAPER TITLE

Forms of Assistance

PAPER PRESENTER [ALICIA FRANKOVICH](#) (independent artist)

PAPER ABSTRACT

This paper expands my 'Shift' performance, describing my body as a 'raw' material, used as a sculptural material. I will discuss a kind of performing body that is activated by physical and spatial transfer, employing sculptural appendages as a means by which to manifest energy and movement. I will raise the question (or problematic) of performance documents and their materiality as by-products or extensions of performance. This paper itself - as an aftermath of my performance - extends the phenomenon of the post-performance object. This will extend to a written account (that functions as an art work) of my performance, which involves a 'lame journey' and 'impromptu arrival'. These operations raise questions such as: 'In what way should the viewer receive a work when it is not conceivable for them to be present for the duration of the performance?' or 'How might the viewer see the work outside of the live undertaking?' Notions of lack of control, lack of product, lack of spectatorship, or a 'misfiring' of my (non) spectacle will be discussed. Failure (and the art values of skill and production) is a concept that I will bring to the fore where art-outsiders are called upon to participate in my work as both makers and vehicles for production and performance. Here ideas of 'the stage' and the grandiose are interrogated, pushing forward a politic of an expanded field: a more fluid public and personal domain or performance.

PANEL [Are You Partial?](#)

[Are You Partial?](#)

[Sympathetic Mimesis and the Force of Failure](#)

[Partial Bodies, Partial Objects: the Necessity of Hybridised Performance](#)

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[Moving parts: on Indifference](#)

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PAPER TITLE

Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

PAPER PRESENTER DAVID CROSS (Massey University)

PAPER ABSTRACT

This paper interrogates Marina Abramovic's position that the future of performance is based on its ability to transcend an engagement with objects and operate as a discrete discipline in its own right. Such an idea, redolent with a coherent disciplinarity, runs counter to the modalities of art in the post-medium condition. My paper will examine relationships between the body and object in contemporary performance with reference to the idea of the object as filter, or blind spot, that does not diminish but rather serves to enhance and unfold a fuller understanding of corporeality. The partial use of objects in tandem with the partial manipulation/representation of the body, offers a litany of possibilities for drawing audiences into new understandings of liveness that are compelling precisely because the body is not made coherent or complete. Working with a number of case studies, including Paul McCarthy and two of my own recent performance/installations, I locate a hybrid category of performance/installation as a critical and evolving modality by which audiences might come to rethink what and how they know the live body.

PANEL *Are You Partial?*

Are You Partial?

Sympathetic Mimesis and the Force of Failure

Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

Forms of Assistance

Moving parts: on Indifference

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PAPER TITLE

Books from 1968 (Foucault: *Archaeology of Knowledge*; Marcuse: *An Essay on Liberation*; Brook: *The Empty Space*) 40 Years later

PAPER PRESENTER **FREDDIE ROKEM** (Tel Aviv University)

PAPER ABSTRACT

One of my previous books entitled *Performing History* dealt with the needs of performance to confront the failures of history. For Zagreb, I would like to take up something from that previous work and develop it in a more philosophical direction, focusing on some important texts published in 1968: Foucault's *Archaeology of Knowledge*, Marcuse's *An essay on Liberation* and Peter Brook's *The Empty Space*. It is very interesting to 'read' these books in view of what we 'do' with '68 now, forty years later.

PANEL **New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)**

New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

Books from 1968 (Foucault: *Archaeology of Knowledge*; Marcuse: *An Essay on Liberation*; Brook: *The Empty Space*) 40 Years later

Logics of Revolt: May 68 and the Appearance of the Political

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

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PAPER TITLE

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

PAPER PRESENTER JANEZ JANŠA (Maska)

PAPER ABSTRACT

PANEL Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PAPER TITLE

Salon Revolucije/The Salon of Revolution

PAPER PRESENTER IVANA BAGO & ANTONIA MAJAČA (Galerija Miroslav Kraljević)

PAPER ABSTRACT

The Salon of Revolution (October 4 - 26, 2008) was a large-scale international exhibition project, realized as the 29th edition of the Zagreb Youth Salon, an event organized biannually by HDLU - The Croatian Association of Visual Artists. As invited curators, we decided on a concept that would at the same time be a statement about the institution of the Salon itself: created in 1968, the Salon had not, however, enjoyed a "revolutionary" reputation and had mostly been realized in the form of national reviews of work by young artists. On the cultural policy level, *The Salon of Revolution* challenged this format, by setting up a thematic and, above all, international show that tried to break the pervading autism of the local art scene and relate its production to the international one. On the conceptual level, the exhibition referred to the historical context of both the Youth Salon and the exhibition venue to find implications for the current sociopolitical reality and the situation in contemporary art production (questioning the concepts of the youth, 1968, revolution, salon, art institutions, relation to history, etc.). Calling the exhibition *The Salon of Revolution* performed a deliberately oximoronic merging of the two concepts with opposite connotations, resulting in ambiguous readings: what does it mean to "salonize", i.e. exhibit and institutionalize revolution and how can this bourgeois format (salon or art) have revolutionary potential? By creating a space of uncertainty about its meaning, it presented itself primarily as a question, reflecting on the possibilities, responsibilities, and positions which contemporary art and intellectual practice can occupy in the present. For this occasion, the presentation will contextualize the correspondence between *The Salon of Revolution* and the Institute for the Art and Practice of Dissent at Home, developed priorly and as part of *Utopia*, the Institute's contribution to the exhibition, and will discuss the processes of collaboration on several other artistic projects.

PANEL Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

LIVERPOOL '08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Salon Revolucije/The Salon of Revolution

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PAPER TITLE

Duplicitous Sites: Misperforming Parliament

PAPER PRESENTER **ANDREW FILMER** (Aberystwyth University)

PAPER ABSTRACT

In *The Symbolic Uses of Politics* (1964) Murray Edelman notes that, “The appropriateness of act to setting is normally so carefully plotted in the political realm that we are rarely conscious of the importance or ramifications of the tie between the two.” (99) This statement is nowhere more relevant than when considering the design and use of parliamentary buildings and precincts.

In this paper I investigate how the ostensive signification of modern parliamentary buildings can be undercut or exposed by practices that naively or deliberately misperform them. Viewed against a variety of protest actions, this paper focuses on the impromptu performance of the choral piece *Lament* in the foyer of Australia’s New Parliament House on the 18th March 2003. Performed by a choir of one hundred and fifty women who simply walked into the building unnoticed, *Lament* was timed to coincide with the then Prime Minister’s announcement of Australia’s commitment of troops to the imminent war in Iraq. Through a close examination of performers’ experiences of *Lament* I will consider the productiveness of this action in exposing how modern parliamentary architecture remains “closely tied to political forces that reinforce existing patterns of dominance and submission.” (Vale 1992:10).

PANEL **Duplicity/Complicity: Performing and Misperforming Lies**

Duplicity/Complicity: Performing and Misperforming Lies

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or *Enfant Terrible*?

Duplicity/Complicity: (Mis)performing the Social Drama of Disability

Duplicitous Sites: Misperforming Parliament

Overperforming or How to turn ‘bad’ performance into a ‘good’ performance: Ann Liv Young dancing Snow White

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PAPER TITLE

Logics of Revolt: May 68 and the Appearance of the Political

PAPER PRESENTER **ADRIAN KEAR** (Aberystwyth University)

PAPER ABSTRACT

In *The Century* (2007), Alain Badiou contends that the defining feature of the twentieth century was the desire for radical rupture and re-foundation; the desire for a re-commencement. He terms this 'the passion for the real' - the conviction, viscerally experienced, of 'being summoned to the real of a beginning' (32). This 'key to understanding the century' is clearly operative in the way May 68 was thought, fought and felt, with the promise of politics, the emergence of the new in the now, appearing immanent in the events' articulation of an unassailable logic of revolt. Devotion to this logic, to the thought of the urgency and inevitability of something happening, might be said to characterise a certain mode of politicised subjectivity that continues to persist long after the 'failure' of the moment itself.

PANEL **New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)**

New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

Logics of Revolt: May 68 and the Appearance of the Political

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PAPER TITLE

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

PAPER PRESENTER **REBECCA CAINES** (University of New South Wales)

PAPER ABSTRACT

My mission in Adelaide has been to transform an import festival into an export festival, to invest in grassroots cultural practice on the ground and in this generation, and to begin to create a window to the world to demonstrate to Australians and everybody else just where this country may be going and what it has to offer the new century. Peter Sellars – New York TIMES 2001

I have yet to find anyone who has any regrets at seeing the back side of Peter Sellars. I dare not quote what they are saying. They are not holding back. We are very glad that he and his infernal hugs have gone. We don’t care what he thinks of us. For all his arrogant American assumptions, we were unimpressed. And we paid the bills. If I were a litigious person, I would be inclined to sue to recoup some of the monumental costs of what this critic perceives as his idealistic folly. SAMELA HARRIS Adelaide Advertiser November 2001.

Caines’s paper will focus on the disastrous misperformance of the 2002 Adelaide Festival of the Arts in Australia by US theatre director Peter Sellars. Her work examines the various levels of ‘lies’ that both initiated and destroyed Sellars’ site-specific and community-based project and examines the extraordinary way that new types of post-structured community and new visions of site/concept/place were born out of duplicity and mistrust.

PANEL **Duplicity/Complicity: Performing and Misperforming Lies**

Duplicity/Complicity: Performing and Misperforming Lies

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

Duplicity/Complicity: (Mis)performing the Social Drama of Disability

Duplicitous Sites: Misperforming Parliament

Overperforming or How to turn ‘bad’ performance into a ‘good’ performance: Ann Liv Young dancing Snow White

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PAPER TITLE

Duplicity/Complicity: (Mis)performing the Social Drama of DisabilityPAPER PRESENTER **BREE HADLEY** (Queensland University of Technology)

PAPER ABSTRACT

"[T]here's no visual indication of my being disabled unless say, I'm in a newsagents and I don't hear how much something costs or I walk out having forgotten to pick up what I bought. Then I experience this transformation into a slimy monster that crawls down the street with everyone shouting after him!" (Aaron Williamson, Aaron Williamson- Performance/Video/Collaboration, 2008, 9)

In this paper, I investigate the (mis)performance of 'passing' in the context of bodies with disabilities. The desire to conceal, control or contain a body's idiosyncrasies is a deceitful act, complicit with dominant cultural assumptions about the benefits of fitting in. Passing, and the performative tricks, techniques and prostheses that support the 'lie' of passing, uphold a social contract in which a closeting-as-cure approach accommodates discomfort with difference. In this paper, I consider moments of non-passing, where people are caught out by mistakes or deliberate misperformances of the daily social drama of ability and disability. I analyse the work of disabled artists Bill Shannon, Aaron Williamson and Katherine Araniello, who re-perform their daily personal interactions in the public sphere as a sort of guerilla theatre. Their work brings hidden assumptions about how disabled people should act and interact to the brink of visibility. It challenges passers-by to confront their complicity in these discourses by pressing them to re-perform their own spontaneous reactions to bodies that misperform the 'lie' of normalcy. Yet it can also be misread by passers-by, who fail to realise they are part of a deliberate, duplicitous misperformance of already deceitful discourses about ability, disability, and the benefits of fitting in.

PANEL **Duplicity/Complicity: Performing and Misperforming Lies****Duplicity/Complicity: Performing and Misperforming Lies****"That's a load of codswallop, that ain't art": Peter Sellars – Snake-Oil Salesman or Enfant Terrible?****Duplicity/Complicity: (Mis)performing the Social Drama of Disability****Duplicitous Sites: Misperforming Parliament****Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White**

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PAPER TITLE

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

PAPER PRESENTER JELENA RAJAK (independent scholar)

PAPER ABSTRACT

Rajak's paper will examine duplicity in postmodern theater and dance productions, namely those blurring the boundaries between life and art, while being perceived both as a critique and as a symptom of the social phenomena they are criticizing. The focus will be on the work of the American performer Ann Liv Young, and more precisely on the Parisian premiere of *Snow White* (2006), Young's ambiguous approach to pornography and MTV pop-culture, and the artist's egoistic narcissism. Ambiguities will be analyzed on the level of reception, as well as on the level of performing. The media emphasized the shocking nature of the performance, and the artist herself adopted a simplistic discourse about it. The paper will try to show how this type of performance always oscillates on the edge of misreading and misunderstanding, and is received as a "truly horrid but fascinating experience", or either as brilliant or banal. The question is: can that extreme reading strategy put the work out of reach of the failure/success dichotomy, and where do such opposite interpretations come from? Rajak argues that the key to that openness is a special category of performing based on an absolute "coherence of expression" (E. Goffman) that one might call *overperforming*, similar to Baudrillard's simulation. The performer turns make-believe into make-belief for himself/herself and for the audience, and it is his/her commitment that is liable to overshadow the aesthetics and the dramaturgy of the piece. The audience's response is radical: to be or not to be accomplices to a lie.

PANEL Duplicity/Complicity: Performing and Misperforming Lies

Duplicity/Complicity: Performing and Misperforming Lies

"That's a load of codswallop, that ain't art": Peter Sellars – Snake-Oil Salesman or *Enfant Terrible*?

Duplicity/Complicity: (Mis)performing the Social Drama of Disability

Duplicitous Sites: Misperforming Parliament

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Duplicity/Complicity: Performing and Misperforming Lies

lie // to convey a false impression

What happens when cultural sites, spaces and practices are caught out lying? What happens when they are caught out performing the sorts of false, deceitful or duplicitous acts that show them to be silently complicit in systems of power or privilege?

Focusing on notions of duplicity and complicity, this panel [...]

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

My mission in Adelaide has been to transform an import festival into an export festival, to invest in grassroots cultural practice on the ground and in this generation, and to begin to create a window to the world to demonstrate to Australians and everybody else just where this country may be going and what it [...]

Duplicity/Complicity: (Mis)performing the Social Drama of Disability

“[T]here’s no visual indication of my being disabled unless say, I’m in a newsagents and I don’t hear how much something costs or I walk out having forgotten to pick up what I bought. Then I experience this transformation into a slimy monster that crawls down the street with everyone shouting after him!” (Aaron Williamson, [...])

Duplicious Sites: Misperforming Parliament

In *The Symbolic Uses of Politics* (1964) Murray Edelman notes that, “The appropriateness of act to setting is normally so carefully plotted in the political realm that we are rarely conscious of the importance or ramifications of the tie between the two.” (99) This statement is nowhere more relevant than when considering the design and [...]

Overperforming or How to turn ‘bad’ performance into a ‘good’ performance: Ann Liv Young dancing Snow White

Rajak’s paper will examine duplicity in postmodern theater and dance productions, namely those blurring the boundaries between life and art, while being perceived both as a critique and as a symptom of the social phenomena they are criticizing. The focus will be on the work of the American performer Ann Liv Young, and more precisely [...]

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PAPER TITLE

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

PAPER PRESENTER KELLY RAFFERTY (University of California, Berkeley)

PAPER ABSTRACT

This paper explores the disciplinary and geographic border-crossings staged in contemporary performances about tissue economies. The term “tissue economies” refers to the ways in which corporations and research institutions profit off of what Catherine Waldby has called the body’s biovalue. Biovalue is “the surplus of in vitro vitality produced by the biotechnical reformulation of living processes.” This means that human tissues such as DNA or stem cells “can be leveraged biotechnically so that they become more prolific or useful.” The term “tissue economies” has also been used to gesture towards the ethical, social, (trans)national, and economic networks that allow for the transfer of tissues. Not surprisingly, tissue economies have become important sites where scholars from the humanities and social sciences investigate new formations of time, space, and embodiment – what Saskia Sassen has called globalization’s imbrications of the analog and digital, global and local, national and the transnational. In recent years art collectives such as Critical Art Ensemble and Tissue Culture and Arts Project have encountered significant obstacles as they have tried to engage with tissue economies from within the institutional frames of art and performance. Similarly, in my own practice-based research, I have run up against major challenges in my attempts to bridge the divide between the arts and biosciences within the academy. Tracing the causes and effects of these interdisciplinary artistic misapprehensions, this paper details some of the lessons we stand to learn about how engagements with tissue economies are changing the institutional structures of performance and the academy.

PANEL [Crossing Borders, Crossing Wires, Misapprehensions](#)

[Crossing Borders, Crossing Wires, Misapprehensions](#)

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

[\(Mis\)apprehending ‘inclusion’: Performing Value Across Borders](#)

[\(Mis\)apprehension and “The Repatriate”: Thinking about Time and Place Lags](#)

[“Performance” as Cryptonymy: The Economy of Failure in Critical Theory](#)

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PAPER TITLE

"Performance" as Cryptonymy: The Economy of Failure in Critical Theory

PAPER PRESENTER MORANA ČALE (University of Zagreb)

PAPER ABSTRACT

Although keyterms are supposed to perform an operatively compliant adequacy to the phenomena they refer to and to the specialist disciplines by which these phenomena are being studied, they may happen to take over the control of the disciplinary field by displaying a performative ability to rearrange, expand or restrict the subject matter that it discusses, hence to complicate, or render contradictory, the basic assumptions the research area is built upon. This ability, in our case concerning the word 'performance' as keyterm, derives from anasemia (or cryptonymy, or semantic conversion), the "strange foreignness [which] inhabits the same words" (Derrida), making them mean and rule out what they mean at once. Indeed, 'performance' relates to an artistic action capable of commenting upon its own medium and reflecting the process of its own actual being performed and received, that is, focused on establishing a position of representational alterity with respect to the pragmatic purposes of empirical reality; at the same time, by indicating an 'action being done', it also designates an 'action being done properly', aiming at an efficient accomplishment, the achievement of a goal, in the sense of an investment supposed to bring about a profit. In other words, while meaning an activity emphasizing the *process* of its own coming into being as performance, as other to the seriousness of factual experience, the same word, by implying a semantic component of pragmatic *result* as opposed to a lack of performance, or to a misperformance, reframes the concept of performative effect in terms of economical effectiveness. In the context of performance studies, therefore, the two meanings of 'performance' operate in a sort of mutual negation, in an internal tension caused by two different, but intertwined economies.

My paper aims to examine the condition of performativity in the light of the critical theory which posits error, failure, lack, loss, and misperformance at the very core of all performative economy.

PANEL [Crossing Borders, Crossing Wires, Misapprehensions](#)

[Crossing Borders, Crossing Wires, Misapprehensions](#)

[Tissue Economies of Performance: Interdisciplinary Artistic \(Mis\)apprehensions](#)

[\(Mis\)apprehending 'inclusion': Performing Value Across Borders](#)

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Crossing Borders, Crossing Wires, Misapprehensions

This multidisciplinary panel addresses the misapprehensions that occur in artistic border crossings — geographical, disciplinary, and socio-economic – via studies of dance and repatriation, transnational collaboration in popular music and performative engagements with biotechnologies. Its three papers explore what is at stake and what is potentially lost in these diverse traversals. If misapprehension arises through [...]

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

This paper explores the disciplinary and geographic border-crossings staged in contemporary performances about tissue economies. The term “tissue economies” refers to the ways in which corporations and research institutions profit off of what Catherine Waldby has called the body’s biovalue. Biovalue is “the surplus of in vitro vitality produced by the biotechnical reformulation of living [...]

(Mis)apprehending ‘inclusion’: Performing Value Across Borders

This paper considers Brazilian band and NGO AfroReggae and the transnational AfroReggae UK Partnership project, interrogating performative constructions of legitimacy across borders, in particular the ubiquitous term ‘inclusion’. AfroReggae tours large scale performances to international venues, its music hybridizing Bahian percussion with funk, hip hop and drum&bass. It has supported the Rolling Stones, and regularly [...]

(Mis)apprehension and “The Repatriate”: Thinking about Time and Place Lags

This paper addresses the solo dancer Valeska Gert’s later career, questioning the ease and non-specificity of eliding exile with failure and loss, as has often been done in scholarship that continues past Gert’s prolific Weimar period. The relative success of her pre- and post-World War II performances cannot be considered on an absolute scale of [...]

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Although keyterms are supposed to perform an operatively compliant adequacy to the phenomena they refer to and to the specialist disciplines by which these phenomena are being studied, they may happen to take over the control of the disciplinary field by displaying a performative ability to rearrange, expand or restrict the subject matter that it [...]

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PAPER TITLE

Creating Counter Indications – a Misrepresentation as Intervention

PAPER PRESENTER

JEFF McMAHON (Arizona State University)

PAPER ABSTRACT

I will show video documentation from Counter Indications, a live performance/installation I developed 2007-09 in collaboration with media designer Jacob Pinholster. Using video clips of the piece and material from our project website, I will present the rationale, research, and issues involved in this work as they relate to misleading an audience, and share the experiences of those who participated. Our piece takes the audience through a coercive investigative process without letting them distance themselves emotionally and politically, moving an audience away from passivity and into the process of interrogation. Counter-Indications goes beyond the spatial/perceptual limitations and Aristotelian catharsis of most live performance to interrogate the position of the audience in relation to the “action” committed in their name. This live performance/installation examines forced confessions, the parameters of what is considered “cruel and unusual punishment”, and the limits one should go in order to extract needed information.

PANEL Audience Challenges 1

Audience Challenges 1

Creating Counter Indications – a Misrepresentation as Intervention

“Misstunt” in the Performances of Mike Parr and Jackass

Mutiny in the House: The Disruptive Audience Member and the Gaze

Mistaking Reality Justice

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PAPER TITLE

“Misstunt” in the Performances of Mike Parr and Jackass

PAPER PRESENTER **JODIE McNEILLY** (The University of Sydney)

PAPER ABSTRACT

In a 1923 essay by Sergie Eisenstein, the distinction between an “attraction” and a “stunt” in terms of their relationship to a theatre or film audience is posited. An attraction - such as an “explosion” or “soliloquy” - is argued distinct because it is based relatively on audience reaction; whereas the “stunt’s self-containment prevents it from doing ideological work or engaging the audience”. The stunt, unlike an attraction, affects no emotionality in the spectator.

The following paper considers Eisenstein’s distinction and proposes a third concept ‘the misstunt’ through an examination of the politically dissident work of Australian Performance Artist Mike Parr, and the controversial stunt antics of Jackass members in Jackass the Movie. Parr performs self-mutilation and extreme, durational body acts with the intention of active and oblique resistance to political hegemony. Jackass perform dare-devil like happenings for entertainment. In my analyses, both cases have been phenomenologically attended to through the methodological application of a practical phenomenology framework specifically developed to understand the structure of performance phenomena. As a result, an ontological understanding of these performances (in the ‘mode’ of their being) through audience receptivity permits the disclosure of experientially derived aspects formulating this third potentially efficacious concept for identifying transgression, resistance and emotion: the misstunt.

Moreover, I look to Avital Ronell’s tracing of “stupidity” in philosophy, poetry and literature; using ‘stupidity’ to elaborate and reconsider aspects of the misstunt and to draw out potential limits of the concept in my analyses

PANEL **Audience Challenges 1**

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PAPER TITLE

Mutiny in the House: The Disruptive Audience Member and the Gaze

PAPER PRESENTER OLIVE McKEON (New York University)

PAPER ABSTRACT

Within the history of 20th century performance, certain audiences have deliberately chosen to disobey the protocols of the performance, resulting in a breach of an implicit contract between performers and audience members. While various groups such as the Futurists, Dadaists, and the organizers of 1960s happenings have deliberately tried to activate the audience, the subject here is uninvited and unappreciated intervention by audience members. This disobedience of audiences has sprung up in numerous theatrical and political contexts: the audience riot in the house of Nijinsky's 1913 performance of *Le Sacre du Printemps*, the interruption of Broadway plays to broadcast anti-war messages by guerilla theater groups such as Richard Schechner's Performance Group, throwing cream pies in the faces of politicians during public speeches by the Biotic Baking Brigade, and countless other instances of interruption by leaving a performance, kidnapping a performer from the stage, throwing tomatoes, or other modes of disobedience. These situations involve renegotiating the constraints of a performative event that some may understand as a violation or infringement upon the planned course of events. Performers and audience members accuse each other of misunderstanding and misinterpreting of the rules of performance – how dare you arrogantly interrupt our play? how dare you perform this work while our country is at war? How do these counter-performances multiply or contest the ethics involved in audience membership? Using a few cases from the history of performance and audience disruption, I will interrogate instances of misunderstanding between performers and their audiences.

PANEL Audience Challenges 1

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PAPER TITLE

Mistaking Reality Justice

PAPER PRESENTER SARAH KOZINN (New York University)

PAPER ABSTRACT

Judge Judy bangs her gavel. Judge Joe Brown leans back in his leather chair. Judge David Young reads the results of a paternity test. These former judges are not in courtrooms; they stage their trials on national television. Judge TV is a growing genre that melds reality and fiction. The courtrooms are sets, their robes are costumes, the production companies pay the rewards, they have scripts and directors, and their audiences are hired. Yet the majority of their viewing audiences mistake these programs for real representations of the legal process. This paper will explore the role of the mistake from both a perceptual and a performance level: both the audiences' mistaking the shows as real and the performance mistakes made during production. Furthermore, it will expose how these mistakes establish a broad scope of influence. I have spent the past year studying Judge TV as both an audience member in the studios and a TV viewer. Though at first glance they appear innocuously entertaining, on closer inspection we see they are performances that conflate theater with what Louis Althusser terms the Ideological State Apparatus. Masquerading as legitimate trials the judges make subjective and "infelicitous" decisions that define codes of behavior, citizenship, and relationships that audiences misconstrue as legally sanctioned. Historically, mock trials have proven to be highly effective in propagating political ideals. With over 13 Judge shows on American TV, each defending its own code of conduct, morality, and ethics, it is essential that we examine their scope and influence and what role the mistake plays in their reception.

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PAPER TITLE

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

PAPER PRESENTER **MARK HARVEY** (The University of Auckland)

PAPER ABSTRACT

The academic conference paper is an institutionally policed context of performance, which is founded in what Jon McKenzie (2001) suggests from the world of organisational management as 'measurable outcomes'. We must behave. The conference presenter makes in the words of Avital Ronell (2005) a promise of delivery, yet as with all works can never truly fulfil what its author offers and audience expects. There will always be something that we presenters miss out, mispronounce, misjudge and mistime. There will always be a Lack in what we performatively call into being. We do try, but all the same, we will never make you happy... 'Lie Down With Me' will attempt to test out the performance of acceptability (or construction of ideal 'best practice') within the context of itself as a conference paper. It will combine live performance art with academic rhetoric in its excavation and measuring of what 'we are told makes the ideal conference paper'. While presenting a poetic discussion that promises the delivery of acceptability inherent to this genre of performance, as informed by Ronell, Nietzsche, McKenzie and the wisdom of the author's own car mechanic, 'Lie Down With Me' will attempt to deliver an arduous, multi-tasking endurance performance. Through repetitively falling out of the doorway to the conference room while weight lifting with bags of potatoes, while performing two other physical tasks, the author will also attempt to expose and test the threat of the paper misfiring, distracting, failing and lying in the fulfillment of its promise.

PANEL **Academic (Mis)performance**

Academic (Mis)performance

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

Finally George a Structure

How and Why to Teach Performance at an Art Academy?

The Lecture And Its Infelicities: Recovering Goffman's Legacy For (Mis)Performance Studies

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PAPER TITLE

Finally George a Structure

PAPER PRESENTER [EIRINI KARTSAKI](#) (Queen Mary, University of London), [DANAE THEODORIDOU](#) (Roehampton University)

PAPER ABSTRACT

When writing a text I observe my mind's routes: dramaturgies departing from everywhere, heading towards all directions. Some manage to survive, others are lost in the time before I fall asleep, the bus or the pavements. I would like us to include those too. To talk about the space around creation, of a performance, a text, a speaking of a text which becomes a performance. And about George (it's always about George). Together. To talk as if we were one mind. One mind as if it were thousands. To interrupt the talk when mind changes direction and then go back to it. A paper about the slippery process towards the making of a structure. A paper that is done exactly through the doing of what it examines. What do you say? D.

A paper with a subtle structure, we only know when it starts and ends, we only know the context of the conversation. An attempt to observe the frailty of thinking in the making of a structure. How does the mind create or decide on a structure? What is the place of the thoughts left out from a piece of writing or a performance? How do these influence the piece? And what about George? What would happen to a structure if we were to include all those other, silent thoughts? A paper that will use interruption as a means of intervening to the flow of thinking, shaped according to the, otherwise lost, paths the mind traces in the attempt to generate structures. I say yes. E.

PANEL [Academic \(Mis\)performance](#)

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PAPER TITLE

How and Why to Teach Performance at an Art Academy?

PAPER PRESENTER **ANDREJ MIRČEV** (Academy of Arts Osijek)

PAPER ABSTRACT

Is it important for an art student to understand contemporary performance practices - and why? What can one do with such knowledge? What is, actually, knowledge of performance: how to perform or what to achieve? What would a (mis)fitting utilization of such knowledge look like and what would it accomplish?

After three years of teaching at Osijek's Art Academy, I found myself in a peculiar position realizing that lecturing on performance embodied something like a *lecture machine* (Jon McKenzie, *Perform or else*), since teaching - as I (mis)understood it - also meant performing. In a situation where students learn about performance and contemporary performance art in their final year, instead of devoting several semesters to it, I have stumbled upon difficulties trying to demystify it and teach them how to read, understand and maybe even practice it. The difficulties ranged from questions such as: "What is artistic about naked bodies bleeding on stage?", or "What is theatrical in a postmodern dance piece?" to "How to deal with the specific hermeticism inherent to a large number of performance pieces?" I wonder whether scheduling Performance Arts for the final year of study (and thus marginalizing them) might not be a way to blunt the critical and self-reflective potentials of performance. Could it be that lecturing on performance undermines the normative power of education? Or is it just another instance of misreading/misunderstanding which regards performance as a transgressive practice?

PANEL **Academic (Mis)performance**

Academic (Mis)performance

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

Finally George a Structure

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Academic (Mis)performance

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Finally George a Structure

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How and Why to Teach Performance at an Art Academy?

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After three years of teaching at [...]

The Lecture And Its Infelicities: Recovering Goffman's Legacy For (Mis)Performance Studies

Although Erving Goffman continues to figure prominently among the venerable predecessors of performance studies (cf. Carlson, 1996), the importance of his work for this paradigm has recently been proclaimed to have "steadily declined" (McKenzie, 2001, 41). There are discussions which thoroughly dismiss Goffman's legacy, arguing that his approach relies on a concept of performance as [...]

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PAPER TITLE

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

PAPER PRESENTER ADAM BROINOWSKI (University of Melbourne)

PAPER ABSTRACT

While Hijikata Tatsumi's Nikutai no Hanran, or 'Rebellion of the Flesh', performed in 1968 in Tokyo has been discussed by several western and Japanese authors to various degrees in the context of the 68 mass protests which converged on Parliament, it is rarely discussed with regard to the deeper issues of governmental suppression and betrayal underlying the protests. Further, it has been misread with regard to the distinctive subjectivity in Hijikata's foundational practice of ankoku butoh (dance of darkness). While the popularity of Foucault followed by Deleuze and particularly Guattari amongst academics and the wider public in Japan has meant a subsequent revisiting of Hijikata and the spirit of the 68 protests, it has been done so with a comforting nostalgic despondency of high-capitalist consumption. What potential does a renewed understanding of ankoku butoh and student movement (1967-1972) hold for the present?

PANEL Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968
The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US
The Gravity of Detachment

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PAPER TITLE

The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

PAPER PRESENTER [JOSHUA ABRAMS](#) (Roehampton University)

PAPER ABSTRACT

In this presentation, I argue that theatre post 9/11 attempts to redefine the Habermasian public sphere through articulating a space of inquiry into the private. Rather than explicit political protest, theatre in the Anglophone world attempts to bring into public view events and images rendered invisible by large-scale corporate culture. Through close readings of a variety of examples of recent theatrical performances and installations, I examine the ways in which contemporary performance functions to make visible practices and events that otherwise remain unseen. Theatre's repeated redeployment of images from Guantanamo and Abu Ghraib, in ways that, while possibly not as overly politically determined as earlier eras of public protest, functions to expose events and practices from private domains.

Theatrical performance, through its aesthetic basis, might serve in the contemporary moment to undercut Rancière's notion of the a priori aestheticization of the political. While neo-conservative architects of the "war on terror" have largely operated from within Anglophone governmental/ extra-governmental structures, performance within those same locations has attempted to restage a space for discussion and engagement. I explore how these performances frame distinctions between British and American views of the relation between public and private. Through explicit acknowledgment of its coterie existence, theatrical performance might offer a new imagination of the Habermasian "public sphere" in which discourse is not overdetermined by corporate/ media interests. Rather than Habermas's "consensus", and instead of explicit protest, I examine how what theatre offers then is a notion of "dissensus," a space wherein argument and discussion is provoked

PANEL [Generating Rupture/Creating Dissensus: The Studio-theatre, Hijikata and Protest Performance \(WORKING GROUP: Performance and Philosophy 2\)](#)

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PAPER TITLE

The Gravity of Detachment

PAPER PRESENTER **FINTAN WALSH** (Trinity College Dublin)

PAPER ABSTRACT

This paper considers non-violent relations between the subject and the law. Contemporary critical and cultural theories return to us again and again an impenetrable construction of the signified subject, but within that frame, there are scenes of critical care in which the subject is, from time to time, looked after, let off the hook, let go. 'Letting go' is the term I use here to think about a performative act that indexes a care-full undoing of violent attachment, and opens up for the subject relatively non-aggressive conditions of being. Touching, to varying degrees, on a triangulation of work that includes Charles Mee's 'Big Love' (2001), the image of the 'falling man' in a post 9/11 climate, and Judith Butler's writing on the primary vulnerability of others, the paper deploys the term 'letting go' to index and analyse a range of (mis)performing practices that loosen the point of attachment between the subject and the law, and considers the field of relationality that such a conceptualization of the subject might open up.

PANEL **Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)**

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Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

The panel concerns failure in both theatrical and political contexts. Setting up an exchange between 2 emerging scholars (Broinowski, Walsh) and an established academic (Abrams) the connecting figure of the three papers is an affirmation of rupture or breakdown as creating the conditions for change in the spheres of art and politics. While Broinowski looks [...]

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PAPER TITLE

Misfitting Tissues: Performative Bio-Architecture

PAPER PRESENTER **JENNIFER JOHUNG** (University of Wisconsin)

PAPER ABSTRACT

The field of architecture has recently incorporated performance-oriented vocabularies and systems, so that buildings are no longer only conceived as objects, but are designed and constructed according to what they do on site or how they perform in response to their users' needs. But what happens when art, architecture and performance converge with advances in biotechnology in order to produce living habitats out of organically alive tissues? What kind of alternative living structures and conditions are proposed when cells and tissue cultures are excised and recombined in order to form and reform habitable spaces? What does this kind of performative bio-architecture perform, or do, or enliven, or effect through its misfitting of biological matter?

This paper takes two recent bio-art projects focusing on the construction of live habitable space as case studies to explore these questions. I look at Oron Catt's and Ionat Zurr's NoArk (2007), which is a Tissues Culture and Art research project that examines the taxonomical crisis induced by life forms created through biotechnology. NoArk takes the form of an experimental vessel designed to maintain and grow a mass of living cells and tissues that originated from different organisms. This vessel serves as a surrogate body for a collection of living fragments, and is built out of cellular stock taken from tissue banks, laboratories, museums and other collections, which are misfit together in a techno-scientific structure. In addition, I analyze the performance of Zbigniew Oksiuta's Breeding Spaces (2007), which is an ongoing project that envisages vegetable matter as a live habitat, an isolated spatial entity that takes up, transforms, and synthesizes matter and energy from its surroundings by biological means.

PANEL **Architectural and Urban Spaces**

Architectural and Urban Spaces

Misfitting Tissues: Performative Bio-Architecture

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

Interpreting Mis-Interpreted Urbanity

Displacements In Architectural Space

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PAPER TITLE

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

PAPER PRESENTER SARAH ESPI-SANCHIS (independent scholar)

PAPER ABSTRACT

“People create cultural resources and control access to them”(Thornton, 1988). Perhaps nowhere is this control more apparent than in a project of “cultural regeneration,” where particular concepts of culture are translated into social policy and urban development. Drawing on the examples of the Centre for Contemporary Culture of Barcelona and the Old Biscuit Mill in Cape Town, I look at the way such regeneration projects use notions of local community and place while simultaneously performing a disjuncture with that community to appeal to “international” audiences.

PANEL *Architectural and Urban Spaces*

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PAPER TITLE

Interpreting Mis-Interpreted Urbanity

PAPER PRESENTER **SONJA LEBOŠ** (Association for Interdisciplinary and Intercultural Research)

PAPER ABSTRACT

The 'city' (it is not quite irrelevant whether we are dealing with a metropolis or a megalopolis) can be seen as an object and/or a subject of many (mis)interpretations. However, it is much more - the very tissue in which the plot is interwoven, the characters and/or performers incorporated; it is the 'suprbody' without clearly defined limits. Moreover, there are forms of an omnipresent 'Other' or 'subaltern' (allowing these terms their relevance in spite of their extensive usage), which have been given life through different aspects of cultural production and interactivity.

This paper tackles the issue of interpreting this important frame beyond the classified develop/mental strategies of cultural industries or entrepreneurship in art.

What developments have occurred in art on/about/in Western cities over the last 50 years? The paper draws on a few basic examples from history of art, literature, theater, performance and film, extracting a handful of those related to Zagreb, the author's native city- connecting to its performativity in various cinematic works of art and analyzing various discourses formulated in performance, conceptual and early computer generated media art (Tom Gotovac, Mladen Stilinović, Vladimir Bonačić). It initiates a discussion of the more recent analyses of the city with a performative slant: Irma Omerzo's dance-film/s, or connectivity of historicistic graveyards in Buenos Aires and Zagreb as interpreted by Archivo Caminante. An alternative title for this paper might be "Re-interpreting mis-interpreted urban heritage".

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PAPER TITLE

Displacements In Architectural Space

PAPER PRESENTER **NANCY POPP** (independent artist)

PAPER ABSTRACT

Drawing upon a performative practice that reframes the body in relationship to interior and exterior architectural space, I will discuss the ways in which binary oppositions are subverted in these “mis-performances” and new, complex relationships are created between the performer and the space they attempt to redefine. I will be presenting documentation of two works: Untitled (Street Performances) which misplaces the body in public space and challenges typical hierarchical patterns of movement; and Corner, a literal and metaphoric re-shaping of interior spaces. I will also perform climbs from Untitled (Street Performances) on the streets of Zagreb in conjunction with the conference.

PANEL **Architectural and Urban Spaces**

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PAPER TITLE

Misperformances of Love and Cruelty Between Species

PAPER PRESENTER **PETA TAIT** (La Trobe University)

PAPER ABSTRACT

In the first half of the twentieth century, trained big cats in circus seem to be misperformances as they blurred categories of animal and human, of species boundaries. They suggest “different modes” of “being alongside, being near”, being-after-it”, and therefore “of being” human (Derrida 2004: 117 (*italics original*)). They also suggest contradictory modes of emotionality in animality that are aligned with irrationality, with madness (Foucault 1971).

Trainers claim that they teach animals to perform and that they often feel love for their fellow performers. But the staged ferocity of this habituated performance seems to negate claims of affection between animals and trainer. Alfred Court discovered that the lions were doing the performance themselves and recounts “I was, quite literally, in a cold sweat. I had not anticipated that [Nero] would stick so closely to the script” (Court 1955: 18). Court considered that a lion will remember someone who is cruel and hate that person, but others claim lions will kill without “any sensible reason that a human could understand” (Bourne 1956: 24). Even Court specifies that reflected light or a human smell or voice tone might upset a lion. An animal’s sensory body suggests how phenomenological responses might cause behavioural responses irrespective of love and hate (Acampora 2006).

PANEL **The Limits of the Human**

The Limits of the Human

Misperformances of Love and Cruelty Between Species

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

Glitch in The Machine, Failure in The Human

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PAPER TITLE

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

PAPER PRESENTER **TIM WHITE** (University of Warwick)

PAPER ABSTRACT

Impossibly, beautifully, Yves Klein hangs in mid air, willing us to believe that performance might defy gravity. Preceding his Leap into the Void the devout find only death and disability as a reward for their rapid encounter with the ground, ahead, the enthusiasts make soft landings in water to the delight of their audiences. Taking the challenge of human-powered flight as a progression from endeavour to entertainment this paper considers how solo attempts from Abbas Ibn Firnas and Eilmer of Malmesbury through to efforts at Bognor Birdman and Red Bull Flugtag events chronicle an accommodation with the limits of the human. Pride precedes the fall of Icarus in mythology (too hot) and Iron Man in the multiplex (too cold) as both seek to soar upward; with fossil-fuelled flight a pervasive reality is there any alternative other than to turn to the comic to assuage our failings?

PANEL **The Limits of the Human**

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PAPER TITLE

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

PAPER PRESENTER **TUIJA KOKKONEN** (Theatre Academy of Finland)

PAPER ABSTRACT

In *Three Ecologies* (1989) Felix Guattari stated that the relation of subjectivity to its outside has deteriorated. This paper probes the process of subjectification and the relations to non-human and other species as its core in the context of performance. It approaches this question by asking what part the will to knowledge plays in this possibly deteriorated relationship between inside and outside and how artistic research in the performing arts could contribute to the question.

The paper looks at the potential horizon of global environmental disaster, and attempts to retrace three paths from that dystopia to three examples, which can all be seen as performances of the non-human, human interactions with other species, and processes of subjectification. The first is that of white researchers performing what is left of their research interests, the other two are Tasmanian: a pouch that doctor Stokell made from the skin of William Lanner after Lanner's death in 1869, and the bones of Truganini, the last native Tasmanian woman (died in 1876), displayed in the Tasmanian museum until 1976. The second example is that of misbehaving dolphins performing for a misunderstanding audience in a Finnish dolphinarium in 2008. The third example belongs to the field of artistic research and involves human artists performing for a dog (on a potential future shore on the roof of a department store) in an outdoor performance in Helsinki in 2008.

Finally, the relationship to the non-human is related to the question of the boundaries of performance, looking for potential exits from the performance society (B. Kershaw 2008) and the age of performance (J.McKenzie 2001).

PANEL *The Limits of the Human*
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PAPER TITLE

Glitch in The Machine, Failure in The Human

PAPER PRESENTER MARIO VRBANČIĆ (University of Melbourne & University of Zadar)

PAPER ABSTRACT

In Brecht's parable Hardships of the best, Mr. K was asked, "What are you working on?" and Mr. K replied, "I'm having a hard time, I'm preparing my next mistake." Here Brecht describes a paradoxical human position: one can't prepare or plan a mistake since in that case it would not be a mistake at all. This 'impossible' position also generates the comical; when mistake and failure transform through bizarre repetitions into something 'mechanical encrusting upon the living', then we have Bergson's ultimate formula of comedy. In this performance of mistakes (comical) Bergson also highlights the dichotomy between the human and inhuman: on the one hand we have automatism, repetition, machines and the mechanical – the inhuman; on the other we have elasticity, life, emotions – the human. The performances related to this dichotomy of the human and inhuman (comedy) produce a host of misencounters, misunderstandings, misrepresentations, misplacements, mismovements, misjudgements, misdoings, misconduct, misfiring. In this paper I analyse some instances of this 'mis' in avant-garde theatre, silent cinema and popular culture. In trying to answer the question as to how much we can read the inhuman into the human (or vice versa), I rely on the theoretical work of Slavoj Žižek and Alenka Zupančič.

PANEL The Limits of the Human

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PAPER TITLE

Social and Cultural Context of Chile, a Place Without Memories

PAPER PRESENTER **JAVIER RIOSECO** (OOOestudio-Cultural Research Center)

PAPER ABSTRACT

Introduction: Social and cultural context. A discussion of the aborted project of the Chilean socialist utopia and lack of social equity, with various governments held accountable for both. Illustrated by the example of housing policies in Chile, from three points of view: historical, contemporary and theoretical.

Chile's development has demonstrated a lack of viable cultural policies. The success and failure of public policies are subject to very little scrutiny. This may be ascribed to a failure to develop cultural policies that can change society.

Our understanding of poverty determines our approach to it - and to how the social system has failed in the matters of development and life expectations in Chile.

This subject is viewed from three perspectives, framed by cultural developments in Chile, with performance as the lens of cultural and social analysis. Chile is seen as a paradigm, a socially, politically and culturally frustrated project. This error is perceived in terms of good and bad, but we still don't have any real answers.

PANEL *Misperformance in the Americas*

Misperformance in the Americas

Social and Cultural Context of Chile, a Place Without Memories

"Viñitas" Remodelation: Cultural Movement

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PAPER TITLE

“Viñitas” Remodelation: Cultural Movement

PAPER PRESENTER MAURICIO A. DÖLZ (OOOestudio-Cultural Research Center)

PAPER ABSTRACT

Las Viñitas (1985) is part of “Quiero mi barrio” (I love my neighborhood), a public program to revitalize 200 decrepit districts in Chile. These have fallen into decay due to inadequate housing policies of the past, which privileged patching up the housing shortage without developing a master plan that would ensure the creation an integrated residential area. Thus the quality of life in those areas remains on a steady decline, to the detriment of social integration, amongst numerous other factors.

The project (2008) proposes an overview of the problem, exemplified by the case of Las Viñitas, from three points of views:

- Planning the estate: establishing a master plan that would improve accessibility, the outskirts of the areas and urban life.
- Plotting: reordering the property divisions, demarcating public, common and private spaces.
- Construction work: improving the quality and the layout of the units, as well as establishing a better relation between them and the urban space to enhance the value of the dwellings.

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PAPER TITLE

The Wat Plays: Failed Arts Education and the New Cambodia

PAPER PRESENTER JOSHUA TAKANO CHAMBERS-LETSON (New York University & Wesleyan University)

PAPER ABSTRACT

In 2003, Algerian/American playwright Catherine Filloux travelled to Pnom Penh, directing a six-week playwriting workshop with undergraduates at Cambodia's Royal University of Fine Arts. The successful program died there as Filloux was informed that the University was unable to afford to pay a local replacement professor's \$200 per year salary in Filloux's absence. Defeated by her program's failure, Filloux wrote a fantasy of retribution in which the family of a missing Algerian/American playwriting instructor searches for her in a Southeast Asian nation. The playwright has gone missing after attempting the murder of the corrupt "boss," or prime minister of the nation who has failed to deliver on the education reforms promised to his people while profiteering on their exploitation. This paper discusses the potentials and critical failures for cross-cultural educational endeavors between the US and Cambodia. Chambers-Letson asks how can we conceive of the failure of education programs in the developing world to bring about social justice as lessons in Western imperialism under the guise of uplift? He also asks how humanities and arts education in Cambodia can remain relevant against the specter of rapid economic development in an increasingly global market that is leaving the majority of poor Cambodians behind? He will argue that projects like Filloux's, though doomed to fail more often than not, serve a critical function in attempting education that does not merely produce subjects of the state, but engaged critical citizens that might at some point bring about a transformation to the state.

PANEL Failed: Performing Educational Misfires

Failed: Performing Educational Misfires

The Wat Plays: Failed Arts Education and the New Cambodia

The Days of Silence and Truth: Performing Conflict in Public Schools

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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PAPER TITLE

The Days of Silence and Truth: Performing Conflict in Public Schools

PAPER PRESENTER MICHELLE SALERNO (University of Illinois at Urbana-Champaign)

PAPER ABSTRACT

In her paper, Salerno compares the performance elements of two annual protest events staged within United States public schools and how these “Days” re-enact cultural conflict. The Day of Silence is an activist performance that asks high school students to perform silence as a symbolic tool of protest against LGBT [Lesbian, Gay, Bisexual, and Transsexual/Transgender] violence. The Day of Truth is a conservative Evangelical performance designed to counter-act The Day of Silence; in this event, high school students are asked to pass out cards and speak to their fellow students about conservative Christian moral values, and in particular, the sin of homosexuality. The Day of Truth is a reactionary event that seeks to convert homosexual students to conservative Christianity; the event misrepresents The Day of Silence as a homosexual recruiting tool and ignores its anti-violence focus. In addressing issues of morality and “the homosexual agenda,” conservative Evangelicals render invisible the very harassment, bullying, and murder that Day of Silence participants seek to highlight. These two events, staged only a few days apart, demonstrate how public education serves as a performative battleground in the formation of identity for both groups. These performance days serve as a microcosm of the larger cultural conflict of the relationship between religion and homosexuality in the United States. Salerno will examine the discord between these two events by analyzing their websites as tools for activist performance training, community building, and ideological education in the US.

PANEL Failed: Performing Educational Misfires

Failed: Performing Educational Misfires

The Wat Plays: Failed Arts Education and the New Cambodia

The Days of Silence and Truth: Performing Conflict in Public Schools

The Greatest Minds of My “Transgeneration”: Failed and Foiled Performances of Transgender Embodiment on the College Campus

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PAPER TITLE

The Greatest Minds of My “Transgeneration”: Failed and Foiled Performances of Transgender Embodiment on the College Campus

PAPER PRESENTER **STEPHANIE HSU** (New York University)

PAPER ABSTRACT

As an international transgender rights movement gains momentum, U.S. institutions of higher learning are following suit: the Ivy League has set the bar by officially banning transgender harassment on all of its campuses, though some colleges are already doing more-including providing the environment for their students’ medically-supported gender transitions. This paper discusses *Transgeneration*, a documentary mini-series directed by Jeremy Simmons for the Sundance channel in 2006, and its claim to portray the experiences of “four college students switching more than their majors.” The film is indicative, Hsu argues, of a tendency in U.S.-based media coverage of transgender youth to replace the pathologizing framework of medicalized transsexualism-one that relies on the narrative of “being born in the wrong body”-with a mainstream narrative of self-improvement and uplift through education. As racialized and immigrant students in *Transgeneration* become transgender subjects who are defined by their access not just to hormones and surgery but also to the college experience, however, the film gives us a view of the many levels of failed performance inherent in the multicultural ethos of higher education. Does the student-centered model of campus community, by naturalizing transgender identity and expression under the existing rubric of cultural diversity, continually misread politically-charged performances of gender nonconformity-performances that may be more effectively launched within the college from other locations, like queer studies? Or might the transgender body on campus serve to foreground the fact that, for racialized and working-class subjects, the social reproduction entailed by a liberal arts education always involves transformations in embodiment?

PANEL **Failed: Performing Educational Misfires**

Failed: Performing Educational Misfires

The Wat Plays: Failed Arts Education and the New Cambodia

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Failed: Performing Educational Misfires

No politician speaks without exalting the importance of education to the future of the people. Education is understood as a primary means of solving society's ills, righting social wrongs, and producing active civic subjects of students. At the same time, education is regularly cast as performing in a state of failure: the student's failure to [...]

The Wat Plays: Failed Arts Education and the New Cambodia

In 2003, Algerian/American playwright Catherine Filloux travelled to Phnom Penh, directing a six-week playwriting workshop with undergraduates at Cambodia's Royal University of Fine Arts. The successful program died there as Filloux was informed that the University was unable to afford to pay a local replacement professor's \$200 per year salary in Filloux's absence. Defeated by [...]

The Days of Silence and Truth: Performing Conflict in Public Schools

In her paper, Salerno compares the performance elements of two annual protest events staged within United States public schools and how these "Days" re-enact cultural conflict. The Day of Silence is an activist performance that asks high school students to perform silence as a symbolic tool of protest against LGBT [Lesbian, Gay, Bisexual, and Transsexual/Transgender] [...]

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PAPER TITLE

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

PAPER PRESENTER GUNHILD BORGGREEN (University of Copenhagen)

PAPER ABSTRACT

In his recent series of performance-related works, the contemporary Japanese artist Yanobe Kenji questions utopian visions of the future as they were constructed in the past. This perspective includes the notion of the archive, of how historical events are documented and reconstructed in public memory. Yanobe's life-long art projects evolve around the notion of the "ruins of the future", and the artist investigates demolition and deconstruction in the literal as well as in the figurative sense.

One such historical event is the 1970 World Exposition in Osaka. Also known as Expo 70, this was the first World Exposition to be held outside the Western world, and triggered what has often been referred to as Japan's "economic miracle" of the 1970s and 1980s. In recent years, a retrospective and often celebratory interest in Japan's Expo 70 has emerged, perhaps in an attempt to re-enact the performative forces of an economic "miracle" with Expo 2005 in Aichi. However, traces of various "misperformances" at Expo 70 are also being uncovered, such as political movements and local activists protesting against the grand event.

In his recent art projects, Yanobe Kenji investigates the "misperformance" which took place during Expo 70, when radical activist Satô Hideo staged a week-long hunger strike in the eye socket of the golden mask of the Tower of the Sun. Dressed in a radiation protection suit, Yanobe climbs the Tower of the Sun himself in a symbolic ascent into "the future" of the Tower's interior design, and repeats the act of trespassing while being filmed by a camera on the ground.

How can Yanobe Kenji's project be evaluated in terms of a "successful" performance? How does Yanobe make use of archives and documentation for his project, and how does his project, in turn, produce new archives for future investigations? Is it fruitful to discuss Yanobe's re-enactment in terms of art versus activism, as Yanobe himself does in a videotaped conversation with the former activist Satô Hideo more than thirty years after the Expo 70 event? While Yanobe's re-enactment may be seen as productive for his own artistic research, I will discuss the impact of this twofold misperformance in the local as well as in a broader context.

PANEL Misconceptions: Visual Arts and Performance Studies

Misconceptions: Visual Arts and Performance Studies

- Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle
- Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader
- "Radical Footnotes", The 2nd Moscow Biennale Of Contemporary Art
- Performing The System Looking For Misperformance – Art And Surveillance
- Acting, Reacting And Reenacting: Art, Sexuality And Images

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PAPER TITLE

Acting, Reacting And Reenacting: Art, Sexuality And Images

PAPER PRESENTER RUNE GADE (University of Copenhagen)

PAPER ABSTRACT

In October 1969 Copenhagen hosted the “World’s First Sex Fair”. The opening speech at the fair, which saw 50,000 visitors in five days, was given by the Danish artist and member of the so-called the Second Situationist International Jens Jørgen Thorsen, who also performed a significant action at the fair. The odd presence of a situationist action at the heart of the first large-scale enactment of the spectacle of sexuality in Scandinavia in itself calls for reflection on strategic artistic use of misconception.

The action should also remind us of the history surrounding the legalization of pornography in Denmark. Three months prior to the “World’s First Sex Fair”, the laws against obscenity had been repealed and Denmark was the first country in the world to legalize the production of pornography. For a brief period of time (1969-1973), Denmark became a major international producer of visual pornography. To understand the reasons behind this, one has to go back to the political and moral discussions of the 1930s, where sexuality and politics were closely connected, both in significant art works and in the polarized political debates of the time.

This paper will examine the central role artists and artworks played in the so-called liberation of pornography in Denmark, focusing on the discursive formation of a rhetoric of emancipation and freedom of expression springing from the youth culture, as well as from artists and politicians. The crossovers, interventions and close connections between art, pornography and politics will be discussed alongside the intricate history of censorship and failures of censorship leading to the situation of the late 1960s. Particular attention will be paid to the actions and reenactments that Danish artists produced in the 1960s in deliberate attempts to provoke the concept of obscenity.

PANEL **Misconceptions: Visual Arts and Performance Studies**

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PAPER TITLE

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

PAPER PRESENTER CAMILLA JALVING (independent scholar)

PAPER ABSTRACT

Taking my point of departure in the now both historical and mythical performance practice of the Dutch artist Bas Jan Ader (1942-1975), I want to investigate Ader's use of failure as artistic strategy. How does Ader turn misperformance into performance and how does he succeed in not succeeding? Further, I want to discuss the art-critical and art-institutional interest in Ader's work that has grown considerably in the last decade. This I will do by relating his strategic use of failure to various contemporary performance practices within the field of visual arts, which evolve in similar ways around the failed attempt and the apparently aimless act. A key question is: how did failure become a success? What kind of performance paradigm does this misperformance belong to?

PANEL *Misconceptions: Visual Arts and Performance Studies*

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PAPER TITLE

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

PAPER PRESENTER MALENE VEST HANSEN

PAPER ABSTRACT

The Moscow Biennale of Contemporary Art is one of a number of new biennials of contemporary art introduced into the international art scene circuit during the last decade. The particular format of the art biennale seems fit to fuel the global art market, to invigorate the local art scenes/communities and attract an international critical crowd, the so called international art jet set.

This paper will focus on the second Moscow Biennale of Contemporary Art 2007 as a case study to investigate how “misreadings” and processes of cultural translation operate when contemporary art works and art concepts travel around the globe to be inserted in different specific cultural contexts. Inviting a team of cutting edge international curators, the 2007 Moscow Biennale, subtitled “Footnotes: on Geopolitics, Market and Amnesia”, stated intentions of questioning capitalist forces. I will discuss in what possible critical spaces, if any, the Moscow Biennale of Contemporary Art performs.

PANEL *Misconceptions: Visual Arts and Performance Studies*

Misconceptions: Visual Arts and Performance Studies

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

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PAPER TITLE

Performing The System Looking For Misperformance – Art And Surveillance

PAPER PRESENTER HANNE-LOUISE JOHANNESSEN

PAPER ABSTRACT

Surveillance systems are developed in order to register misperformance. This presentation will look into different new media art projects that investigate and play with surveillance technology. It will examine the modes of expression employed by the media, and the affective, physical and social aspects which the works reveal both to the artists and the audience. I have been registered by the surveillance system - therefore I am! More or less advanced technologies are being developed to reveal the identities of those who appear on diverse recordings made by surveillance systems. But if a recording is to be released to a private person who appears on the recordings, then all other 'appearances' should be made unrecognizable. It is precisely this aspect that the Austrian artist and filmmaker Manu Luksch researched in her 2007 film FACELESS. The film is compiled solely of film sequences where Luksch herself moves around in the streets of London (London is the most monitored city in the world) and is captured by cameras. These sequences build the story of a woman who suddenly wakes up one day and realizes that she has a face, something she has never had before. FACELESS thematizes the endless stream of data transference - in real time - which our present is connected to, and points, amongst other things, to the difficulty - or maybe the loss - of not distinguishing between the human body interpreted as an *idealized cultural object*, which, as such, can be reduced to information, and the human body interpreted as a *physically anchored-embodied consciousness*. With FACELESS, Manu Luksch shows how the reduced body that appears solely as information - and, under these circumstances, appears as a nuance in the system - attaches itself to individualism and affect, not capable of knowing how to act.

"Not knowing how to act" sums up the experience of the audience of Marie Sester's 2003 piece ACCESS. The work consists of a robotic spotlight positioned in a public space (currently in the hallway of ZKM Center of Media and Art, Karlsruhe). The spotlight can be controlled through a website where visitors can pick a target (a person) in the space monitored via a webcam. The spotlight will follow the person for as long as he or she stays in the range of the surveillance system. People react very differently when they realize that they are in the spotlight - some try to escape, others start to perform. Through these two and other art projects focusing on surveillance systems, I want to focus on how artists use the idea of *avoiding misperformance by monitoring a space* as a major element in their work. And how systems that we consider as alienating and controlling can bring us out of control and into affect.

PANEL Misconceptions: Visual Arts and Performance Studies

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Misconceptions: Visual Arts and Performance Studies

Our panel will take off from three major themes: visual arts, cultural translation, and the basic question of whether and how art works may succeed. The panel reunites five scholars, who address performative strategies within contemporary art and visual culture. In Zagreb we will continue our discussion of visual arts in the context of performance [...]

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PAPER TITLE

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

PAPER PRESENTER TOMISLAV PLETENAC (University of Zagreb)

PAPER ABSTRACT

People here enjoy themselves too much and are less productive. They have to be more productive and enjoy themselves less.

(A foreign manager of hotel facilities in Dubrovnik, on Croatian national television)

We are witness to a long history of Eastern European transitions dating back to the 18th century. But their latest stage, the postsocialist condition, gives rise to issues previously unknown. After much anthropological endeavor, institutionalized as Anthropology of Postsocialism, instead of a smooth interpretation of the clash between old socialist cultural formations and new types of political, social and economic regulations, on the ruins of the Berlin Wall there appeared an uncanny world populated with mimetic creatures, distorted and misfired identities. Such a world was not constructed by societies in transition: it is more of a result of cultural inhibitions woven into ethnographies of postsocialism. If transition implies some sort of end or goal, then the uncanny formations point to the problem of an idealized image of the First World, invented and constructed throughout time based on the exclusion of the Other. In postsocialist studies, this Other comes back in the manner of the “return of the repressed”. Identity exclusion produces the problem of the inscription of the Other in the core of the self - every sign is merely a trace of other signs. Thus, in order to produce an idealized picture of the West, one has to fantasize of the East. If this phantasm is distorted, then the whole construction falls apart. That’s why transition must be a never ending story; it has to be presented as constant misperformance. On the other hand, exclusion always produces a surplus. As socialism and capitalism share the same objectives (modernization, freedom etc.), the remnants of exclusion are inscribed in attitudes and values (unlike non-European colonial residues that are attached to other aspects of life), and they are more difficult to apply. It is impossible to apply something that already exists. This cultural closeness opens an uncanny space for the forced Western misperformance of self identity.

PANEL (Post-)Socialism and Back: Misfiring Transition

(Post-)Socialism and Back: Misfiring Transition

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

The Invention of Postsocialism by Anthropologists

“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body
Psychopathology of National Cinema

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PAPER TITLE

The Invention of Postsocialism by Anthropologists

PAPER PRESENTER **MICHAL BUCHOWSKI** (University of Poznan & European University Viadrina Frankfurt/Oder)

PAPER ABSTRACT

(Post-)socialism has been invented and re-invented in political, literary, journalistic and scientific discourses. This invention means that certain images are associated with various people living in this region in different periods of time and in diverse localities. The 'hardening' of this discourse means that fixed - and most often negative - psychological characteristics (laziness, sluggishness, lack of incentive, helplessness) and sociological phenomena (barbarism, cruelty, authoritarianism, chauvinism) are persistently considered as inherent to people and societies living 'in the East'. These representations share several attributes of what Edward Said calls 'orientalism', and what has also been echoed within the logic of a metropolitan creation of the "domestic subject of Euroimperialism" (M. Pratt, *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge 1992, p. 4). In the specific case of Eastern Europe and the Balkans, this assumes forms of 'demi-orientalism' and 'balkanism'. Such dualistic images involve mechanisms intrinsic to the creation of 'the Other' with all its ambiguities and anxieties, while spatial incarceration of the Other entails setting borders: geographical, national and, most importantly, mental. These multiple processes, which forge cross-cutting spatial and social boundaries and hierarchical relations of power and domination, will be analyzed. Changes prompted by postsocialist transformation and globalization (e.g., the deterritorialization of orientalism) in the domains of social distinctions, hierarchies of knowledge, nationalistic ideas and practices, will also be considered.

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PAPER TITLE

“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

PAPER PRESENTER **RAJKO MURŠIČ** (University of Ljubljana)

PAPER ABSTRACT

The author will use Slobodan Milošević’s notorious sound bite from a speech delivered before a large crowd of Serbian protesters in Belgrade, demanding repression against those accused of dismantling the socialist Yugoslavia, as the starting point in his discussion of alternative popular music and its persistent invisibility in the mainstream - as opposed to former-Yugoslav mainstream popular music, especially that emerging from more “primitive” parts. He will not stop at overturning the stereotypic images of both trends, with claims that seemingly convergent ideas and phenomena are at the same time the most destructive ones, while the seemingly diverse, contradictory and radically critical views and practices bridge the gaps of mainstream societies.

He will use examples to show that alternative music in the former Yugoslavia arose from of a whole series of creative misconceptions, misunderstandings and misreading, and that its very creativity stems from its “misfitting”, while, on the other hand, diverse examples of localized - and nationalized - excessive mainstream music practices, like ‘*narodna*’, ‘*narodnozabavna*’ and ‘turbo-folk’ music directly reflect - if not invigorate - chauvinism, exclusion, violence, nationalist power and misrepresented, essentially magic forms and images of success in post-socialist liberal capitalism.

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PAPER TITLE

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

PAPER PRESENTER **ANDREA MATOŠEVIĆ** (University of Juraj Dobrila Pula)

PAPER ABSTRACT

A Soviet “invention” which spread through all socialist countries - “Shock-work system” (Stakhanovism) - was, in the post-Second World War period, claimed to be the “only way” in which industrial production could be increased exponentially. The movement was named after the miner Aleksei Stakhanov, who in the night of August 30-31, 1935 hewed 102 tons of coal, or fourteen times his quota. His system rapidly spread in agriculture and all industrial sectors. Mostly recruited from manual workers, these individuals (Stakhanovists) were often called *Homines extraordinarii* for their working capacity, creativity and sacrifice - socialism claimed hard work as an anthropogenic and demiurgic necessity. Even if praised as absolute heroes whose methods of work were exclusively inherent to the new socialist ideology, the very core of Stakhanovism, its basic elements can be found in Taylorist and Fordist principles of scientific management as part and parcel of the “Western” rationalization of work. From its very outset, the “labor aristocracy” example, whose role was also to abolish the distinction between managerial conceptualization of work tasks and workers’ execution of them, contained instructions on how to live as well as on how to work. The control of the body and its impulses becomes central to understanding the movement. Although shock workers were depicted in the mass media as “larger than life and nature”, as time passed, they turned into weakened and anonymous individuals whose example did not match the propagated rule of permanency.

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PAPER TITLE

Psychopathology of National Cinema

PAPER PRESENTER **NEBOJŠA JOVANOVIĆ** (Central European University Budapest)

PAPER ABSTRACT

One of the main traits of the post-Yugoslav condition is a reinforcement of 'the national' as the ultimate concept that defines arts and culture. National culture, as materialized in a panoply of national arts (literature, theater...), has become the supreme embodiment of the national 'Thing' or 'Cause', something that expresses the most sublime aspects of a particular national essence. Cinema has also fallen prey to this strategy: not only has 'national cinema' become the fundamental concept in the description and evaluation of contemporary films made in the countries of the former Yugoslavia, but the very history of Yugoslav film of the socialist period has been subject to re-writing from a nationalist perspective. My input will explore the discursive strategies of the creation of Serbian and Croatian national cinema histories at the expense of other narratives about the Yugoslav film experience. More precisely, I will analyze rhetorical deadlocks and blind spots in the texts of some contemporary advocates of Serbian and Croatian national cinema. The premise of this symptomal reading is that these deadlocks - mistakes and omissions - should be seen as symptoms speaking of the very impossibility of a narrative of national cinema.

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Psychopathology of National Cinema

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(Post-)socialism has been invented and re-invented in political, literary, journalistic and scientific discourses. This invention means that certain images are associated with various people living in this region in different periods of time and in diverse localities. The 'hardening' of this discourse means that fixed - and most often negative - psychological characteristics (laziness, sluggishness, [...])

"Ne čujem dobro!" - "I Can't Hear You!" from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

The author will use Slobodan Milošević's notorious sound bite from a speech delivered before a large crowd of Serbian protesters in Belgrade, demanding repression against those accused of dismantling the socialist Yugoslavia, as the starting point in his discussion of alternative popular music and its persistent invisibility in the mainstream - as opposed to former-Yugoslav [...]

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

A Soviet "invention" which spread through all socialist countries - "Shock-work system" (Stakhanovism) - was, in the post-Second World War period, claimed to be the "only way" in which industrial production could be increased exponentially. The movement was named after the miner Aleksei Stakhanov, who in the night of August 30-31, 1935 hewed 102 [...]

Psychopathology of National Cinema

One of the main traits of the post-Yugoslav condition is a reinforcement of 'the national' as the ultimate concept that defines arts and culture. National culture, as materialized in a panoply of national arts (literature, theater...), has become the supreme embodiment of the national 'Thing' or 'Cause', something that expresses the most sublime aspects of [...]

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PAPER TITLE

Word Choice, (Mis)Performativity and Politics

PAPER PRESENTER RUSTEM ERTUG ALTINAY & JALE KARABEKIR (Isik University)

PAPER ABSTRACT

This article focuses on the unique word choices of Bulent Ersoy, a prominent transgender Turkish singer, to discuss wording as a performative act. Ersoy underwent a sex reassignment operation in the early 1980s, when he was at the height of his career. At the time, the military government refused to give her a female ID card, and her performances were banned. After the ban on her performances was repealed seven years later, Ersoy refused to acknowledge her transgendered status and gradually started to perform her identity as a Muslim, conservative, upper-class, nationalist woman. Using the power she had obtained as a man, Ersoy began bargaining with heterosexist, capitalist, Islamist and nationalist hegemonic matrices to open a space for herself and legitimize her existence. In her bargains, Ersoy has made extensive use of language and vocabulary choice in particular. Using the performative potential of the Ottoman vocabulary, she engages in an identity work in and through which she may hope to constitute herself as a “respectable woman.” However, the excess in her use of this particular vocabulary and the mistakes she often makes - and, of course, the context - do not let this performative act create an illusion of “naturalness.” Yet, the very misperformance makes Ersoy a spectacle. Focusing on Ersoy and her multiple audiences, this paper seeks to discuss (mis)performative powers of words, and how word choice is related to the (mis)performative constitution of various aspects of identity.

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[Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York](#)

[Beauty Like Rudra's Thunder: Masculinity and Femininity in Tagore's Chitrangada](#)

[Bodily Misfires: Extreme Performance Art and Its Underground Setting](#)

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PAPER TITLE

Bodily Misfires: Extreme Performance Art and Its Underground Setting

PAPER PRESENTER **JOSHUA PAUL DALE** (Tokyo Gakugei University)

PAPER ABSTRACT

Extreme performance art-involving not only bondage and sadomasochism, but also surgical procedures such as incising and suturing skin-is increasingly common at underground club events around the world. This paper reads theories of performativity, along with recent queer theory, to recast the relation between performers and spectators at these events in a way that may account for the enjoyment both take in such shocking performances.

This paper offers a site-specific analysis of *Crash*, a performance by Canadian performance artist Pierre Black, as it was staged at the Tokyo Perve fetish party in November 2008. Inspired by J.G. Ballard's 1973 novel and David Cronenberg's 1996 film, Black's *Crash* enacts bizarre medical procedures: ranging from bondage that mimics amputation, in which limbs are bound, then replaced by mechanical prosthetics; to invasive instruments that open bodily orifices to sadomasochistic probing; to flesh cut by syringes wielded on fingertips.

Citing recent queer theory's exploration of the death drive, I recast J.L. Austin's notion of a performative "misfire" as a successful act, which opens a space of resistance to heteronormative norms and practices. Extending this analysis, I propose a theory of "bodily misfires," in which the grotesque manipulations and transformations of the body that characterize extreme performances such as Black's *Crash* stage a productive paradox. Black's performance turns around an antisocial *jouissance* that shatters the stability of the ego and identity formations: however, in so doing, it enables a new relationality among audience and performers that comprises an act of queer world making.

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PAPER TITLE

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

PAPER PRESENTER [KALLE WESTERLING](#) (Stockholm University)

PAPER ABSTRACT

In theoretical investigations of drag queens and drag show, as well as audience's responses to the genre, two common and simplified ideas can be traced. The genre is viewed either as depoliticized - mere entertainment - or political in the "wrong" way - anti-feminist. As I want to show in my paper, this simplified model of the politics of drag show neglects the paradoxes of drag bodies, and relies on a belief in a stable subject, the drag queen, as well as a simple concept of politics.

With a theoretical starting point in Judith Butler's and Jacques Rancière's ideas of politics, and a practical starting point in a discussion of contemporary drag queens in New York and Stockholm and their performances, I wish to find a way of conceptualizing the issue of the politics of drag show in a more complex way than has been done before. The paper will deconstruct the idea of drag show as a unified genre and the drag queen as an identitarian concept, or even a subject, and rather talk about a number of different embodied attitudes apparent in drag queens' appearances in contemporary performance art, the fringe movement, the new burlesque scene, and drag shows. What comes out of this is a different conception of the "activism" of theater, which is presented by the bodies of the drag queens, and is not necessarily activated by intention.

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PAPER TITLE

Beauty Like Rudra's Thunder: Masculinity and Femininity in Tagore's Chitrangada

PAPER PRESENTER **MUNJULIKA RAHMAN** (Northwestern University)

PAPER ABSTRACT

The protagonist of Rabindranath Tagore's dance-drama Chitrangada is a masculine princess who wants to become feminine. In all major productions of the dance-drama female dancers, who are conventionally feminine in their appearances and movements, have played the character of Chitrangada. Thus there is a disjuncture in how the character is described as masculine in the original literary composition, and how feminine dancers perform the character. Though male dancers have been known to perform female roles in Indian dance, none has ever performed as the masculine Chitrangada. Using a video-recording of a 2004 Bangladeshi performance of Chitrangada, in the paper I identify different "scripts" that influence the choreography, performativity, and performance of gender in the production, such as Tagore's aesthetics and the dance genre. Specifically I illustrate how Chitrangada's gender is portrayed through dance movements, lyrics, and costumes. I argue that the consistent "misreading" or "misperformance" of the character results from heteronormative patriarchal structures that govern choreographic and viewing conventions in South Asian dance, through which masculine women are regarded favorably, but effeminate men are considered "infelicitous." In the paper, I describe particular aspects of the performance that mark the gendering of Chitrangada, and analyze them to explain the depiction of masculinity and femininity. In conclusion I discuss historical interpretations of the story that has been used to emphasize women's physical and mental strength, so that they can be considered "equal" to men.

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PAPER TITLE

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

PAPER PRESENTER **LARA SHALSON** (King's College London)

PAPER ABSTRACT

This paper addresses a common interpretive misfiring engendered by artworks that operate at the intersections of performance and conceptual art. Focusing on the example of Yoko Ono's Cut Piece, I show how conceptual readings of the work have consistently failed to account for or address what actually transpires in the quintessential performance of the piece: Ono's 1965 performance at the Carnegie Recital Hall in New York City. Cut Piece, Ono's most famous performance in which audience members were invited to approach the stage and cut off pieces of Ono's clothing, has been retroactively identified as a prototypical work of feminist performance art. The predominant feminist interpretation of the piece suggests that it is the literalization of a viewing relation that is gendered and sexualized—a voyeuristic relation in which a male viewer "undresses" a woman with his eyes. In this paper, I argue that the tenacity of this interpretation has, ironically, prevented us from seeing what actually takes place during the performance of Cut Piece. Through a close reading of David and Albert Maysles' famous film recording of Ono's performance, I propose an alternate interpretation of the piece. Rather than literalizing the dynamics of the male gaze in order to resist the objectification of women, Cut Piece, I argue, challenges its audience to endure an encounter with objecthood. In doing so, it refuses rather than replicates the division between a disembodied seeing subject and an embodied seen object and offers instead an alternative feminist understanding of the relationship between subjecthood and objecthood.

PANEL **Audience Challenges 2**

Audience Challenges 2

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

A Very Pretty War

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

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PAPER TITLE

A Very Pretty War

PAPER PRESENTER **JANE MUNRO** (Central School of Speech and Drama)

PAPER ABSTRACT

The paper discusses the performance research piece *A Very Pretty War*, funded by Central School of Speech and Drama. My analysis of the piece makes a comparison of the performances of army recruitment and courtship in restoration theatre and the twenty first century world. This is a peculiar comparison that manifested in facilitating the audience to perform restoration dance and etiquette. Then they are asked to interact with the army recruitment website game, and finally to perform an army drill. The audience are corrected and bullied into performing well, and at they times succeed but often they fail and ultimately half become the killers and half the killed in an enactment of a firing squad. The ultimate penalty for the mistake is played out. It is McKenzie's (2002) arguments of performativity that are employed to analyze the work the piece. Alongside, *A Very Pretty War* also employs the phenomenological concepts of Merleau-Ponty (1968), positioning the audient as performing, watching and then taking part in stories, so foregrounding an inter-subjective position. It is focusing attention to one's bodily performance before looking at other bodies that the piece exposes. And it is the learning to perform a dance and to bow and curtsey effectively that invites a different position from which to understand the subject matter of the work; that is considerations of Marriage and War. The research, considers the affect and failures of personal somatic experience of etiquette and army drill, and their function in the social world.

PANEL **Audience Challenges 2**

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PAPER TITLE

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

PAPER PRESENTER **ALANNA THAIN** (McGill University)

PAPER ABSTRACT

This presentation addresses the work of communicative urgency in choreographer Dave St. Pierre's work, focusing on "Over my dead body" and "Un Peu de Tendresse, Bordel de Merde"! St. Pierre frays the edges of performance, inviting audiences to open themselves to encounter. Shows are prefaced by audience provocations as mis-performances, deliberate openings of the boundaries of performance that make us unsure of when we can and cannot respond in his work, making us tender, bruised by the encounter. As an audience waited for Tendresse to begin, a nude man in a long blond wig took to the stage and in a charming falsetto waved to the audience, trilling 'hello' and getting the occasional response. The audience rippled as they were repeatedly asked to get up out of their seats to let people apologetically scramble by, rising again instantly to let those same people (eventually identified as performers) back out. These moments provoked a self-conscious commentary on the part of the audience (murmuring, laughing, looking around, following/failing to follow instructions, acknowledging/ not recognizing this as part of the act), and created a playful and responsive mood. St. Pierre's choreography, however, plays on the miss of encounter, asking us to break our habitual responses and let ourselves feel discomfort and resistance, to provoke a new type of response. In his work, we seem to be authorized to respond, but are not instructed how, thus evoking an 'affective co-motion', an aesthetic interactivity that relies on the miss of encounter to open affective responsibility.

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(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

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Audience Challenges 2

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

Roland Barthes' concept of punctum allows an analysis of the communication between live or mediatized performance and its spectator. In performance, meaning is mostly layered in the visual. The series of puncta, in the series of images that they look at, stimulates spectators' interpretations. The puncta, "prick" moments from spectators' memory and consciousness. They are [...]

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

This paper addresses a common interpretive misfiring engendered by artworks that operate at the intersections of performance and conceptual art. Focusing on the example of Yoko Ono's Cut Piece, I show how conceptual readings of the work have consistently failed to account for or address what actually transpires in the quintessential performance of the piece: [...]

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PAPER TITLE

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

PAPER PRESENTER NICHOLAS HOPE (Sydney University)

PAPER ABSTRACT

Within three months of moving temporarily from Sydney, Australia to Oslo, Norway, I was in hospital with a heart rate of 180 bpm, being scanned for signs of impending heart attack. After four days of tests and scans, doctors turned to me and said in heavily accented English: “You can run a marathon so far as we can see. Your heart will slow down. Go home. Do not stress. You are stressed.” What caused my body and mind to co-operate in producing the symptoms of a phantom fatal heart attack?

Sydney, Australia and Oslo, Norway - seemingly familiar places. Yet the transition had all the pain of an estrangement. Could my phantom attack have been the end result of my increasingly hysterical and unsuccessful attempts to fit my in-elastic 'habitus' into a culture and society that I misread, and that misread me? Was my misfiring heart the overt physical manifestation of my misfiring social performativity – and was this an isolated event, or symptomatic of the growing experience of diaspora throughout the world? This paper will use my own experience as a starting point from which to look at issues of place-and-self identity, and the social misperformance of the experience of diaspora. It will specifically reference the works of Maurice Merleau-Ponty, Edward Casey, and Alain de Botton as it considers the role of habitus and embodiment in the formation, and potential mis-information, of self and place identity.

PANEL Misincorporating Cultural Identity 2

Misincorporating Cultural Identity 2

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

The Breach: Hurricane Katrina, The Media and Performance

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

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PAPER TITLE

“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

PAPER PRESENTER [SENKA BOŽIĆ-VRBANČIĆ](#) (University of Melbourne)

PAPER ABSTRACT

In 2007 four video clips which captured the emotions of Europeans were released by the European Media Programme (clips could be seen on EUtube). The clips were designed to promote the Media Programme (2007-2013) and to encourage European citizens to identify with something that all of them have in common: ‘Love’, ‘Romanticism’, ‘Joy’ and ‘Sadness’. Clips have gained considerable interest. The video clip titled ‘Love’ has become the most watched European Union video clips ever. It shows eighteen couples having sex.

In this paper I analyse the ways such images mobilize the pleasures of fantasmic identifications with embodied agents of love and sex that viewers have enjoyed as consumers of popular culture and how these pleasures are linked to the processes of supranational (European) identity building. In doing so, inspired by Sara Ahmed’s work on the cultural politics of emotions and Ernesto Laclau’s work on populism, I open a set of questions about (mis)performativity of identity and the libidinal character or the affective dimensions of identification which images employ in order to construct identity formations.

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PAPER TITLE

The Breach: Hurricane Katrina, The Media and Performance

PAPER PRESENTER **KATHERINE NIGH** (Arizona State University)

PAPER ABSTRACT

Using the word performance as it has been developed in Performance Studies, I examine Hurricane Katrina as an example of a misfired performance, a failed performance, a grand performance. Using the term performance, as in perform well in a job, we can look at the Bush Administration and the US Government as not performing well at all. Using it in terms of performing nationalism we can look at the event as a seminal moment in which some were treated as “refugees”, non-citizens, within their own country. We can view the performance of media figures who portrayed themselves as heroic figures in the midst of chaos. In my paper The Breach: Hurricane Katrina, The Media and Performance I will examine theater’s intervention in the media’s narrative regarding the events leading up to and surrounding Hurricane Katrina. I will particularly look at the media’s portrayal of African-Americans in New Orleans after Katrina and the misfiring/misreading of images that emerged at that time (African-Americans were portrayed as looters while whites were portrayed as stealing for their families). I will then analyze the play The Breach and how the play addresses the media’s role in a social drama/performance such as Katrina. The themes of misfirings and misreadings continue as I follow the play from its performances in New Orleans to Seattle, where critics viewed the play and its larger social goals as a failure – I will ask larger questions about how we can critique and analyze such performances and the way a critic’s sense of misfiring and misreading not be relevant to the goals of the playwrights, directors, actors and others involved in the production.

PANEL **Misincorporating Cultural Identity 2**

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Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

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PAPER TITLE

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

PAPER PRESENTER MARYROSE CASEY (Monash University)

PAPER ABSTRACT

Historically, Aboriginal Australian and Torres Strait Islander cultures have been woven around and through performance. Every type of behaviour, social and spiritual, was understood and coded within a sophisticated and complex awareness and knowledge of performance. Since the corroborees that marked the arrival of the first fleet of European colonisers to Australia in the eighteenth century, performance has been and continues to be a central point of cross-cultural exchange, if not always cultural understanding. The Europeans, confident in their beliefs of cultural superiority could not easily accommodate Indigenous performance and the performative elements of cultural exchanges. This lack of understanding is revealed in most European accounts of encounters and exchanges with Indigenous people and their cultures. Over time Indigenous performances have often been misconstrued, misinterpreted, misread, and misunderstood and all too often forgotten. On the 12th of February 2008, a performed and highly performative event took place in Canberra; conducted by Matilda House-Williams on behalf of the Ngambri People, the first Welcome to Country ceremony to mark the opening of an Australian Federal Parliament session. This paper examines a number of pivotal performances by Aboriginal people across the last 200 years as sites of changing cross-cultural misreadings, misconstructions and understandings.

PANEL Misincorporating Cultural Identity 2

Misincorporating Cultural Identity 2

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

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PAPER TITLE

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

PAPER PRESENTER **MARLA CARLSON** (University of Georgia)

PAPER ABSTRACT

This paper investigates furrie performance as an intensification of wider cultural phenomena including the ongoing co-evolution of humans and companion species; painful body modification as an increasingly common means of community formation; the resurgence of neo-primitive shamanic practices even as both indigenous cultures and animal species disappear; and the relation of enhanced interspecies communication skills to the interpersonal communication difficulties identified as autism.

PANEL **Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid**

Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

Reflective Viewing: Orlan's Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

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PAPER TITLE

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

PAPER PRESENTER **LOURDES OROZCO** (University of Leeds)

PAPER ABSTRACT

This paper explores the function and status of children and animals in contemporary western performance practice. As seen in wider cultural contexts – literature, cinema, television – the children-animal relationship often sparks ethical concerns. In performance, this relationship builds on a shared unpredictability on the part of the performer (animal or human), bringing about endless opportunities for risk and mistake. This paper problematizes the validity of such ethical questions and investigates issues of intentionality, responsibility and objectification in the children-animal relationship taking a journey through contemporary performance practice.

PANEL **Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid**

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Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

Reflective Viewing: Orlan's Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

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PAPER TITLE

Reflective Viewing: Orlan's Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

PAPER PRESENTER JENNIFER PARKER-STARBUCK (Roehampton University)

PAPER ABSTRACT

Parker-Starbuck explores ideas of hybridization emerging from Orlan's recent work, "The Harlequin Coat," and the recent Francis Bacon exhibit at the Tate Britain. In very different ways, both bodies of works expand possibilities for a reflection of a cultural shift in animal-human relationships. Orlan's "Harlequin Coat," is comprised of "skin" cultivated and co-cultured by the artist with her own skin cells and those of other species and ethnicities. The work opens up possibilities for a multicultural species-ism at an invisible cellular level, challenging an alternate viewing position—literally and metaphorically—for the spectator. The paintings in the Bacon exhibit also challenge the viewer through the use of highly reflective glass through which the paintings are seen; in the unavoidable reflections a hybridized viewing position is created. This paper explores how the problematized term hybridization might be recuperated as a way to better reflect upon the animal-human question.

PANEL *Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid*

Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

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Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

This panel draws upon issues of animality in performance practices to explore wider ethical and cultural issues in the use and mis-use of animals in society. The papers within this session explore how animals are used in various performances to reflect questions of community formation and communication, ethically responsible action towards non-human animals, bio-science and [...]

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

This paper investigates furrie performance as an intensification of wider cultural phenomena including the ongoing co-evolution of humans and companion species; painful body modification as an increasingly common means of community formation; the resurgence of neo-primitive shamanic practices even as both indigenous cultures and animal species disappear; and the relation of enhanced interspecies communication skills [...]

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

This paper explores the function and status of children and animals in contemporary western performance practice. As seen in wider cultural contexts – literature, cinema, television – the children-animal relationship often sparks ethical concerns. In performance, this relationship builds on a shared unpredictability on the part of the performer (animal or human), bringing about endless [...]

Reflective Viewing: Orlan's Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Parker-Starbuck explores ideas of hybridization emerging from Orlan's recent work, "The Harlequin Coat," and the recent Francis Bacon exhibit at the Tate Britain. In very different ways, both bodies of works expand possibilities for a reflection of a cultural shift in animal-human relationships. Orlan's "Harlequin Coat," is comprised of "skin" cultivated and co-cultured by the [...]

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Read, Alan

Position: Professor

Affiliation: King's College, London

Email: alan.read@kcl.ac.uk

Country of residence: UK

Key areas of practice/research: as Professor of Drama and Theatre Studies at Roehampton University (1997-2006) his interests lie in negotiating engagements between intellectual enterprise, innovative artistic practices and local neighbourhood contexts; at Roehampton he initiated the foundation of The Centre for Theatre Research in Europe; he is currently developing an interdisciplinary research project exploring performance within the disciplines of law, war studies, medicine, urban studies and the humanities; most recently, author of Theatre, Intimacy, and Engagement: The Last Human Venue (2007).

June26 | Panel: Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

25 Shifts | Shifts: Abandoned Practices

26 Shifts | Shifts: The School of Sisyphus

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PAPER TITLE

On Precariousness and Performance: 7 Actions for Rio de Janeiro

PAPER PRESENTER **ELEONORA FABIÃO** (Federal University of Rio de Janeiro)

PAPER ABSTRACT

Eleonora Fabião proposes a discussion around the piece *Ações Cariocas* - a series of seven actions she performed at Largo da Carioca in downtown Rio de Janeiro, from April to June 2008 - which speaks about the actual violence of colonial heritage and seeks to activate performative modes of historiography via storytelling. In this work spectacularity is slowed down and relationality accelerated towards experimentation on visibility and corporeality. As part of her research on the poetics and politics of precariousness in performance, the dramaturgy of this piece asks for reconsidering concepts such as the colonial body and the performative body in the context of a broader discussion on the “dis-functions of performance” and the art of “undoing” art itself.

PANEL *Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art*

Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

On Precariousness and Performance: 7 Actions for Rio de Janeiro

Misguided Encounters: Examples, Versions, Possibilities

Sensuous Disfunction

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

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PAPER TITLE

Misguided Encounters: Examples, Versions, Possibilities

PAPER PRESENTER **VLATKA HORVAT** (Roehampton University)

PAPER ABSTRACT

At the heart of Vlatka Horvat's work in photography, collage, video and live performance are encounters between a human agent and a set of objects or elements of the built environment. In this presentation, Horvat considers these staged encounters—characterized by a misguided approach to space and things in it—using notions of deliberate disfunctionality or foolhardiness. Instances of misuse and misrecognition are here framed as strategies for re-imagining relations and subjectivities, infusing the commonplace with acts that are at once playful, poetic, and subtly unsettling. These dynamic mis-regards often produce in Horvat's work a sense of "as though" or "as if"—revealing the body and the physical world as sites of delusion, collapse, failure, fragmentation, as well as sites of reinvention, fantasy, and possibility. Persistently undoing, re-enacting and cataloguing repetitive gestures and images, Horvat explores the series as an organizational form capable of containing incongruous and conflicting material.

PANEL *Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art*

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PAPER TITLE

Sensuous Disfunction

PAPER PRESENTER **JENN JOY** (Tisch School of the Arts/NYU)

PAPER ABSTRACT

Through the choreographic work of New York-based choreographer Luciana Achugar, Jenn Joy explores extreme gestures of dis-function and sensual collapse. Deployed as a choreographic strategy, these gestures perform an affective labor as bodies appear and disappear, dress and undress, stand still and writhe in the chiaroscuro spaces of the studio and stage. Not simply a breakdown of technique, dis-functioning gestures—shakes, stutters, tremors, quakes, spasms—require a vertiginous virtuosity to perform their sensuous communicability and its critique. Under such gestural duress, legible concepts of meaning and subjectivity fail, requiring an “unworking” of these terms as witnessed in Jean-Luc Nancy’s meditation on community. This critical form of labor—affective and immaterial—also draws on Giorgio Agamben’s conception of gestural exposition and Paolo Virno’s conception of virtuosic performativity as simultaneously a mode and critique of labor intimately tied to structures and limitations of language.

PANEL *Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art*

- Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art*
- On Precariousness and Performance: 7 Actions for Rio de Janeiro*
- Misguided Encounters: Examples, Versions, Possibilities*
- Sensuous Disfunction*
- Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps*

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PAPER TITLE

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

PAPER PRESENTER **NOÉMIE SOLOMON** (New York University)

PAPER ABSTRACT

Considering the recent work by Xavier Le Roy, a singular re-appropriation of the much-cited Le Sacre du Printemps, Noémie Solomon examines asymmetric gestures as they unlock and plastically think performance as dis-function. By experimenting with the performance of the conductor, which is replayed as a choreography for and of the audience, Le Roy not only blurs the musical and choreographic score, but explores temporal lapses that activate new perceptive mechanisms and leaps into the imaginary. Cited as the first modern piece in dance history, Le Sacre du Printemps conveys a particular subjectivity for dance, and this paper examines the consequences of Le Roy's reversals and challenges to the relation between dance, music and score; potentiality and actualization; the dancer on stage and at its visible margins. Le Roy's choreographic dis-functions map affective and atypical conceptions of the dancing subject: they activate figures of potentiality and thus participate in the creation of an autopoetics of subjectification.

PANEL **Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art**

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Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

This panel considers artistic experimentations by contemporary artists that explore alternative modes of subjectivity and question its different dynamics, operations and integrities within contemporary culture. Spanning the fields of Dance, Visual and Performance Art, the discussion focuses on acts of “misfiring”—specifically as “failures to function properly”—and looks at the ways in which these failures reconfigure [...]

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PAPER TITLE

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

PAPER PRESENTER MICHAEL BAKER (Nelson Marlborough Institute of Technology)

PAPER ABSTRACT

This paper scrutinizes Indeterminacy as a mediating force impinging upon our behaviour and its subsequent impact on the nature and constituency of engagements and dialogue between people in urban spaces. Concepts centering on the dynamics of departure are being investigated through my research-practice, which posits the formation of a new Urban Myth: Experienced through the vehicle of the Roaming Body, our meetings and encounters with people frequently manifest as disjunct mis-communicés and dis-engagements. I am asserting that this is due to the inevitability in our existence of indeterminacy acting as a significant governing factor in our relations with others, reinforcing our description as time-based entities in the passage of the everyday, evidenced through the occurrence of a continual, pre-emptive state of departure. Indeterminacy implies motion and emerges, as Massumi so ably asserts, through '... an unfolding relation to its own nonpresent potential to vary ...'. We, as humans, are constantly being drawn away – always either approaching or embracing involuntarily, a state of 'Leaving' which co-mingles with and unerringly erodes our efforts to engage with another in the here and now. In my dance and video practice, which underpins the concepts in this paper, interventionist dance strategies are being used to prompt and interrogate the constituents of encounters and departures in designated public places. Experimental movement frameworks employed are informed by the discipline of Contact Improvisation Dance and Authentic Movement.

PANEL Language and Miscommunication 2

Language and Miscommunication 2

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body
Hesitating Performance
Voicings: Undoing the English Speaking Subject
Athol Fugard and/in Afrikaans

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PAPER TITLE

Hesitating Performance

PAPER PRESENTER **BRENT HARRIS** (Auckland University of Technology)

PAPER ABSTRACT

This paper explores the researcher's performance art practice in relation to ethics philosopher Emmanuel Levinas' (1981) notion of "the saying". I will explore the saying as a performative inauguration of the subject absolutely prior to knowledge. The paper will critically and performatively examine my strategies in solo processional performance works, of vocal and bodily hesitation and interruption, serial and iterative composition, and retracing of pedestrian pathways through urban space, as modes of activation of Levinas' ethics. Levinas' book *Otherwise than Being, or Beyond Essence* (1981) is a performative response to the "methodological problem" (p. 7) that the saying cannot be said. To use J.L. Austin's (1962) terms, the saying, a performative mode, is indicated only by its interruption of the constative thread of discourse. For Levinas (1981), the saying's ethical interruption of the said occurs "at this very moment" (p. 170). My performance works *Public end* (2007), and *Common Series* (2008), respond to Jacques Derrida's (1991) reading of Levinas' writing as *sérialité*; serial and heterogeneous interruptions of the said. These performances are "misperformances" insofar as they are a series of false-starts, delays, deferrals, diversions, and references to other performances that attempt to tie their interruptions together (Derrida, 1991). These performances repeatedly cite comic conventions but sustain an anxious undecidability in a "durational" suspension from the comic. Here, "the performative" both opens, and limits the closure of the constative. The paper links this practice with Simon Critchley's (1999) Levinasian and deconstructive theorising of democracy, and with theories of participatory art.

PANEL **Language and Miscommunication 2**

Language and Miscommunication 2

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body
Hesitating Performance

Voicings: Undoing the English Speaking Subject

Athol Fugard and/in Afrikaans

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PAPER TITLE

Voicings: Undoing the English Speaking Subject

PAPER PRESENTER **LAURA MALACART** (Slade School of Fine Art. UCL)

PAPER ABSTRACT

Voicings is a performance based video installation, where classically trained actors are made to learn a script authored by non English native refugees. The accounts relate the refugees experience in connection with language barriers. As the scripts contain syntactical imperfections (the signature of their authors) the actors struggle to perform in their own language because it contains 'mistakes'. The misnaming in the scripts, coupled with the impeccable delivery of the actors creates a conflict in the performance. This conflict, or unease, reflects a number of actual discomforts at play: that of the experience of the refugees and the struggle of the actors engaged in the task. The mistakes make the discomfort tangible in the performance, where the actors do not 'perform' the discomfort of the refugees, but their own. Both groups of people struggle in uttering, but the camera avoids exploiting the unprivileged character, instead it points at the white middle-class British performer.

The mistakes force us to reconsider the utterance in relation to a normative political subject. The degeneration of the English syntax is 'rescued' by the impeccable delivery only to undermine both, along the political significance of the imperialistic connotations of the English language.

PANEL **Language and Miscommunication 2**

Language and Miscommunication 2

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body Hesitating Performance

Voicings: Undoing the English Speaking Subject

Athol Fugard and/in Afrikaans

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PAPER TITLE

Athol Fugard and/in Afrikaans

PAPER PRESENTER **MARISA KEURIS** (University of South Africa)

PAPER ABSTRACT

Athol Fugard, world renowned South African playwright, has often described himself as a “bastardised Afrikaner” (English/Irish father and Afrikaans mother). Although he has always written his plays in English, many Afrikaans words, phrases, names, etc. are found in his plays and commentators often mention the interplay between these two languages in many of his works. In this paper I focus on Fugard’s use of Afrikaans, the plays which have been translated into Afrikaans – and particularly on how commentators have missed and/or misread aspects of his plays because of misinterpretations or mistranslations of certain Afrikaans words, concepts and idioms. The discussion is placed within the context of work done in the field of discourse analysis, with special reference to Vimala Herman’s work on “the ethnography of speaking” in *Dramatic discourse* (1995).

PANEL **Language and Miscommunication 2**

Language and Miscommunication 2

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body Hesitating Performance

Voicings: Undoing the English Speaking Subject

Athol Fugard and/in Afrikaans

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Language and Miscommunication 2

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

This paper scrutinizes Indeterminacy as a mediating force impinging upon our behaviour and its subsequent impact on the nature and constituency of engagements and dialogue between people in urban spaces. Concepts centering on the dynamics of departure are being investigated through my research-practice, which posits the formation of a new Urban Myth: Experienced through the vehicle [...]

Hesitating Performance

This paper explores the researcher's performance art practice in relation to ethics philosopher Emmanuel Levinas' (1981) notion of "the saying". I will explore the saying as a performative inauguration of the subject absolutely prior to knowledge. The paper will critically and performatively examine my strategies in solo processional performance works, of vocal and bodily hesitation [...]

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PAPER TITLE

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare's *The Taming Of The Shrew*

PAPER PRESENTER IRIS HSIN-CHUN TUAN (National Chiao Tung University)

PAPER ABSTRACT

Performing ethnicity, Taiwan's first Hakka musical *My Daughter's Wedding* (which cost more than one million US dollars), adapted from Shakespeare's *The Taming of the Shrew* and adopting the style of Broadway musical, directed by David Jiang from Hong Kong, renovates the traditional Hakka Drama. Is this Hakka musical an innovation or a misperformance? Is this Hakka musical a misfitting between representing authentic local Hakka culture and catering to popular global entertainment? Is this adaptation a misreading of Shakespeare's canon? Applying *Performance Studies*, Gender Studies and Interculturalism, this paper will make a comparison between Shakespeare's play, the performance script and the film *The Taming of the Shrew - Shakespeare Re-Told* to explore the different adaptations, Hakka culture, retheatricalization, gender roles and the representation of women in the male gaze during the two sexes' power struggle through performativity in different eras.

PANEL *Mislocated Scripts*

Mislocated Scripts

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare's *The Taming Of The Shrew*

But, Where Is the Rest of the Jacket? About "The Mother" By Bertolt Brecht Staged By A Comuna – Teatro de Pesquisa In 1977: Re-Reading Its Reception In 2009

Reading Creativity in the 'Misapplication' of *Othello* in Japan and Korea

Heiner Mueller's Misreading/Misfiring of Shakespeare

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PAPER TITLE

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro de Pesquisa In 1977: Re-Reading Its Reception In 2009

PAPER PRESENTER **ANA BIGOTTE VIEIRA** (Universidade Nova de Lisboa)

PAPER ABSTRACT

The Mother, by Bertolt Brecht, staged in Lisbon by the Portuguese theater group *A Comuna- teatro de pesquisa* in 1977 (three years after the Portuguese revolution of April 25, 1974, and two years after the end of what was called the *On-Going Revolutionary Process*) has become - *unintentionally*, in our opinion - an icon of a lost revolution (despite the revolutionary spirit which ruled the everyday life of the theater group at the time), contributing to a general tendency: to the passage of revolution from the social terrain to the “cultural” domain.

This was caused primarily by the context (a historic gearing up for the eighties), but possibly also by the treatment of the text: the Portuguese adaptation of the names and the songs (subsequently released on LP and later on CD, transformed into pop anthems of a revolution which was *to be heard - to be evocated*, and no longer *to be fought*).

By re-reading the reviews and the material found while researching for a new staging in Lisbon in 2009, this report tries to question some of the misunderstandings imposed by memory and history of *The Mother’s* 1977-78 staging in Portugal.

PANEL *Mislocated Scripts*
Mislocated Scripts

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s *The Taming Of The Shrew*

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PAPER TITLE

Reading Creativity in the 'Misapplication' of Othello in Japan and Korea

PAPER PRESENTER MIKA EGLINTON (University of Tokyo/University of London)

PAPER ABSTRACT

Cultural location and identity in Shakespearean productions have come into critical focus against the backdrop of globalisation. These diverse locally made Shakespeare have the ability to subvert Shakespeare as an imperialistic cultural icon, while making theatre practitioners and audiences aware of their own identities within their specific cultural locations.

This observation can be applied to East Asian history of receptions of Shakespeare. Ever since the first introduction of the English bard to Japan after the official opening up of the country to the West in the 1860's, Shakespeare has been caught in the multifaceted nexus of Westernization and Japanization, modernisation and tradition, globalisation and localization. The similar phenomena are recognisable in Korea where the first Hamlet production was made through the Japanese translation.

What happens when Japanese Noh theatre and Korean Shamanism meet on the shared text adapted by Shakespeare's interracial marriage tragedy? In Suehiro Hirokawa's Othello in Noh Style, the ghost of Desdemona as shite relives her most critical moment in her life. The production performed by Ku Na'uka Theatre Company under the direction of Satoshi Miyagi in 2005. This is readapted under the hand of Lee Youn-Taek by overlaying the elements of Korean shamanistic dance to be performed Festival/Tokyo in 2009 after its premier in Seoul in 2008.

Using the Japanese-Korean collaboration of Othello in Noh and Kuh style directed by Youn Taek Lee and produced by Satoshi Miyagi in 2008-09, I intend to read the intercultural creative power behind the 'misapplication' of the Western canon in East Asian contexts.

PANEL [Mislocated Scripts](#)

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PAPER TITLE**Heiner Mueller's Misreading/Misfiring of Shakespeare**PAPER PRESENTER **CARL WEBER** (Stanford University)**PAPER ABSTRACT**

The paper will explore the life-long dialogue Heiner Müller pursued with Shakespeare's theater. From the age of fourteen, when he read an English text of HAMLET with the help of a dictionary, Müller explored Shakespeare's writings throughout his life. In the late 60s, he completed his first translation, of AS YOU LIKE IT, a few years later he began to translate MACBETH, but then proceeded to a massive "misreading" of the text and ended with a very different play that included seven new scenes and substantial changes as well as new text in those scenes that followed the original to a degree. Later in the 70s he translated HAMLET for a production by Benno Besson, and went on to deconstruct and then re-construct the narrative in one of the first texts that have been called "post-modern", HAMLETMACHINE, an extensive comment on 20th century history, ideology and their "misfirings." In the 80s he deconstructed TITUS ANDRONICUS, and with ANANOMY TITUS FALL OF ROME A SHAKESPEARE COMMENTARY again created a new play that responded to the North-South conflict and the so-called Third World, pointing out that history could be read as a never-ending sequence of human misery and cruelty.

There is no other 20th century author who so consistently put on stage the horrors and absurdities of his century, and he found in Shakespeare's theater the most useful narrative and formal model that, however, he deliberately mis-read and then employed to "fire" at the abuses of power and ideology during two World Wars and the resulting Cold War.

These mis-firings also aimed at a new understanding of performance in its encounter with audiences and provoked a new concept of the theater's function.

Furthermore, Müller insisted on empowering the directors of his plays and encouraged them to arrive at what might well be called "misfitting" presentations of their narrative and form.

PANEL Mislocated Scripts**Mislocated Scripts**

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Reading Creativity in the 'Misapplication' of Othello in Japan and Korea

Heiner Mueller's Misreading/Misfiring of Shakespeare

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mislocated Scripts

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare's The Taming Of The Shrew

Performing ethnicity, Taiwan's first Hakka musical My Daughter's Wedding (which cost more than one million US dollars), adapted from Shakespeare's The Taming of the Shrew and adopting the style of Broadway musical, directed by David Jiang from Hong Kong, renovates the traditional Hakka Drama. Is this Hakka musical an innovation or a misperformance? Is this [...]

But, Where Is the Rest of the Jacket? About "The Mother" By Bertolt Brecht Staged By A Comuna – Teatro de Pesquisa In 1977: Re-Reading Its Reception In 2009

The Mother, by Bertolt Brecht, staged in Lisbon by the Portuguese theater group A Comuna- teatro de pesquisa in 1977 (three years after the Portuguese revolution of April 25, 1974, and two years after the end of what was called the On-Going Revolutionary Process) has become - unintentionally, in our opinion - an icon of [...]

Reading Creativity in the 'Misapplication' of Othello in Japan and Korea

Cultural location and identity in Shakespearean productions have come into critical focus against the backdrop of globalisation. These diverse locally made Shakespeare have the ability to subvert Shakespeare as an imperialistic cultural icon, while making theatre practitioners and audiences aware of their own identities within their specific cultural locations. This observation can be applied to East [...]

Heiner Mueller's Misreading/Misfiring of Shakespeare

The paper will explore the life-long dialogue Heiner Müller pursued with Shakespeare's theater. From the age of fourteen, when he read an English text of HAMLET with the help of a dictionary, Müller explored Shakespeare's writings throughout his life. In the late 60s, he completed his first translation, of AS YOU LIKE IT, a few [...]

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PAPER TITLE

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

PAPER PRESENTER **PETER ECKERSALL** (University of Melbourne)

PAPER ABSTRACT

Peter Eckersall will discuss Keiya Ouchida's Chikatetsu Hiroba (Underground Plaza, 1970), a film in the style Godard, that documents the appearance of 'folk guerrillas'—anti-Vietnam war folk singers and student protestors who began gathering at the underground level of the west exit of Shinjuku station in February 1969.

PANEL [Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s Edit](#) | [Quick Edit](#) | [Delete](#) | [View Misfitting Equals Misperformance: "Revolutionary" Interruptions into Eve](#)

[Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s](#)

[Misperforming and Misbehaving in Chikatetsu Hiroba \(Underground Plaza, 1970\)](#)

[Misperforming and the Everyday: Shinjuku Dorobo Nikki \(Diary of a Shinjuku Thief\)](#)

[Misperforming the Avant-garde?](#)

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PAPER TITLE

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

PAPER PRESENTER [TADASHI UCHINO](#) (University of Tokyo)

PAPER ABSTRACT

Tadashi Uchino's paper discusses Oshima Nagisa's 1968 film Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief), in which Kara Jûrô and the Red Tent at a very early stage of this seminal avant-garde theatre group plays a crucial role. The film ends with a Shinjuku riot incorporating fictional narrative with real events.

PANEL [Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s Edit | Quick Edit | Delete | View Misfitting Equals Misperformance: "Revolutionary" Interruptions into Eve](#)

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[Misperforming the Avant-garde?](#)

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PAPER TITLE

Misperforming the Avant-garde?

PAPER PRESENTER **YOKO TOTANI** (Ochanomizu University)

PAPER ABSTRACT

Yoko Totani brings her specialist focus on the avant-garde to the panel discussion. Her paper will respond to the idea of misperformance as relating to key avant-garde moments in theatre and politics during and after the 1960s.

PANEL [Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s Edit](#) | [Quick Edit](#) | [Delete](#) | [View Misfitting Equals Misperformance: "Revolutionary" Interruptions into Eve](#)

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Misfitting Equals Misperformance: “Revolutionary” Interruptions into Everyday Japan cca 1960s

This panel investigates ‘revolutionary acts’ associated with public protest in 1960s Japan; acts also cited in artistic productions and significant cultural events from the era. We identify and analyse moments of performative socio-political interruption wherein counterculture and anti-capitalist protests moved into and attempted to transform everyday social and artistic spaces of public life. While it [...]

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Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

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PAPER TITLE

Moving parts: on Indifference

PAPER PRESENTER **JOE KELLEHER** (Roehampton University)

PAPER ABSTRACT

The paper is concerned with effects of partiality and indifference in theatricalised performance. It is, in part, informed by philosopher Quentin Meillassoux's reflections on a world that 'we can henceforth conceive of as indifferent to everything in it that corresponds to the concrete, organic connection that we forge with it', a world 'more indifferent than ever to human existence, and hence indifferent to whatever knowledge humanity might have of it.' The focus, however, will not be on worlds but on parts, perhaps the slightest of parts: elements of performance that appear to exhibit such indifference even while they remain with us, moving still, to trouble our thought long after the performance is over. The discussion will focus on work such as the deadpan polemics of transvestite performer Ane Lan, work made up of minimally moving parts, which draws towards it not so much our thought as our thoughtlessness, and - it may be - suffers what that thoughtlessness brings. If the spectacle would appear at times to be one of weak performance, barely strong enough to engage the full force of our thinking, it is a performance that will also still be standing there, with its speechless demand, after our thinking (whatever that was worth) has played itself out.

PANEL *Are You Partial?*

Are You Partial?

Sympathetic Mimesis and the Force of Failure

Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

Forms of Assistance

Moving parts: on Indifference

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PAPER TITLE

On Hallucination, and the Hatred of Images

PAPER PRESENTER **JOE KELLEHER** (Roehampton University)

PAPER ABSTRACT

'Then suddenly, like a thunderclap, the invasion or rather, the instantaneous eruption of memory, for in my case the hallucination is, strictly speaking, nothing but that. It is an illness of memory, of slackening of what holds it in. One feels images escaping like torrents of blood. One feels everything in one's head is bursting all at once like a thousand pieces of a fireworks display, and one does not have time to look at the internal images furiously rushing past.' Gustave Flaubert, 1866

'When the patient glanced at me he was taking a part of me into him. It was taken into his eyes, as I later interpreted his thought to him, as if his eyes could suck something out of me. This was then removed from me, before I sat down, and expelled, again through his eyes, so that it was deposited in the right-hand corner of the room where he could keep it under observation while he was lying on the couch.' W.R. Bion, 1958

'The symptom effectively requires of me that I be uncertain about my knowledge of what I see and what I think I grasp.'
Georges Didi-Huberman, 2005.

PANEL **Was That What I Thought It Was...**

Was That What I Thought It Was...

On Hallucination, and the Hatred of Images

Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Mis-Spectatorship, or, Redistributing the Sensible

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Are You Partial?

Sympathetic Mimesis and the Force of Failure

The paper explores performance and part-sculptural 'objects out of action' via the histories and practices of sympathetic magic. Revealing the manners in which various rituals act to animate objects, I focus on notions of mimesis, similitude and contagion. British anthropologist Stanley J. Tambiah's thinking on persuasive analogy in ritual performance draws a crucial link between [...]

Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

This paper interrogates Marina Abramovic's position that the future of performance is based on its ability to transcend an engagement with objects and operate as a discrete discipline in its own right. Such an idea, redolent with a coherent disciplinarity, runs counter to the modalities of art in the post-medium condition. My paper will examine [...]

Forms of Assistance

This paper expands my 'Shift' performance, describing my body as a 'raw' material, used as a sculptural material. I will discuss a kind of performing body that is activated by physical and spatial transfer, employing sculptural appendages as a means by which to manifest energy and movement. I will raise the question (or problematic) of [...]

Moving parts: on Indifference

The paper is concerned with effects of partiality and indifference in theatricalised performance. It is, in part, informed by philosopher Quentin Meillassoux's reflections on a world that 'we can henceforth conceive of as indifferent to everything in it that corresponds to the concrete, organic connection that we forge with it', a world 'more indifferent than [...]

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PAPER TITLE

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

PAPER PRESENTER **RICHARD TALBOT** (Triangle Theatre Company)

PAPER ABSTRACT

The paper will report on the tactical and political efficacy of durational performances that deploy the figure of the “schizo-clown” to stimulate, trouble, and document the scene of oral history narration, collection, and iteration. The paper investigates two projects by Triangle Theatre Company dealing with memories of injury, and recovery: *The Clown Who Lost His Memory* (2004-2008) in which an extant museum collection of objects belonging to an amateur popular entertainer injured in the Coventry blitz of the Second World War was “returned” to new migrant communities in Coventry; and *Knickers & Vests - Performance and Physical Education* (2009).

PANEL **Painstaking Performances**

Painstaking Performances

Performing Trauma / Traumatizing the Performer

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

Once More, with Feeling: Reenactment, Ethics, Politics

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PAPER TITLE

"What I See Has Indeed Existed:" Mis-iteration in British Verbatim Theatre

PAPER PRESENTER **RACHEL CLEMENTS** (Royal Holloway, University of London)

PAPER ABSTRACT

During the late 1990s, especially because of the success of the Tricycle Theatre's 'Tribunal Plays,' the genre of verbatim theatre came to play a significant role in the British theatre scene. Some see this as a resurgence of the political on the stage; others as a collapse of theatrical imagination. The questions which have dogged the form are multiple - its ethical and performative dimensions are problematic - but often cluster around the fraught issue of the genre's attempt to repeat or recreate the original. This paper aims to articulate the ways in which verbatim theatre is, in this sense, necessarily a failure. But, rather than seeing this as a flaw of the genre, I argue that faulty repetition, or mis-iteration, constitutes an inherent element of the verbatim piece. Focusing on the 'Tribunal Plays,' and using Derrida's discourse on Echo and Narcissus, and Barthes' discussion of photography, this paper attempts to articulate a productive (mis)reading of verbatim theatre. Considering these performances less as defective recreations, and more as mis-iterations, opens them to various theatrical and political possibilities. Like Echo, who, as Derrida says, 'lets be heard...something other than what she seems to be saying' (Derrida, *Rogues* xii), as they selectively repeat, these pieces both create something different from the initial iteration, and speak their desires or agendas. I argue, therefore, that paying attention to the specific mis-iterations of verbatim pieces becomes important, as, in this reading, the apparent failure of the verbatim piece is a key generator of its meaning.

PANEL **Reenactment, Reconstruction, Revival and Repetition 2**

Reenactment, Reconstruction, Revival and Repetition 2

"What I See Has Indeed Existed:" Mis-iteration in British Verbatim Theatre

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Ethicalisation or Aestheticalisation of 'Savage' Women

Approximating the Art of Stuart Sherman

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PAPER TITLE

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

PAPER PRESENTER [NANCY REILLY](#) (Manchester Metropolitan University)

PAPER ABSTRACT

This paper will explore the ecological and politically paradoxical remediation of Joseph Beuys 'Seven Thousand Oaks' project as constructed by the Italian artists Eva and Franco Mattes/aka 0100101110101101.ORG. The Italian artists present this digital reconstruction of the 'Oaks' as part of their 'Synthetic Performances Project' on the virtual platform of Second Life. Their Synthetic Performances began 'in world' in 2007 and are ongoing to date. The reconstruction of Beuys's social sculpture sparks questions about the social utility of the digital simulation. The lack of historical and factual detail about the teleological aim of social sculpture will be addressed along side the pertinent questions of authenticity, copy left/copyright, and encountering the work for the first time in simulation. Second Front performance artist and scholar, Patrick Lichty, underlines the *zeitgeist* of these formations: 'swiftly moving histories/ahistories and virtual orality as new forms of transience which compress forgetfulness, driving the hyper-need for reiterative gesturing and posturing to maintain a networked identity in Second Life.' (see: Missive Three: The Issue of Remediation : www.empyre@gamera.cofa.unsw.edu.au). This paper asks if we can see the wood forest through the 'digital' trees.

PANEL [Reenactment, Reconstruction, Revival and Repetition 2](#)

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["What I See Has Indeed Existed:" Mis-iteration in British Verbatim Theatre](#)

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PAPER TITLE

Ethicalisation or Aestheticalisation of 'Savage' Women

PAPER PRESENTER [EVELIEN JONCKHEERE](#) (Ghent University)

PAPER ABSTRACT

On May 18th, 1899 *Les 45 femmes amazones sauvages de la garde de S.M. le roi du Dahomey* with their *exercices de guerriers, jeux de combat et danses* were the main act of the variety program at the Nieuwe Cirkus in Ghent. A leaflet tells us that the performing Amazons were taken from Dahomey in 1890, where they were fighting with heroic daring against the French soldiers. Such spectacles can be considered as re-enactments of important historical events. But in what sense do re-enactments deal with reality? Aren't we confronted with a legitimization of colonial practices? Or can these re-enactments become sites of resistance to normative regimes of corporeal discipline and control? Along with the presentation of 'the savage women' the abduction of native women can be legitimated and so ethicalized, but at the same time aestheticalized by the presence of an impressive stage setting, costumes and tempting dances in pantomimes such as *Le vol des esclaves ou une nuit au Dahomey*. But how far do re-enactments challenge aesthetic norms and conventional notions of originality? The high spectacle value, typical of variety theater, makes the spectator not only a witness of a historical event, he is also immersed in a dazzling flashing world of desire and sin. Michel De Certeau's 'L'écriture de l'histoire' serves as a methodological tool to dismantle such discursive elements in a complex process of ethicalization and aestheticalization.

PANEL [Reenactment, Reconstruction, Revival and Repetition 2](#)[Reenactment, Reconstruction, Revival and Repetition 2](#)["What I See Has Indeed Existed:" Mis-iteration in British Verbatim Theatre](#)[The Space Between Something and Nothing: Seven Thousand Oaks in Second Life](#)[Ethicalisation or Aestheticalisation of 'Savage' Women](#)[Approximating the Art of Stuart Sherman](#)

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PAPER TITLE

Approximating the Art of Stuart Sherman

PAPER PRESENTER **ROBIN DEACON** (London South Bank University)

PAPER ABSTRACT

This paper is part of an ongoing research project about the late American performance artist Stuart Sherman (1945 - 2001). A key figure in experimental performance practices in New York during the late 1970s, Sherman is an important and (in my opinion) an under exposed figure in the history of performance art. Overall the paper represents an investigation into artists being seemingly 'written out' of performance art history. Why is Sherman's work not more widely known about and disseminated? Has the differing understanding and reception of Sherman's work outside of America (it appears his work was always more accepted in Europe) affected his presence within the documentation and discourses surrounding performance art since his untimely death in 2001? Broader issues raised by this research concern the preservation of artworks and artist histories that have suffered due to institutional neglect.

PANEL **Reenactment, Reconstruction, Revival and Repetition 2**

Reenactment, Reconstruction, Revival and Repetition 2

"What I See Has Indeed Existed:" Mis-iteration in British Verbatim Theatre

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

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Reenactment, Reconstruction, Revival and Repetition 2

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

During the late 1990s, especially because of the success of the Tricycle Theatre's 'Tribunal Plays,' the genre of verbatim theatre came to play a significant role in the British theatre scene. Some see this as a resurgence of the political on the stage; others as a collapse of theatrical imagination. The questions which have dogged [...]

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PAPER TITLE

Performative Art, Politic and Catachresis

PAPER PRESENTER **AUDRONĖ ŽUKAUSKAITĖ** (Culture, Philosophy, and Arts Research Institute, Vilnius)

PAPER ABSTRACT

In my paper I will discuss J. L. Austin's theory of performative speech acts and J. Butler's idea of the performative as a political act in relation to the practices of performative art and art activism. My paper will focus on specific cases that Austin calls "infelicities", in which the performative act is enacted but is void or hollow ("misfires" and "abuses"). Similarly, in *Excitable Speech: A Politics of the Performative*, Butler points to the effects of catachresis in political discourse when certain terms (and ideas) are misappropriated for other kinds of purposes. With these ideas in mind, I would like to ask to what extent performative art misappropriates political ideas, or, alternatively, to what extent these ideas are misunderstood by the audience and political authorities. Concentrating on specific examples of contemporary Lithuanian performative art (Nomedas & Gediminas Urbonas, Artūras Ralla, Redas Diržys) I will examine in the ways in which performative art and art activism use and abuse political ideas and through this mockery and catachresis manage to intervene into the existing constellation of power.

PANEL [Politics and/or Aesthetics of Performance 2](#)

[Politics and/or Aesthetics of Performance 2](#)

[Performative Art, Politic and Catachresis](#)

[Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre](#)

[Yu Neo-avantgarde in the Eighties: Two Cases](#)

[\(Mis\)performance in Classical Croatian Experimental Film and Video](#)

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PAPER TITLE

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

PAPER PRESENTER **ANDREW EGLINTON** (University of Tokyo/University of London)

PAPER ABSTRACT

At the Berliner Ensemble's "Brecht-Dialogue" in February 1968, political playwright, Peter Weiss delivered 14 notes towards a definition of Documentary Theatre. In note number 6 he observes: 'Documentary theatre, so long as it does not itself take to the streets, cannot compete with an authentic political event'. He was speaking at a time of heightened public engagement in political affairs, a time when actions at street level had cabinet consequences, and notwithstanding Weiss's words of caution, a time when the conceptual distance between 'act' and 'reenact', the intransitive and the transitive, could be momentarily revoked.

Forty years later and DV8 Physical Theatre perform *To Be Straight With You* at the National Theatre in London. Different climate, similar concerns. The production distils 18 months of recorded audio testimonies from individuals across the UK addressing the causality between religion and homophobia. The verbatim accounts are etched on the bodies of the performers, projected onto them, written on walls, played back, danced and spoken in a fast-paced multi-media spectacle. DV8's message is emotional and condemning, often brutal in its delivery, but production's ability to instigate change beyond the artifice of theatre is met with skepticism by British theatre critics: 'preaching to the converted'; 'cries out for response or retaliation'; 'easier to show the horror of current conditions than to suggest images of transcendence'.

Using DV8's *To Be Straight With You* as a case study and drawing on past productions from key practitioners in UK verbatim theatre, this paper examines the socio-political role and effect of verbatim material on the 21st century British stage.

PANEL **Politics and/or Aesthetics of Performance 2**

Politics and/or Aesthetics of Performance 2

Performative Art, Politic and Catachresis

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Yu Neo-avantgarde in the Eighties: Two Cases

(Mis)performance in Classical Croatian Experimental Film and Video

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PAPER TITLE

Yu Neo-avantgarde in the Eighties: Two Cases

PAPER PRESENTER AGATA JUNIKU (University of Zagreb)

PAPER ABSTRACT

In the 1980s there were two theatre collectives in Yugoslavia which referred directly to historic avant-gardes - on the aesthetical, rhetorical, iconographical and political level: Sestre Scipion Nasice (within the larger artistic movement of Neue Slowenische Kunst) in Ljubljana and Montažstroj in Zagreb. Irony as a poetic and structural principle of avant-garde practices was the main register in which these two collectives operated.

While the Sestre Scipion Nasice collective - founded in the early eighties - reproduced rituals and procedures of a totalitarian regime and recycled Slovenian national myths to dialogue with an already softened but still solid socialist state apparatus, Montažstroj - founded in the tide-turning year of 1989 - adopted rituals and procedures of football and music pop culture in tune with a society which has, just before and after the disintegration of the federative state, corrupted and engaged these phenomena in service of emerging nationalisms.

Interpreting the irony as either subversive or affirmative of the sociopolitical contexts in which these theatre collectives were operating, thus answering the question of whether it is about *escape* as a strategy of resistance or about *over-identification*, depends on whether the *reading* of their work is real-political or psychoanalytical. As these *readings* are inherent to each other, searching for the *right answer* will be dismissed in advance.

PANEL Politics and/or Aesthetics of Performance 2

Politics and/or Aesthetics of Performance 2

Performative Art, Politic and Catachresis

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Yu Neo-avantgarde in the Eighties: Two Cases

(Mis)performance in Classical Croatian Experimental Film and Video

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Politics and/or Aesthetics of Performance 2

Performative Art, Politic and Catachresis

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In the 1980s there were two theatre collectives in Yugoslavia which referred directly to historic avant-gardes - on the aesthetic, rhetorical, iconographical and political level: Sestre Scipion Nasice (within the larger artistic movement of Neue Slowenische Kunst) in Ljubljana and Montažstroj in Zagreb. Irony as a poetic and structural principle of avant-garde practices was the [...]

(Mis)performance in Classical Croatian Experimental Film and Video

The paper undertakes an analysis of the performing and more traditional (aesthetic) aspects of the classical Croatian experimental cinema and video, trying to establish the elements central and/or typical for the poetics of the "genre". This attempt to "map" the area of experimental film and video will also include some observations on the more recent [...]

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PAPER TITLE

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

PAPER PRESENTER **NICOLÁS SALAZAR-SUTIL** (Goldsmiths College, University of London)

PAPER ABSTRACT

This paper places two seemingly different bodies one next to the other, and then argues for a homeomorphism. Next to the Vitruvian Man, that celebrated drawing by Leonardo depicting the human body inside an overlaid circle and square, stands the Acephalous Man of André Masson and Georges Bataille. The aim of this conceptual wrestle is to propose a notion of the postmodern body as an inherently incomplete object (a quasi-object or objectile), perhaps not in opposition but certainly in contradistinction to the Classical sense of the body in the box, complete and singular. My argument is that the postmodern body is affected by a mathematical environment that no longer affirms singularity but multiplicity (Riemannian geometry), and which rejects wholeness in lieu of incompleteness (Gödel's theorem). The body is almost (quasi) itself, but not quite. The question then arises: how does the incomplete body perform? As opposed to the Classical body in the box, who performed according to metrical and geometrical unities (think of meter, Aristotelean units of space-time, geometrical theatre space), the body outside the box is disunified by topological space, where all distances and corners collapse, and where measurable extensity is replaced by nonmetric intensity. How does the Man without a head perform? By virtue of mis-performance. Here I suggest that the image of headlessness is crucial to the groundbreaking theatricality of postmodern theatre practitioners like Antonin Artaud (I will pay particular attention to the piece *A Voyage to the Land of the Tarahumara*). Whilst Classical performance is held together by Classical mathematical and axiomatic notions of space-time, contemporary performance can function in a box-less, non-Euclidean space, where circles and squares are in fact the same insofar as both can fold into each other. Artaud's headless actor announces a new performative potentiality that affirms deviance as one of the more sincere means of self-expression in postmodern culture. Bodies without organs mis-perform by rejecting restorable behaviour and presence, the very centre of Classical performance, and embracing the body as absence, as lack, as a collection of phantom limbs that are the decentred sites of potentiality through which negativity is positively affirmed and infinitely multiplied.

PANEL **The Deviant Actor: Mis/Counter/Anti-performativity 1**

The Deviant Actor: Mis/Counter/Anti-performativity 1

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook's Orghast

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

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PAPER TITLE

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook's OrghastPAPER PRESENTER **SPYROS PAPAIOANNOU** (Goldsmiths College, University of London)

PAPER ABSTRACT

This paper is part of a wider critique of representation and normative patterns of performativity in political performance of the late 20th century. A broad area of research has been focused on the conceptual elements that comprise the space between performers and spectators, aiming at introducing agency to the passivity of Western audiences. I claim that the turn to participatory models of theatre promised interactivity through a centred/humanist perspective and failed to account for the re-emergence of subordination as the effect of subject-formation. This paper will focus on Peter Brook's exploration of the deconstruction of the 'evangelistic' nature of verbal communication and its relation to representation. Being influenced by the Artaudian conception of the *mise en scène* Brook proposed non-linear platforms for *expression in space* through the body, sound and distorted language. This paper discusses the linguistic and philosophical narratives of *Orghast* (presented at the Fifth Shiraz International Festival of the Arts in Persepolis, Iran in 1971). The play was written by Ted Hughes following his exploration of hybrid forms of language in order to invent a new one - namely the Orghast-language - and was directed by Peter Brook. The *Orghast* experiment raises two questions for consideration: Could Hughes' invented language activate what Derrida, echoing Artaud, calls a glossopoeia, i.e. speech and gesture before words - a concept of pre-performativity; or was it another form of an immobile and repetitive meta-language? Also, what could be the relation of the becoming-bodies to the becoming-space within such a context? I will argue that the neologistic approach to language can trigger the transgressive potentialities of the body in a plane which Artaud and Derrida call the subjectile (the becoming of the between). By following this path, the reproduction of theatrical binaries (performer - spectator, doing - observing, rational - irrational etc.) could be re-approached from a micropolitical perspective; i.e. irregular and singular connections can be found within, between or beyond such structures of stratification, toward theatrical 'territories' that allow for elasticity and contingency.

PANEL **The Deviant Actor: Mis/Counter/Anti-performativity 1****The Deviant Actor: Mis/Counter/Anti-performativity 1****Bodies Outside the Box, or How the Vitruvian Man Turned into Acéphale: A Study in Mis-performance****Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook's Orghast****Deviant Business Performance: Considerations on Intended and Unintended Deviancy**

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PAPER TITLE

Deviant Business Performance: Considerations on Intended and Unintended DeviancyPAPER PRESENTER **ALEXANDER SCHWINGHAMMER** (Goethe-University Frankfurt/Goldsmiths College, University of London)

PAPER ABSTRACT

Watching news reporting can be an encounter with transformative performances that make events - factual or fictional - look like something. But the trajectory of performances stretches far beyond describing news reporting as a presentation. Insofar as performances (as a business) greatly aim for audiences, the news can appear as a classical example of what Jon McKenzie calls, after Foucault, power/knowledge (McKenzie 2001). So as the patterns group under the umbrella of good journalism, what if we encounter something that refrains to do so? Following communication theorist Oliver Hahn during the coverage of recent conflicts, some broadcasters became branded "panarabic TV dissidents" (Hahn 2003). Does this nonconformist gesture already conjure the notion of the "deviant actor", whose central feature seems to be the abstaining from seeking communication? Being marked by their fellow and established competitors for their alleged mis- (or rather counter-)behaviour as suppliers of news, somehow questions the momentum of deviancy becoming a label. The starting point for this paper is the peculiar situation of news coverage as it investigates the backlashes of apparent mis-performances and their description as failures. Considering that failure became an important term for performance (Walker 2005), the attribution of failure for (mis-)performance of a deviant actor becomes enigmatic. While discussing the relationship of the different ascriptions of deviancy and the promotion of publicity, the paper brings up the issues of intended and unintended deviance.

PANEL **The Deviant Actor: Mis/Counter/Anti-performativity 1****The Deviant Actor: Mis/Counter/Anti-performativity 1****Bodies Outside the Box, or How the Vitruvian Man Turned into Acéphale: A Study in Mis-performance****Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook's Orghast****Deviant Business Performance: Considerations on Intended and Unintended Deviancy**

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The Deviant Actor: Mis/Counter/Anti-performativity 1

Performativity: behind the term lies a normalising and equalising authority of authenticity. With performativity there is no room for doubt: the performative utterance is always final. And because of this singular finality, public re-presentations can be recognised and audenced as 'meaningful' and 'successful', whilst others not. One could say that we perform when an action [...]

Bodies Outside the Box, or How the Vitruvian Man Turned into Acéphale: A Study in Mis-performance

This paper places two seemingly different bodies one next to the other, and then argues for a homeomorphism. Next to the Vitruvian Man, that celebrated drawing by Leonardo depicting the human body inside an overlaid circle and square, stands the Acephalous Man of André Masson and Georges Bataille. The aim of this conceptual wrestle is [...]

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook's Orghast

This paper is part of a wider critique of representation and normative patterns of performativity in political performance of the late 20th century. A broad area of research has been focused on the conceptual elements that comprise the space between performers and spectators, aiming at introducing agency to the passivity of Western audiences. I claim [...]

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

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PAPER TITLE

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

PAPER PRESENTER LAURA CULL (Northumbria University)

PAPER ABSTRACT

Like that which surrounds the events of May 68, the discourse relating to The Living Theatre and particularly *Paradise Now* is one that presents a narrative of failure. This paper will not argue that *Paradise* didn't fail. Rather, I will suggest that there are different kinds of 'failure' at work in the Living Theatre, and, as such, that they partly succeeded on another level. For instance, as many critics have foregrounded, the Living are often guilty of what we might call failures at the level of 'content' - with their attempts to 'break the touch barrier', for instance (or what that might mean for an all too deconstructable notion of presence), as a particular 'content' of the process of participation. In this paper, I propose to use the heuristic device of a process/content distinction in order to get beyond the predominantly negative perspective presented on the group's work in the secondary literature. Contra this existing discourse on the Living Theatre, I will endeavour to re-evaluate the content of the group's performances, with a view to focusing upon the primary forms or processes from which these contents derive, namely: living, participation, anti-representational creation and immanence. In this way, the paper aims to construct the specifically Deleuzian aspects of the thinking that constitutes the 'virtual' line of variation running through the Living Theatre's 'actual' practice.

PANEL **New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)**

New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

**Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later
Logics of Revolt: May 68 and the Appearance of the Political**

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

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New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

The panel registers a growing concern among members with the so-called “failure” of May 68 and a desire to re-read both the philosophy and performance from this period in a new spirit of optimism and with an eye to their potential relevance to contemporary conditions. First, Cull will suggest that we can reconsider the Living [...]

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

One of my previous books entitled Performing History dealt with the needs of performance to confront the failures of history. For Zagreb, I would like to take up something from that previous work and develop it in a more philosophical direction, focusing on some important texts published in 1968: Foucault's Archaeology of Knowledge, Marcuse's An [...]

Logics of Revolt: May 68 and the Appearance of the Political

In *The Century* (2007), Alain Badiou contends that the defining feature of the twentieth century was the desire for radical rupture and re-foundation; the desire for a re-commencement. He terms this ‘the passion for the real’ - the conviction, viscerally experienced, of ‘being summoned to the real of a beginning’ (32). This ‘key to understanding [...]

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Like that which surrounds the events of May 68, the discourse relating to The Living Theatre and particularly Paradise Now is one that presents a narrative of failure. This paper will not argue that Paradise didn't fail. Rather, I will to suggest that there are different kinds of ‘failure’ at work in the Living Theatre, [...]

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PAPER TITLE

Collective Mappings of Geospatial Mishaps

PAPER PRESENTER ELIZABETH STINSON (New York University)

PAPER ABSTRACT

Recently, in Geneve, the transnational project collective zexe.net collaborated with citizens with limited mobility to mark out the faults in the civic landscape. The project involved mapping the limitations of the city they encountered on a day-to-day basis using mobile and web technology. The alternative mappings that appeared point to mishaps in spatiality for the body and potentially instigate new kinds of topographic vision. The means and ways that spaces are economically compartmentalized and biopolitically determined give rise to a citywide mis-consideration in architectural and civic planning. How do these constructed spaces and the structured places therein foreclose and disrupt forms of mobility? How does the cityscape have limited mobility? Furthermore, how can the social tracings of these misfigurations and commence and reclaim movement through an alternative mapping of space? Everyday encounters and topographical markings begin to perform these questions through the collaborative work of local mapping. Zexe.net started a similar project in Barcelona, and since the project in Geneve began both have formed into a transnational effort to highlight geospatial oversights and reconfigure the civic landscape.

PANEL *Re-configurative Mappings and Performance in Urban Space*

Re-configurative Mappings and Performance in Urban Space

Collective Mappings of Geospatial Mishaps

Misadventures in Outer Space

Sabotaging the City

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PAPER TITLE

Misadventures in Outer Space

PAPER PRESENTER **CHELSEA ADEWUNMI** (Princeton University)

PAPER ABSTRACT

In Jean-Michel Basquiat's 1982 painting "Notary," Pluto appears as a "mistake" throughout the painting's dream-like urban landscape: Pluto is crossed out, yet reinstates its image more spectacularly; it is a non-space, yet marks key stopping points along the constellation of the canvas' cartography; it is a planetary body belonging to a system of astronomical epistemics, and it is not a planet at all. These crossing-outs of words, symbols, and pictures throughout Basquiat's oeuvre are often misread as belonging to a primitivist style or un-skilled execution. However, these "mistakes" oscillate between oppositional meanings and significations, enacting a negative dialectic within a highly sophisticated Afro-futurist iconography. As such, the dialectical "mistake" of Pluto is also the grounds for scientific epistemics, for Basquiat's visual questioning of Pluto's status in space was validated by NASA in 2006 with the re-categorization of Pluto from planet proper to dwarf planet. In Laurie Anderson's show "The End of the Moon," Anderson situates the appearance and disappearance of heavenly bodies within experiments in military technology, troubling the lineage of government funded colonialist and imperialist misadventures. As the only artist in residence in NASA's history, Anderson's residency was deemed a misfit with NASA's priorities, ending in a re-allocation of the artist in residence funding after its incipient year into strictly scientific funding. This paper explores how mistakes, misfits, and misperformances in art inspire and direct scientific experimentation, and how this relationship leads to shifts in epistemic and spatial travelings.

PANEL **Re-configurative Mappings and Performance in Urban Space**

Re-configurative Mappings and Performance in Urban Space

Collective Mappings of Geospatial Mishaps

Misadventures in Outer Space

Sabotaging the City

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PAPER TITLE

Sabotaging the City

PAPER PRESENTER VICTORIA PÉREZ-ROYO (Europa-Universität Viadrina in Frankfurt (Oder))

PAPER ABSTRACT

According to de Certeau's comparison of urban walking to the speech act, pedestrian movement operates within the framework of the possibilities offered by urban space (*langue*) where each passer-by creates his or her own spatial speech (*enunciation piétonnière*). Each walk represents a particular reading of the city and a specific rewriting of it.

The urban space, therefore, by means of different control structures such as the actual architecture and the "invisible architecture" (habits and the implicit prescriptions of movement), regulates the behavior of walkers and establishes a difference between correct and incorrect public conduct, between regular and irregular movement.

The fact that many of the extra-scenic performances decide to misinterpret these rules constitutes a deliberate and conscious misreading and miswriting of the city. The situationist notion of *détournement* represents an excellent tool for understanding such performative practices: by means of a subtle but decisive transformation of the *objet à détourner*, the complete alteration of its sense, meaning and aim is achieved. This gesture of displacement as a method applied to movement in an urban space imposes a sense of subjectivity on the unimpassioned geometric and architectonic space, creating a second geography and transforming it into a place of living and experience.

On the basis of this reflection, I propose an analysis of certain contemporary tactics used to achieve performative *détournement* in public spaces. Some examples of these practices are: the inversion of the vertical axis, so that the performer proudly hangs upside down from the railing on a tram (Kalauz); disobeying the direction dictated by the mechanical movement of escalators and automatic revolving doors (Rühl & Müller), and accepting the rules to the letter by using the whole interval of time provided by traffic signals to cross the street (Margarit).

PANEL [Re-configurative Mappings and Performance in Urban Space](#)

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Re-configurative Mappings and Performance in Urban Space

This panel will explore the performance of reparative and artistic interventions whilst re-imagining the spatial landscape. Through mappings and remappings, omissions and additions, and misconfigurations and reconfigurations we can begin to uncover how the cityscape marginalizes bodies, how somatic signposts and interactions alter the space of a natural disaster and how experiments in outer space [...]

Collective Mappings of Geospatial Mishaps

Recently, in Geneva, the transnational project collective zexe.net collaborated with citizens with limited mobility to mark out the faults in the civic landscape. The project involved mapping the limitations of the city they encountered on a day-to-day basis using mobile and web technology. The alternative mappings that appeared point to mishaps in spatiality for the [...]

Misadventures in Outer Space

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PAPER TITLE

Fail and Repeat

PAPER PRESENTER **EMMA COCKER** (Nottingham Trent University)

PAPER ABSTRACT

Endless actions. Illogical quests. Misguided tasks that are inevitably doomed to fail or recursively performed - over and over, again and again. In diverse conceptual and post-conceptual art practices and performances, an artist appears locked into some hapless or hopeless endeavour - the repeated demonstration of a fall or failure, hide-and-seek games using the most infelicitous form of camouflage, the futile pursuit of impossible or undeclared goals. Referring to work by artists including Bas Jan Ader, Francis Alÿs and Vlatka Horvat, I want to explore a specifically *Sisyphian* model of failure, dysfunctionality and inoperativeness within artistic practice. I propose to move beyond an absurdist understanding of the Sisyphian paradigm towards an affirmative reading where the loop of repeated failure is actively performed as a generative or productive force, or as a mode of deliberate inefficiency through which to challenge or even refuse the pressures of dominant goal-oriented or teleological doctrines, by deferring closure or completion. Here, meaning can be seen to shift from a Beckettian articulation of futility and an individual's resignation to the rules or restrictions of a given system, towards a form of performative resistance to and eventual displacement of the system's authority, where its logic becomes pleasurably adopted as the rules of a game which reveal porosity and flexibility within even the most rigid framework. Sisyphian failure and repetition is thus proposed as a model of wilful non-production or open-endedness, inhabited or played out at the threshold between investment and indifference, insouciance and immersion, seriousness and levity.

PANEL *Wilful Mistakes 1**Wilful Mistakes 1*

Fail and Repeat

*Performative Value of Tolerable Mistake**When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection**Unscoring Performance: Music Beyond Notation*

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PAPER TITLE

Performative Value of Tolerable Mistake

PAPER PRESENTER VIŠNJA ROGOŠIĆ (University of Zagreb)

PAPER ABSTRACT

In an attempt to claim an ever-wider performance territory, postdramatic theater tends to capitalize on misperformance by introducing the concept of the expected tolerable mistake. Determined as the middle ground, such a mistake presumes an evident distinction in quality with respect to the normative performance, as well as a margin of permissibility - the error is legitimate as long as it disrupts, but does not destroy the system. To become usable, it demands lasting visibility, thus it would be a mistake not to show the mistake, insecurity or failure. The value gained is two-fold: first, establishing a binary relationship between the correct and the incorrect within a performance enables a two-level play where meaning is created in juxtaposition, confrontation or inability to decide between the two. In addition, set against performative discipline, the mistake individualizes the performance, hence invoking and emphasizing the unrepeatable, the authentic, the original, the real. The expected tolerable mistake could therefore be seen as a negative, or perhaps even as a future variant of improvisation. Both are unspecified and highly individualised displacements within the text of the *mise en scène*; nevertheless, they strive to end in the re-establishment of the disturbed system. However, as performers who improvise show their skilful ability to revise the performance, those making an expected tolerable mistake struggle to endure their partial incompetence in reaching the same goal.

PANEL *Wilful Mistakes 1**Wilful Mistakes 1**Fail and Repeat*

Performative Value of Tolerable Mistake

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Unscoring Performance: Music Beyond Notation

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PAPER TITLE

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

PAPER PRESENTER **JESPER PEDERSEN** (READY-MADE) & **KRISTINE SAMSON** (Roskilde University)

PAPER ABSTRACT

In this performance-lecture we bring you good news: There will be no more mistakes. Today, the only mistakes are the ones we make ourselves. Therefore, if we remove the concept of the mistake, we will never have to make another mistake again.

An opportunity for this to happen is to be found in the global network of liberal capitalism. Drawing upon the works of Alfred Whitehead, Deleuze & Guattari, and Hardt & Negri, we will present the network as a paradoxical zone of indeterminacy that is cannibalistic, insatiable and utterly tasteless - seemingly capable of incorporating everything.

We will propose several lines of flight through this topography, which presents the concept of the mistake as self-fulfilling and will lead to a future point, where the mistake will finally be erased from our conceptual horizons.

We suggest that there's one, and only one way to do this, and that is through the auto-immunitarian act of an apotheosis of the mistake. We will embrace it, to suffocate it.

Using Marcel Duchamp's ready-made as our fundamental conceptual engine, we will show you how to extract the potentialities of the mistakes and thereby perfect them.

READY-MADE is the original concept of Marcel Duchamp turned into a business strategy, meant to facilitate the performance of an ambitious reinterpretation of the cultural, social and economic discourses of innovation, creativity, branding and performance.

The avant-garde strategies of the 20th century operate as a toolbox for READY-MADE's attempt to fuse aesthetic concepts and capitalism into new hybrids between fact and fiction, spherical concepts and the material.

PANEL **Wilful Mistakes 1**

Wilful Mistakes 1

Fail and Repeat

Performative Value of Tolerable Mistake

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Unscoring Performance: Music Beyond Notation

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PAPER TITLE

Unscoring Performance: Music Beyond Notation

PAPER PRESENTER T. NIKKI CESARE

PAPER ABSTRACT

John Cage, commenting on the relationship between his chance-derived composition and the school of Total Serialism, once wrote, "They say totally determined music and / Indeterminate music sound the same." Indeed, while compositional methodology and performance preparation differ, it is often very difficult to discern one genre from the other. However, Cage was notorious for disparaging performances of his own work that failed to meet his standards as a composer and performer.

In much 20th-century composition, failure acts as an indelible facet of musical performance, undoing the privilege of documentation even as it puts the performer at a certain risk of interpretation. Beginning with Cage, this paper will follow a trajectory through composer Iannis Xenakis's notoriously virtuosic-and nearly unplayable-composition toward a close analysis of the compositional methodology of composer Julio Estrada. Estrada's compositions begin with the performer, developing through a complicated and idiosyncratic mode of scoring that is first graphed mathematically then scored in more traditional notation. However, Estrada often works directly with performers before concerts, teaching pieces by rote-thereby rendering the score mere suggestion rather than stark instruction. Questions this paper will explore include: How does the document contradict the event of performance? How might this be transposed from music to theatre to performance art-and does this render music of this nature closer to performance art than traditional classical performance? And how does the slippage between score and event, between intention and interpretation, posit failure as a productive and necessary aspect of contemporary classical music performance?

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Wilful Mistakes 1

Fail and Repeat

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Performative Value of Tolerable Mistake

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When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

In this performance-lecture we bring you good news: There will be no more mistakes. Today, the only mistakes are the ones we make ourselves. Therefore, if we remove the concept of the mistake, we will never have to make another mistake again. An opportunity for this to happen is to be found in the global network [...]

Unscoring Performance: Music Beyond Notation

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Technical Individuation and Relational Participatory Performative Art

PAPER PRESENTER **VALERIE LAMONTAGNE** (Concordia University)

PAPER ABSTRACT

This presentation will reference the notion of technical individuation in Simondon's work as a jumping point from which to speak of materialist approaches to interactive / performative art. Of particular interest will be the ways in which technical individuation, from an art and technological point of view, can begin to shape and create performative practices. The notions of exchange of information and indetermination become essentialist component for the investigation of systems wherein a homology between technical evolution and the emergence of form - between living matter and thought - create new forms of nonhuman 'performances.' Examples provided come specifically from the field of participatory interactive installations wherein art works are relationally co-structured by the performativity of the public(s) and the works' technological ecology.

PANEL **Enunciations of Nonhuman Performativity 1**

Enunciations of Nonhuman Performativity 1

Technical Individuation and Relational Participatory Performative Art
Performative Interfaces and Their Associated Milieu
Machinic Performances On and Off the Stage

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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PAPER TITLE

Machinic Performances On and Off the Stage

PAPER PRESENTER **HARRY SMOAK** (Concordia University)

PAPER ABSTRACT

More and more, the mediatized interiors and landscapes of our built environment have come to include sophisticated regulatory and perceptual configurations aimed at leveraging this intelligence and responding to human performance and coordinating affect in real time. I argue that these are systems of control, implicated not only in the assumptions that accompany the design and development processes and tools for producing smart building facades, controlled delivery of services, ubiquitous media technologies, communications devices, etc., but extended through the machinic apparatus (Guattari) of the technologies as they are experienced. Examples will derive from ongoing experimental research on various media projects involving dynamical and computational media systems.

PANEL **Enunciations of Nonhuman Performativity 1**

- Enunciations of Nonhuman Performativity 1
- Technical Individuation and Relational Participatory Performative Art
- Performative Interfaces and Their Associated Milieu
- Machinic Performances On and Off the Stage

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Enunciations of Nonhuman Performativity 1

Notions of the nonhuman and their performative potential in traditional performance contexts (e.g. stage-based performances, participatory art, and interactive media art) have been mostly addressed as socio-technical additives to human-centered performances. This panel presents a critical approach towards nonhuman agency in performative ecologies, and proposes consonant practices for shaping these. The panel brings together an international [...]

Technical Individuation and Relational Participatory Performative Art

This presentation will reference the notion of technical individuation in Simondon's work as a jumping point from which to speak of materialist approaches to interactive / performative art. Of particular interest will be the ways in which technical individuation, from an art and technological point of view, can begin to shape and create performative practices. [...]

Performative Interfaces and Their Associated Milieu

The notion of the interface includes multiple associations in a performative context such as interaction, responsiveness and participatory action. Especially immersive and environmentally embedded interactive artworks and performances foreground the close relation between technical objects, their associated milieu, and their relational bonds to performative human interaction. Various interactive artworks will be scrutinized with an interdisciplinary [...]

Machinic Performances On and Off the Stage

More and more, the mediatized interiors and landscapes of our built environment have come to include sophisticated regulatory and perceptual configurations aimed at leveraging this intelligence and responding to human performance and coordinating affect in real time. I argue that these are systems of control, implicated not only in the assumptions that accompany the design [...]

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Salter, Christopher

Position: Assistant Professor
Affiliation: Concordia University
Country of residence: Canada

June27 | Panel:Enunciations of Nonhuman Performativity 1
June27 | Panel:Enunciations of Nonhuman Performativity 2

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PAPER TITLE

The Four Questions and the Disintegrating Glue of Compassion

PAPER PRESENTER **DEBRA LEVINE** (New York University)

PAPER ABSTRACT

This presentation will consider the aesthetics of interpellation produced by AIDS art collective Gran Fury's 1993 project, "The Four Questions," as that which interrogates and resists the framework of what Adam Smith first proposed in The Theory of Moral Sentiments as "compassion fatigue" - a structure of feeling acknowledged by Smith as a necessary byproduct of class stratification and capitalism.

PANEL **Turning Off: Performances of Enervation, Fatigue and Withdrawal**

Turning Off: Performances of Enervation, Fatigue and Withdrawal

The Four Questions and the Disintegrating Glue of Compassion

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

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PAPER TITLE

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

PAPER PRESENTER **BARBARA BROWNING** (New York University)

PAPER ABSTRACT

In a 2007 essay, Slavoj Žižek bemoaned the notion of a public “masturbate-a-thon” promoting safe sex: like decaffeinated coffee or Diet Coke, collective onanism seemed to defeat the purpose. “What are they actually sharing?” he asked. And he answered, “The solipsism of their own stupid enjoyment.” This paper will make a case for collective solipsism in public choreographies of apparently onanistic pleasure which, I will argue, may not be as stupid as it seems.

PANEL **Turning Off: Performances of Enervation, Fatigue and Withdrawal**

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The Four Questions and the Disintegrating Glue of Compassion

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PAPER TITLE

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

PAPER PRESENTER TAVIA NYONG'O (New York University)

PAPER ABSTRACT

This paper will consider the aesthetics of black and queer waiting in video and performance artist Kalup Linzy's recent "Sweetberry Sonnet." Drawing on melodrama, drag, and sentimental popular music, Linzy constructs a performance persona whose rhythmic anticipations of an erotic sublime should be read in relation to the coldness and cruelty that, for Deleuze, characterizes the masochistic imagination.

PANEL [Turning Off: Performances of Enervation, Fatigue and Withdrawal](#)

[Turning Off: Performances of Enervation, Fatigue and Withdrawal](#)

[The Four Questions and the Disintegrating Glue of Compassion](#)

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Turning Off: Performances of Enervation, Fatigue and Withdrawal

What happens, as Robert Hullot Kentor suggests in an interview with artist Paul Chan, if we don't make the connection and "save the capacity of familiarity for what might be genuinely familiar?" This panel considers "turning off" as an aesthetics and performance of resistance that paradoxically depends on the activation of waning affective engagement. But [...]

The Four Questions and the Disintegrating Glue of Compassion

This presentation will consider the aesthetics of interpellation produced by AIDS art collective Gran Fury's 1993 project, "The Four Questions," as that which interrogates and resists the framework of what Adam Smith first proposed in The Theory of Moral Sentiments as "compassion fatigue" - a structure of feeling acknowledged by Smith as a necessary byproduct [...]

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PAPER TITLE

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

PAPER PRESENTER RICARDO SEIÇA SALGADO (Lisbon's Superior School of Technologies and Art; Centre for Research in Anthropology)

PAPER ABSTRACT

This is a study of a university theatre group, CITAC (Theatre Initiation Circle of Coimbra's Academy), existent since 1956 in Coimbra, Portugal. It concerns the produced artistic objects and the relationship within the surrounding community. The significance of how a theatre group's experience echoes in personal life, producing "thinking bodies", it suggests that dramatic play can have repercussions in person's growth and in the construction of a community's ethos.

As we look at this theatre group, by means of micro-historical perspective, we look to symbolic and political construction of identity in two major historical periods: 1) resistance to authoritative regime in Portugal; 2) revolution and the new and capitalist democracy. Within each historical context, CITAC as a group produces a sense of marginality by means of performance, as their members independently resist to oppression. Before the democratic revolution, by means of theatre, they escape government attempts to eradicate democratic principles within the university's association groups. Regime was unable of "killing this group's ethos", even if it "killed" other existent groups. After the revolution, this ethos appears in criticism and radicalism, confronting democratic possibilities and the constructing state, and questioning it by means of performance.

We propose an inverted look of Giorgio Agamben's "state of exception" concept, there is, the other way around reality of "exception being rule" by means of marginality, escaping power logics and resisting, even when surrounding community was unable to percept what was going on. So, we may understand marginality has an immanent potency in artistic process as, collaterally, resistance emerge in personal selves involved in that same processes

PANEL Misplacements
Misplacements

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Poland's Borderland Foundation: a Successful "Mistake"

Performing Landscape as Autotopographical Exercise

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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PAPER TITLE

Poland's Borderland Foundation: a Successful "Mistake"

PAPER PRESENTER IAN WATSON (Rutgers University-Newark)

PAPER ABSTRACT

The Borderland Foundation was established in 1990 in the village of Sejny in northeastern Poland near the borders with Lithuania and Belarus. In conjunction with its Borderland Center of Arts, Cultures, and Nations, the foundation is an organization with a mission to harness the arts as a medium that addresses issues of cultural, national, and ethnic difference. It promotes multi-cultural education and understanding through a variety of initiatives rooted in community engagement in performance, oral history collection, film making, publishing, and conflict resolution strategies developed in response to the history of socio-national animosity still very much alive in this contested region of Poland.

The foundation was the initiative of four people with roots in the Polish theatre troupe Gardzienice who envisioned themselves engaging their understanding of performance as a tool for social activism. What they had not considered was that a small village in an isolated region of the country could hardly support any theatre, let alone one with roots in the experimental and such ambitions. This "mistake," which forced the group to explore alternatives to achieving their goals, has led to the formation of an internationally recognized non-governmental organization (NGO) whose conflict resolution techniques have proven so successful in northeast Poland that they have been exported to places such as Bosnia and Aceh, Indonesia.

This paper will examine the Borderland Foundation's response to a failed reading of performance, and how this "failure" has shaped the NGO and the broad palate of arts-based strategies it has developed to address its mission.

PANEL **Misplacements**

Misplacements

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

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PAPER TITLE

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

PAPER PRESENTER **CARLA MELO** (Arizona State University)

PAPER ABSTRACT

Reflecting upon the reception of a transgressive urban intervention in Salvador, Brazil, this paper examines how the supposed “misfiring” of a performance may in fact signal its potential efficacy. As it foregrounded collective bigotry based on gender, sexual preference, ethnicity and morality, the one-time performative event entitled “Universo Vos Revi Nu”, radically undermined our assumptions about the site of the largest and most popular carnival in Brazil. Our collaborative performance proposed to engage the local community in a project that focused on the relational aspects of inhabiting public space as a group and on the possibility of being nude within such space. By creating a collective mobile body, our goal was to question isolation, vulnerability, invisibility and the objectification of the body in urban environments. Through a deliberately slow, relational occupation of public space we sought to deconstruct codes of identity and to dilute rigid distinctions between public and intimate space. My analysis first considers the performative strategies of this piece, which allowed for a kind of public nudity, which was “dressed” and protected by the “collective body” in an effort to destabilize the “body as image” in favor of the “body as flux.” Then, it investigates its varied and unexpected responses, questioning the boundaries between legality and ethics. Among other things, I suggest that the performance served as a critical tool that linked incidental collaboration, improvisation and risk to the problematization of the self/body/city axis, particularly in terms of belonging, territoriality and alterity.

PANEL **Misplacements**

Misplacements

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Poland's Borderland Foundation: a Successful "Mistake"

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Performing Landscape as Autotopographical Exercise

Sustaining a performance practice and creating an artwork often includes private aims in addition to professional and public goals. A possible discrepancy between these aims can produce miscalculations comparable to the paradoxical landscapes of theatre ecology, though on a smaller scale. As examples of a paradoxical misjudgement I will describe two autotopographical exercises, two attempts [...]

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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PAPER TITLE

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

PAPER PRESENTER **GARY ANDERSON** (Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home) & **LENA ŠIMIĆ** (Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home)

PAPER ABSTRACT

This paper will introduce the Institute for the Art and Practice of Dissent at Home, a home-run artist activist initiative, run out of the spare room of a council house in Everton, Liverpool, UK. The Institute is run by a family of two adults and three kids, collectively, twoaddthree (Gary Anderson, Lena Šimić, Neal, Gabriel and Sid) as a self-sufficient and sustainable initiative drawing from 10% of all income from its members (two Lecturer salaries, child tax credit and child benefit). The Institute is concerned with dissent, homemade aesthetics, financial transparency as well as critiquing the capitalism of culture embodied in Liverpool08, previously European Capital of Culture in 2008. The Institute is interested in social transformation and has refigured a part of the family living space into a meeting place for artists, activists and cultural dissenters. This activity is undertaken in order to develop and extend dialogues about a 'culture' not necessarily driven by market forces.

The introduction will contextualize the Institute within practices of vernacular activities (as outlined by cultural theorist Malcolm Miles). Particular focus will be given when outlining the division and in/visibility of labour within a family-run private/public arts space. A number of the Institute's projects will be discussed and contextualized in this vein: 'Sid Jonah Anderson by Lena Šimić' (MAP Live, Carlisle 2008), 'Au Pair Artist wants to be part of the Liverpool EU Capital of Culture 2008 with Great British family' (Cvjetičanin 2008) and 'Family Picnic' (Hazard 2008, Artsadmin 2009).

The presentation will then discuss notions of collaborative outsourcing (taking into consideration other members of the panel Branka Cvjetičanin, Ivana Bago and Antonia Majača), and contextualize such encounters within the theoretical framework of transnational feminism (Ahmed) and contemporary arts theory/practice in relation to the themes of collaboration/participation/relational aesthetics (Beech, Bishop).

The aim of the presentation is to centre the discussion on international collaborations beyond monetary and institutional matters towards more principled and utopian notions of gift economy/trust/friendship, all of which are primarily anti-instrumentalist and work against the grain of a market driven arts practice.

PANEL **Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK**

Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

LIVERPOOL '08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Salon Revolucije/The Salon of Revolution

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PAPER TITLE

LIVERPOOL '08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

PAPER PRESENTER BRANKA CVJETIČANIN

PAPER ABSTRACT

The Institute for the Art and Practice of Dissent at Home made an open call for residencies and my idea for participation came along with the fact that they were describing their activity as a home practice for dissenting the Capitalism of Culture and has been set up to coincide with Liverpool 08, European Capital of Culture.

As an artist and a person coming from the „east” hemisphere I decided to play with all kind of stereotypes which forming our interaction by positioning my self in so called „latent economy” visitor in a role of an AU PAIR.

The cultural phenomena of AU PAIR describing not only the side of young girls migration toward „west” „trbuhom za kruhom” (following their bellies in search for the bread), but also long tradition of Great Britain policy which made this „latent economy” channel open and easy to access for particular society group of particular age and with less or no previous knowledge of the language.

Overlapping aims of the artist with the daydreaming of an AU PAIR I came across all political, economic and social topics within microcosms of a regular British family, raising a critical and analytical questions regarding utopian and revolutionary thoughts of Anderson family and experiences from ex-revolutionary society.

All necessary modeling material for the research and artistic outcome, came from family routines, household standards (which varied as between perfectionist and casual), motherhood hierarchy in British society, and trivialized position of a household labor giving priority to paid work in „industry” over unpaid work in the home.

Political, economic and social framing of the family as the smallest economic unit of the society made a juxtaposition to the macrocosms of the cultural capital scale, showing common ground of the art practice and domestic labor by the fact that both are suffering the same structural invisibility on that big scale of the cultural capitalism.

Within panel discussions, the artist book - Family Anderson, will be presented as a document of the live act, potential performing material and propaganda of recruiting new followers.

PANEL [Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK](#)

[Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK](#)

[Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice](#)

LIVERPOOL '08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

[Salon Revolucije/The Salon of Revolution](#)

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Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

This panel will bring together three distinct but convergent performance practices from different international perspectives of the UK and Croatia. These practices have looked at the role of the artist/curator in contemporary art and performance practice contexts in a critical, interventionist light. This panel will firstly showcase these particular practices, secondly provide critical reflection upon [...]

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

This paper will introduce the Institute for the Art and Practice of Dissent at Home, a home-run artist activist initiative, run out of the spare room of a council house in Everton, Liverpool, UK. The Institute is run by a family of two adults and three kids, collectively, twoaddthree (Gary Anderson, Lena Šimić, Neal, Gabriel [...])

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The Institute for the Art and Practice of Dissent at Home made an open call for residencies and my idea for participation came along with the fact that they were describing their activity as a home practice for dissenting the Capitalism of Culture and has been set up to coincide with Liverpool 08, European Capital [...]

Salon Revolucije/The Salon of Revolution

The Salon of Revolution (October 4 - 26, 2008) was a large-scale international exhibition project, realized as the 29th edition of the Zagreb Youth Salon, an event organized biannually by HDLU - The Croatian Association of Visual Artists. As invited curators, we decided on a concept that would at the same time be a [...]

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PAPER TITLE

Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

PAPER PRESENTER SOPHIE NIELD (Royal Holloway, University of London)

PAPER ABSTRACT

This paper forms part of an on-going project on the possibilities of theatrical 'appearance'. I have been working on questions of presence and representation, in contexts of law, the international border and the magic trick, in order to begin to frame thoughts about 'appearance' as a particularly theatrical phenomenon. This paper will combine these themes with new objects in order to examine the troublesome appearance of the corpse.

Theatre has a long fascination with dying and death - from the several mimetic ends of its protagonists, to the recent show 'Spectacular', by the British company Forced Entertainment, in which two deaths both fail in front of us. Theatre scholarship, similarly, has been very interested in framing the phantom, or ghost, as a way of communicating with the performing dead who stalk its stages.

This paper will propose that in the theatre, death cannot appear. I will ask: what happens to an object which is present in the space of representation, but is unable to signify? What of the person who is there, but is unable to appear? What of - not the stand-in, the dummy, the actor playing dead - but the representational work (or failure to work) of the actual corpse? What are we mistaking for death when we look upon it in the theatre? And why can't death imitate itself?

Material to be examined will include: the birth of the wax-museum as a response to a shortage of corpses; the reconstruction out of morticians putty of the faces of Uday and Qusay Hussein; the BodyWorlds exhibition of death in the act of representing; the heretical finger of Galileo Galilei.

PANEL [Was That What I Thought It Was...](#)

[Was That What I Thought It Was...](#)

[On Hallucination, and the Hatred of Images](#)

[Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh](#)

[Mis-Spectatorship, or, Redistributing the Sensible](#)

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PAPER TITLE

Mis-Spectatorship, or, Redistributing the Sensible

PAPER PRESENTER NICHOLAS RIDOUT (Queen Mary, University of London)

PAPER ABSTRACT

Nicholas Ridout suggests that acts of mis-spectatorship - mis-interpreting, mis-reading or simply mis-hearing - might be understood in terms of a mis-sensing that undoes what Jacques Rancière has called 'the distribution of the sensible'. In these acts of mis-sensing, then, spectators might throw themselves into a situation of productive uncertainty and make unknown something of that which the performance might have thought it could have taken for granted. This might be the political value of mis-spectatorship: its capacity to undo the orderliness of a performance or theatrical spectacle.

How, in light of this possibility, might performance open itself up to such mis-spectatorship? How might a performance work against its own intentions and towards the realisation of unanticipated affects and effects?

PANEL [Was That What I Thought It Was...](#)

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[On Hallucination, and the Hatred of Images](#)

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Was That What I Thought It Was...

This panel presents three papers linked by the idea of mis-spectatorship. The papers will consider, among other things, the phenomena of visual and aural hallucinations in the theatre, events in which spectators are encouraged to mistake life, death and their appearances, and occasions where spectators completely misrecognise what is taking place in front of them. [...]

On Hallucination, and the Hatred of Images

'Then suddenly, like a thunderclap, the invasion or rather, the instantaneous eruption of memory, for in my case the hallucination is, strictly speaking, nothing but that. It is an illness of memory, of slackening of what holds it in. One feels images escaping like torrents of blood. One feels everything in one's head is [...]

Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

This paper forms part of an on-going project on the possibilities of theatrical 'appearance'. I have been working on questions of presence and representation, in contexts of law, the international border and the magic trick, in order to begin to frame thoughts about 'appearance' as a particularly theatrical phenomenon. This paper will combine these themes [...]

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PAPER TITLE

Architecture Abandoned

PAPER PRESENTER **MONICA RAYA-MEJIA** (National Autonomous University of Mexico)

PAPER ABSTRACT

Monica Raya investigates the gap between architectural and theatrical practices in her paper, which considers the current failure of architecture to house contemporary theater, where the design and construction of performing arts venues are increasingly rejected by performance practitioners in favor of found sites. Such abandonment of the “proper” sites for performance has led to an interest in other abandoned buildings, which lie fallow awaiting a re-activation through performance. Questioning Mexico’s proposed cultural policy to renovate and remodel existing and historical theaters around the country, at the expense of supporting new initiatives, Raya discusses her own project (as architect and scenographer) to re-inhabit and rejuvenate unused building stock in and around the University of Mexico. This recycling of architecture has the potential to rethink spaces for performance.

PANEL **Building Failure: Architecture's Mis-Behaviors**

Building Failure: Architecture's Mis-Behaviors

Architecture Abandoned

Underspecified

Building Babel: Making Architecture Tremble

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PAPER TITLE

Underspecified

PAPER PRESENTER **OMAR KHAN** (University at Buffalo (SUNY))

PAPER ABSTRACT

The paper focuses on situated technologies, considering Jack Burnham's prescient 1969 paper *The Aesthetics of Intelligent Systems*, which postulates that one of the profound aesthetic implications of computers for art will be "fusing both observer and observed, 'inside' and 'outside'..." While the democratization of the aesthetic experience through more participatory and technological structures has been common in art practice for the last 30 years, Khan argues that this is less so in architecture, which still valorizes the purity of a master vision even as its actual practice negates such a reality. He considers the consequences for architecture if it adopted instability, incompleteness and indeterminacy as an aesthetic objective, asking how could architecture open itself up to misuse, reuse and spontaneous creativity? His presentation will look at the concept of "underspecification" and the design of responsive architecture that privileges the local, context-specific and spatially contingent dimension of its use. Referring to his work and that of others Khan will look at participatory and responsive structures as a form of alterity that enables misinterpretation and misuse.

PANEL [Building Failure: Architecture's Mis-Behaviors](#)

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PAPER TITLE

Building Babel: Making Architecture Tremble

PAPER PRESENTER DORITA HANNAH (Massey University)

PAPER ABSTRACT

The paper examines the failure of the modernist utopian project in relation to the historical avant-garde and its impact on contemporary architecture. The 20th-century's Modern Movement attempted, through its faith in instrumental rationality, to build a secure world over a fractured abyss, previously exposed by Nietzsche whose proclamation of God's death undermined the ground of philosophy, theater, and architecture. As a monolithic practice, architectural modernism upheld an ontology of stasis, resisting the "play" of spatial dynamics in favor of abstract, fixed identities of pure form that foreclosed on multiple and resistant performances demanded by the avant-garde. This paper takes the unfinished mythical *Tower of Babel* - an incomplete construction that discloses its visible structures - as signifying the inability to build an indestructible edifice for a unified global culture. Heir to failure, Babel stands in for the instability of communication and structural weakness. It prompts the development of Sola Morales notion of 'weak architecture' - offering a range of border conditions and in-between zones for creative encounter. Space-in-flux, *Babel* also challenges the stasis and passivity of performance space as hermetically sealed and neutral container.

PANEL [Building Failure: Architecture's Mis-Behaviors](#)

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Building Failure: Architecture's Mis-Behaviors

Building Performance is a term utilized since the 1960s to focus on architecture's technical efficacy and the "high performance" objectives of constructed space, its materials and systems. However, there is a paucity of dialogue as to how performance theory can inflect and critique this established term in architectural discourse, where "failure" has to be avoided [...]

Architecture Abandoned

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Underspecified

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Building Babel: Making Architecture Tremble

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PAPER TITLE

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

PAPER PRESENTER **KATJA PRAZNIK** (Maska)

PAPER ABSTRACT

PANEL *Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts*

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PAPER TITLE

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

PAPER PRESENTER SAMO GOSARIČ

PAPER ABSTRACT

PANEL Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

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PAPER TITLE

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

PAPER PRESENTER JASMINA ZALOŽNIK (University of Nova Gorica)

PAPER ABSTRACT

PANEL Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

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Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

In the proposed panel, we would like to reflect upon the ARTCHIVE - Contaminated with History platform, Maska's one-year programme of research, events, performances, and publications on the history of contemporary art, performance and society. The processes of historicization in contemporary performing arts will be analysed through theoretical reflections, presentations of working methods and artistic [...]

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

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PAPER TITLE

Mislistening the Pop Music PersonaPAPER PRESENTER **STEFANIE KIWI MENRATH** (Free University Berlin/Goldsmiths College, University of London)

PAPER ABSTRACT

The star in popular music is constructed along the lines of a rhetoric of the person, with its inherent concepts of authenticity and selfhood. This "persona rhetoric", established in pop music since the 1960s, has since been questioned everywhere by musicians in their live and media performances. Since the 1990s one major strategy of counterperforming the „pop music persona“ has been to radically break communication- particularly visual and verbal communication with music- and mass-media. Artist portraits or interviews were no longer passed on to the press and the live-stage was populated by djs instead of frontstage-performers. Along with their images and voices stars were meant to be done away with and communication to be redirected towards the auditory realm. The music cultures out of which this artistic strategy grew can be understood as conceiving the situation of communication from an utopian, namely an acoustemological point of view. Here knowledge is gained auditorily: by immersion rather than by perspective: Unlike seeing as process of projecting things against light, gaining knowledge by audition demands immersion in sound. Nevertheless, this model recognizes audition predominantly as listening FOR something, it concentrates on focused sounds which can be heard clearly against a (thereby silenced) background. In my paper I want to concentrate on artistic strategies that question such acoustemological notions of sound as opposed to sight, brought forward by popular music cultures in the 1990s. These strategies seek out the potential romanticism within graphic counterperformances of pop music stardom. They might be taken as „mislistenings“ (Carter 2004:61) of the persona rhetoric in pop music, focusing on the twinning of sounding and listening in the communicational contract, which constitutes the basic ambiguity of communication.

PANEL **The Deviant Actor: Mis/Counter/Anti-performativity 2****The Deviant Actor: Mis/Counter/Anti-performativity 2****Mislistening the Pop Music Persona****Black Humour and the Children of the Disappeared in Argentina: A 'Misfired' Paradigm of Performance?****Predefined Obstacles - Immediate Geography Dubai****(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative**

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PAPER TITLE

Black Humour and the Children of the Disappeared in Argentina: A 'Misfired' Paradigm of Performance?

PAPER PRESENTER CECILIA SOSA (Queen Mary University)

PAPER ABSTRACT

This paper argues that after its last dictatorship (1976-1983), Argentina has gone through what I refer to as a 'queer experience of mourning'. This has produced new forms of relations, affiliations and even modes of kinship that have displaced the traditional family values and have marked the whole of society. While it has been argued that traumatic experiences are inseparable from the subjects who have suffered them (Taylor, 2003), in this paper I will show how the experiences of mourning can be expanded beyond the boundaries of the direct 'victims'. Considering that affects associated with trauma can serve as the foundation of a new public culture (Cvetkovich, 2003), this paper argues that traumatic experiences can lead to the formation of affective, vital, non-normative and non-institutionalized public memories.

I will develop my argument through an analysis of the new forms of activism developed by the children of the disappeared. During the late 90s, a considerable number of young people - not strictly 'sons' and 'daughters' — joined HIJOS' organization (Children for Equality and Justice against Forgetting and Silence), a civic organization founded in 1996 initially only by the direct children of those missing. In response to Diana Taylor's idea of a 'DNA performance', a sort of biological and repetitive paradigm based on the bloodline connection, I will explore whether it is possible to draw a queer paradigm of performance that does not position biological attachment as the primary bond. To challenge the conventional assumptions about who bears the true condition of the 'victim', I will explore if it is possible to build a 'failed' paradigm of performance: that of 'brothers beyond blood'. For if the idea of performance is intimately related to humour precisely through 'misperformance' and failure, I will explore how the role of black humour within HIJOS' organization has contributed to address not only a collective culture of mourning but also a non-normative collection of pleasures. Although traumatic experiences cannot be strictly compared, I will argue that the public affiliations and affects addressed by this 'deviant actor' are sustained by a queer experience of mourning. Thus, HIJOS' 'mis-performance' could be crucial to suggest models for acknowledging trauma that are politically powerful without being based in claims of victimization.

PANEL [The Deviant Actor: Mis/Counter/Anti-performativity 2](#)

[The Deviant Actor: Mis/Counter/Anti-performativity 2](#)

[Mislistening the Pop Music Persona](#)

[Black Humour and the Children of the Disappeared in Argentina: A 'Misfired' Paradigm of Performance?](#)

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[\(Counter\)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative](#)

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PAPER TITLE

Predefined Obstacles - Immediate Geography Dubai

PAPER PRESENTER **GERALD STRAUB** (Goldsmiths College, University of London)

PAPER ABSTRACT

An urban environment contains various textures - the physical structures (buildings, barriers, roads, etc.), the attitude of the buildings (office, public, private etc), the flow of the people (shopping path, to-from work routes, traffic jams). Simultaneously, there is a less visible side-containing a less obvious texture - such as the individual knowledge about the city, the short cuts, the social rules, the purpose of one owns journey, the social patterns, the spots of attention. Both sides are playing a constant role in how we navigate and read the city, how we engage with it - negotiating with the hidden and obvious elements of an urban environment. *Predefined Obstacles* investigates urban spatiality and the performative reading of a city, focusing on the immediate engagement between individuals and their architectural environment, whilst articulating/ performing their immediate associations with the architectural/ cultural surroundings (stories, anecdotes, descriptions, obstacles, fantasies and personal encounters). This material serves as a source for a re-enactment of the performed. The project works with the concept of authority of authenticity - by adopting the "performed" actions and re-performing them within a very flexible interpretation. This re-enactment of the performed then results in a counter-performance. The deliberate change/ mash up of the source material (through its counter-performance) enables a different dynamic of interpretation - in this case: a different interpretation of space - unpacking the unintentional holes of abstract space.

PANEL *The Deviant Actor: Mis/Counter/Anti-performativity 2**The Deviant Actor: Mis/Counter/Anti-performativity 2**Mislistening the Pop Music Persona**Black Humour and the Children of the Disappeared in Argentina: A 'Misfired' Paradigm of Performance?**Predefined Obstacles - Immediate Geography Dubai**(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative*

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The Deviant Actor: Mis/Counter/Anti-performativity 2

Performativity: behind the term lies a normalising and equalising authority of authenticity. With performativity there is no room for doubt: the performative utterance is always final. And because of this singular finality, public re-presentations can be recognised and audenced as 'meaningful' and 'successful', whilst others not. One could say that we perform when an action [...]

Mislistening the Pop Music Persona

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Predefined Obstacles - Immediate Geography Dubai

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(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

Value is the crucial locus where politics, economy and culture converge. Exploring possibilities of cultural theory of value, this article focuses upon the question of value and actual process of value formation related, in particular, to (counter)performativity of narrative as the cognitive operation constitutive of financial narrative politics for value transference in the discourse of [...]

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PAPER TITLE

Chinese Ears: Listening in One Language, Hearing in Two

PAPER PRESENTER ALVIN LIM (National University of Singapore)

PAPER ABSTRACT

In this paper I will focus on the experience of watching - and hearing - performances in Mandarin, my so-called 'mother tongue', from other Chinese-speaking countries. In the case of performances such as Wu Hsing Kuo's *Lear Is Here* (2006), although I could grasp the general sense of the language spoken, I did not perceive the local idioms as mine. They sounded different. I hear differently. In part, this is because we come from different places. But it is also because I am bilingual (in Mandarin and English), and this complicates both how I listen and what I hear. As I listen, I produce a partial translation of the Mandarin into English - more properly a re-translation of what was, after all, an English text. As I hear, meaning is separated out from sound, as I hear some of the language 'in English'.

In reflecting on this experience, I will outline the place of mishearing both in relation to cultural expressions amongst and between the Chinese diaspora, as well as to cross-cultural performance in a broader sense. I will propose intercultural listening as a distinctive strategy of performance reception, which makes a virtue of misunderstanding.

PANEL *Stutterance: An-Anatomy of Misspeech*

Stutterance: An-Anatomy of Misspeech

Chinese Ears: Listening in One Language, Hearing in Two

Scarface

Slip – Stutter – Smirk – Wink

Material Speech

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PAPER TITLE

Scarface

PAPER PRESENTER TZU NYEN HO (independent artist)

PAPER ABSTRACT

Mispronunciation is something that comes quite naturally to some bilingual speakers - those who are denied refuge in a single house of language. Doomed to be perpetual tourists in either tongue, the very act of utterance is always a matter of self-conscious exertion - a self-consciousness that paralyzes the translation of thoughts into enunciation.

Very often, this puncture - this pause - before verbal ejaculation is carried over into improper delivery, manifested either as an awkwardness of rhythm or a scarring of the proper sound of words. The scarring, or mutilation of proper speech is, in the case of Singaporeans of a certain class and generation, a historical condition brought on by changes in state-determined educational policies with regard to language. As such, mispronunciation is a concrete mark of subjectivation.

The question is not one of coming to terms with one's scars - in the sense of bearing with them. Instead, it is about making use of the scar - as a way to reactivate the past and remember the work of power. But more importantly, it is also about experimenting with the scar as a kind of new organ in the search of new possibilities of feeling and thinking. In this presentation, I shall outline how this thinking informs my creative practice as a theater maker and filmmaker.

PANEL *Stutterance: An-Anatomy of Misspeech*

Stutterance: An-Anatomy of Misspeech
Chinese Ears: Listening in One Language, Hearing in Two
Scarface
Slip – Stutter – Smirk – Wink
Material Speech

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PAPER TITLE

Slip – Stutter – Smirk – Wink

PAPER PRESENTER **RAY LANGENBACH** (Sunway University College & Finnish Academy of Fine Art & Finnish Theatre Academy)

PAPER ABSTRACT

This paper offers an inquiry into the dissemination of intentional and automatic behaviors in performance and daily life. It moves from the *stutter*, the *slip* and the *mistake* as the threshold of the automatic nervous system and intentional expression, to other registers of micro-performance with powerful effects in the public and political sphere, such as the *smirk* and the *wink*.

Why is it that I smirk when I think about the smirk? Is it a contagious and unconscious behavioral meme? Is there an imaginary mirroring in its subjective production? This tendency of the smirk to proliferate produces its peculiar power in the social habitus and the political sphere. At its most malevolent, there seem to be historical links between the smirk, contempt, aggression, hyper-nationalism and fascism.

The paper will face up to these micro-performances in recent performance art works of the prankish ilk as possible symptoms of Sartrean bad faith or Austinian dissimulation (in his analogy of the window-washer-thief). The relationship of facial tics to tacit propaganda and indoctrination and ritualized performance settings will be addressed.

PANEL **Stutterance: An-Anatomy of Misspeech**

Stutterance: An-Anatomy of Misspeech
Chinese Ears: Listening in One Language, Hearing in Two
Scarface
Slip – Stutter – Smirk – Wink
Material Speech

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PAPER TITLE

Material Speech

PAPER PRESENTER PAUL RAE (National University of Singapore)

PAPER ABSTRACT

In this paper, I shall consider how a number of performances use linguistic incompetence to revisit and revivify the relationship between language and the world; words and objects; sounds and things. While this has a particular resonance in intercultural contexts - where sounds and their meanings may be exchanged or contested - it is clearly not limited to such contexts, and I shall further reflect on the phenomenology of theatrical speech more generally. In certain performances, I suggest, language becomes, itself, an object - and accounting for this requires a re-thinking of the relationship between the material qualities of sound and sound-making organs, and the 'immaterial' processes of meaning-making and understanding.

PANEL *Stutterance: An-Anatomy of Misspeech*

Stutterance: An-Anatomy of Misspeech
Chinese Ears: Listening in One Language, Hearing in Two
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Stutterance: An-Anatomy of Misspeech

In the context of the theme of PSI#15, one of the highlights of the 2008 Democratic Primary campaign in the United States was Hillary Clinton's fictitious claim to have landed in Bosnia under sniper fire. When confronted with video evidence of her mendacity, showing a greeting ceremony Hillary claimed never took place, her chief spokesperson [...]

Chinese Ears: Listening in One Language, Hearing in Two

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Scarface

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Slip – Stutter – Smirk – Wink

This paper offers an inquiry into the dissemination of intentional and automatic behaviors in performance and daily life. It moves from the stutter, the slip and the mistake as the threshold of the automatic nervous system and intentional expression, to other registers of micro-performance with powerful effects in the public and political sphere, such as [...]

Material Speech

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PAPER TITLE

Misreaktion

PAPER PRESENTER ANNE-SOFIE VON HOLSTEIN (Roskilde University)

PAPER ABSTRACT

PANEL Misreaktion

Misreaktion

Misreaktion

Misreaktion

Misreaktion

Misreaktion

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PAPER TITLE

Misreaktion

PAPER PRESENTER **KIRSTINE BRUUN-SCHMIDT** (Roskilde University)

PAPER ABSTRACT

PANEL Misreaktion

Misreaktion

Misreaktion

Misreaktion

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Misreaktion

In the contemporary Western world, reality and fiction are often mixed together in such a way that the aesthetic performance is a reflection of the social performance and vice versa, as Richard Schechner points out in his magic-mirror model. Humankind no longer has a need to create its own reality given that fictive reality has taken [...]

Misreaktion

Misreaktion

Misreaktion

Misreaktion

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PAPER TITLE

Misreaktion

PAPER PRESENTER **OLAV HARSLØF** (Roskilde University)

PAPER ABSTRACT

PANEL Misreaktion

Misreaktion

Misreaktion

Misreaktion

Misreaktion

Misreaktion

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PAPER TITLE

Misfreaktion

PAPER PRESENTER **SARA BRØNS** (Roskilde University)

PAPER ABSTRACT

PANEL Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

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PAPER TITLE

A Discussion of Performance Making and Writing Via the Immersed Project

PAPER PRESENTER **ALYS LONGLEY** (The University of Auckland)

PAPER ABSTRACT

This paper will discuss a performance making/writing project that followed the choreographic research project *immersed* from conceptual development, to duet rehearsal, into a sharing of choreographic material, to the creation of an artist's book that continued studio experimentation into a play with binding, text and design.

The *immersed* project takes misunderstanding, instability and mistranslation as key generators for conceptual development. The installation work of Ann Hamilton and the concept of the minor literature (Deleuze and Guattari, 1986, 1987) present methodologies for pushing performance to productive thresholds of meaning. Bruce Ferguson writes of Hamilton's work with the materiality of language;

"Not only should language not be trusted...but more simply, it cannot be trusted. Instead, there must be practices that have no assurances of meaning, practices that moonlight from the economy of language, acting as offerings of a necessary displacement; practices that generate catastrophes of meaning." (Ferguson, 1994, p.14)

The displacement of ideas as they move between director and dancer, from concept to choreographic materialisation, photography, writing, design and binding, present ample opportunity for accident, invention and 'catastrophes of meaning'. This presentation will ask: How might the sense of immanent failure and lack of direction common to performance practice be usefully translated into an artist book that interrogates the process of performance making?

PANEL **Wilful Mistakes 2**

Wilful Mistakes 2

A Discussion of Performance Making and Writing Via the Immersed Project

Performance's "Bad Objects". **Rory Macbeth's Sculptures as Performative Mis-taking**

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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PAPER TITLE

Performance's "Bad Objects". Rory Macbeth's Sculptures as Performative Mis-taking

PAPER PRESENTER **MARCO PUSTIANAZ** (Università del Piemonte Orientale)

PAPER ABSTRACT

English artist Rory Macbeth has recently produced a limited edition of four bronze figurines based on photographic documentation of other performances: Carolee Schneemann's *Interior Scroll*, Joseph Beuys's *I like America and America likes me*, Yves Klein's *Saut dans le vide*, La Ribot's *Distinguished Pieces*.

These sculptures perform a paradoxical re-materialization of a fragment of a live event (or a purported one in case of Klein's), already iconically fixed by the photographic medium. They stand out as wilful "bad objects", yet eminently collectible, confronting us with their performative "wrongness". It is a gesture that displaces the already naturalized, intimate relationship between performance and photography: it interferes with their relationship whilst furthering the process of representation.

Macbeth's sculptural action is performative insofar as it reproduces (and supplements) the photographic representation of an original as though the copy had by now become the canonical artwork. By unsettling the closed circuit between historical performance and its archived representation it reopens the ground by faking the process - once more. These sculptures are both questionable and questioning. What is it that we want from performance? What do we want to take, or mis-take, from it, and why should we keep mis-taking and mis-representing it?

PANEL **Wilful Mistakes 2**

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PAPER TITLE

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

PAPER PRESENTER **JUNGMIN SONG** (Roehampton University)

PAPER ABSTRACT

This paper explores the operation of everyday objects in performances using an extended analogy with phenomenon of spill from a glass filled with water to articulate the conversion from customary contract between objects and their usages to that of performance structure.

I deploy a glass as a structure formed by the existences of an object and a body. The body is a user in the context of everyday. Water, poured into the glass, is a metaphor of the relation which these separate beings have in between them. When this relation happens only in between the object and the body, as we use the object everyday, water is well contained in the glass.

The phenomenon of 'spill' informs the phenomenon of the displacement of the relation between an object and a body from everyday to performance. Spill is an excursive release of the water, which let the water to flow various directions. When an object is used in performances, the relation between an object and a body (which is a performer in this context) is no longer contained within the glass.

I analyze the (mis)use of objects by classifying spills according to their causes - overfilling a glass(an object as a symbol), tilting or knocking over a glass(an object which no longer functions as everyday), and a broken glass(an object made for the performance).

PANEL *Wilful Mistakes 2*

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PAPER TITLE
Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt
PAPER PRESENTER CLAUDIA MARION STEMBERGER (University of Vienna)

PAPER ABSTRACT

My lecture addresses the question of whether post-structural, internalized radicalization of chance in contemporary dance performance will prove futile or fertile. In chance, failure is immanent and thus reveals the potential for accidents and lapses (in movement). In reference to Friedrich Nietzsche, post-structuralist approaches turn our attention to a positive evaluation of chance; in the context of his philosophy of the event, Gilles Deleuze postulates an affirmation of once marginalized chance: "miso-sophy".

Systematized artistic methodologies of chance - as found in modernity - implement chance in a framed context, from improvisation techniques in 'Ausdruckstanz' to John Cage's aleatoric principles. But since the beginning of the postmodern era an integration of accidents is formulated, for example in the Judson Church Theater with their chance movements from daily life. This is an internalized presence of chance in (process-oriented) work.

In the collective performance "Projekt" (2003) by the French choreographer Xavier Le Roy chance becomes an integral part of the performance through the connection between art and (ball) games. The equally incidental and productive chance events create unexpected disturbances. Beyond questions of right or wrong, a 'game-as-choreography' liberates art from categorization. Or does Le Roy's (benign) game exemplify that chance's mystified potential for mistakes - and its (alleged) futility - has already entered into normative applications? Deleuze formulates: "To know how to affirm chance is to know how to play."

Does ennobling chance in (performance) art accompany its trivialization or its inapplicability? Could the internalization of misfirings in an extended social context make reference to absorbed insecurities?

PANEL *Wilful Mistakes 2*
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Wilful Mistakes 2

A Discussion of Performance Making and Writing Via the Immersed Project

This paper will discuss a performance making/writing project that followed the choreographic research project immersed from conceptual development, to duet rehearsal, into a sharing of choreographic material, to the creation of an artist's book that continued studio experimentation into a play with binding, text and design.

The immersed project takes misunderstanding, instability and mistranslation as key [...]

Performance's "Bad Objects". Rory Macbeth's Sculptures as Performative Mis-taking

English artist Rory Macbeth has recently produced a limited edition of four bronze figurines based on photographic documentation of other performances: Carolee Schneemann's Interior Scroll, Joseph Beuys's I like America and America likes me, Yves Klein's Saut dans le vide, La Ribot's Distinguished Pieces.

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Spill of Performances: the (Mis)Use of Everyday Objects in Performances

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Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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Bleeker, Maaïke

Position: Professor

Affiliation: University of Utrecht

Email: M.A.Bleeker@uu.nl

Website: <http://www.uu.nl>

Country of residence: Netherlands

Key areas of practice/research: Mediations of theatre and performance as apparatuses of vision. Potential of theatre and theatricality as a 'critical vision machine' providing us with critical tools for analysis of media culture, politics, spectatorship, censorship and the arts.

June27 | Panel:Wilful Mistakes 2

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PAPER TITLE

Metastatic Membranes

PAPER PRESENTER **PATRICK HARROP** (University of Manitoba & Concordia University)

PAPER ABSTRACT

This presentation aims at a topological contextualization of architectural ornament and its substrate membrane. A membrane acts as the interface to a building as a *technical* object (Simondon), yet ornamentation is its *aesthetic* (Simondon) projection. This synthetic deformation of a building's limits punctuates a large tableau of simultaneous multiplicities including physical systems as well as the social, cultural and symbolic (Banham, Maturana and Varela, Simondon). The potential enunciation of an "ornamented" membrane and the translation of building systems into potential opportunities for public engagement will consider how passive (and active) systems can provoke action through material and immaterial phenomenological interfaces.

PANEL **Enunciations of Nonhuman Performativity 2**

Enunciations of Nonhuman Performativity 2

Metastatic Membranes

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Performed by a Site: Considerations on Place, the City and the Body in Movement

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PAPER TITLE

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

PAPER PRESENTER TROY RHOADES (Concordia University)

PAPER ABSTRACT

The “Eastern Garbage Patch” (EGB), discovered in 1997, is approximately twelve thousand kilometers northeast of Hawaii, measures in area two times the size of Texas and comprising primarily of plastic. Emerging primarily due to decades of misuse and easy disposal of plastic, the prevailing North Pacific Ocean currents began to collect much of this floating debris and deposit it in the centre of this centripetal movement.

This paper will explore the relations between our daily micro-gestural practices with plastic, the macro-performative events of the ocean currents, and the performative aspects of the EGB itself by first investigating our relationship with the technology of plastic through Virilio’s notions of the “integral accident.”

Second, this paper will look how our use and misuse of plastic not only has consequences on the environment but also on what Guattari calls the “three ecologies” (the environment, social relations, and subjectivity). These three ecologies continually interact in relation to each other and any changes in one realm will affect the other’s processes. As plastic makes a greater impact on the environment it also shifts the directions of the other two ecologies.

Finally, this paper will approach the relations between humans, plastic, and the ocean not as one between man, nature and the artificial but one of relational societies. According to Whitehead’s notion of a society, the EGB is a society, as well as the ocean.

PANEL [Enunciations of Nonhuman Performativity 2](#)

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Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

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Enunciations of Nonhuman Performativity 2

Notions of the nonhuman and their performative potential in traditional performance contexts (e.g. stage-based performances, participatory art, and interactive media art) have been mostly addressed as socio-technical additives to human-centered performances. This panel presents a critical approach towards nonhuman agency in performative ecologies, and proposes consonant practices for shaping these. The panel brings together an international [...]

Metastatic Membranes

This presentation aims at a topological contextualization of architectural ornament and its substrate membrane. A membrane acts as the interface to a building as a technical object (Simondon), yet ornamentation is its aesthetic (Simondon) projection. This synthetic deformation of a building's limits punctuates a large tableau of simultaneous multiplicities including physical systems as well as [...]

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Performed by a Site: Considerations on Place, the City and the Body in Movement

How does a site perform itself? How does presence move a city? To which extent are we performing or being performed by a city? Where is site located in relation to the body? I consider the work of Andreia Theiss, presenting herself in tourist memorials with permanence, the move of choreographer Lia Rodrigues into the [...]

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PAPER TITLE

Upholstered Realism and “The Great Futurist Railroad”: Theatrical “Train Wrecks” and the Return of the Repressed

PAPER PRESENTER **KYLE GILLETTE** (Trinity University)

PAPER ABSTRACT

Theatre professionals often refer to failed performances as ‘train wrecks.’ Missed entrances and technical difficulties go ‘off the tracks’ established by scripts or blocking. Real train wrecks and failed performances disrupt sanctioned journeys, but often command more attention than the illusions of continuity they destroy. Here, I use the disruptive potency of actual and theatrical train wrecks to explore futurist performance’s aesthetic departure from the nineteenth century domestic realism.

Victorian railroad designers upholstered railway compartments to repress the physical and psychological threats of locomotion’s fast, dangerous, mechanical qualities. At the same time, theatrical realism’s domestic sets repressed the placeless, sensational, and mechanical qualities of the stage. Realistic drawing rooms and railway compartments repressed the artificial and mobile nature of their milieus beneath upholstered proxies for the bourgeois home.

In contrast, F.T. Marinetti’s first futurist manifesto begins with an automobile crash. An obsession with mechanization, speed, spontaneity, and destruction characterizes futurist performance. If realism investigated psychology within a fabricated domestic reality, futurism wrecked the illusion of domesticity in favor of the velocity and direct sensory experience of the accident, of the live event itself.

I will suggest that the train wreck’s traumatic potency as a (literal and metaphorical) disruption of sanctioned performance derives from a violent return of the mechanization, flux, and death repressed by illusions of domesticity. Futurism embraced the violence and blatant mechanization of train wrecks along with the spontaneity and annihilation of performance catastrophes. These two forms of disruption, I argue, are connected historically and ontologically.

PANEL **Research, Organization, Technology and/as Artistic Performance 1**

Research, Organization, Technology and/as Artistic Performance 1

Upholstered Realism and “The Great Futurist Railroad”: Theatrical “Train Wrecks” and the Return of the Repressed
Darwin’s Flinch

Performance as the Modern Ideology of Capitalist Dynamics

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

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PAPER TITLE

Darwin's Flinch

PAPER PRESENTER TIFFANY WATT-SMITH (Queen Mary, University of London)

PAPER ABSTRACT

At some point during the 1860's Charles Darwin performed an unusual self-experiment: 'I put my face close to the thick glass-plate in front of a puff-adder in the Zoological Gardens with the firm determination of not starting back if the snake struck at me; but as soon as the blow was struck, my resolution went for nothing, and I jumped a yard or two backwards with astonishing rapidity'. (*The Expression of the Emotions in Man and Animals*, 1872, p.) Darwin's mis-fire or mis-performance here offers up his body as composite, a palimpsest in which behaviours accumulated over a millennia, and the habits of others, emerge from between the lines and from the margins of every day life. It also introduces the theatrical problem of feeling feelings in response to feelings that are faked.

This paper explores the way Darwin's research methodology in the *Expression* was heavily invested in the kinds of labour done in theatres - acting, directing, and especially being an audience. This investment comes at a price: the *Expression* is a notoriously problematic image-text, and its ambiguities, self-contradictions, evasions and muddles, can be understood, I argue, as flinches and cringes from the muddling implications of his research methodology and its slippage between feeling it and faking it. Thus the queasiness of the self-experimenter collides with that of the theatre audience: whose emotions am I watching, whose emotions am I feeling, and what are emotions anyway?

PANEL [Research, Organization, Technology and/as Artistic Performance 1](#)[Research, Organization, Technology and/as Artistic Performance 1](#)[Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed](#)[Darwin's Flinch](#)[Performance as the Modern Ideology of Capitalist Dynamics](#)[Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond](#)

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PAPER TITLE

Performance as the Modern Ideology of Capitalist Dynamics

PAPER PRESENTER **VITOR JORGE OLIVEIRA** (University of Porto)

PAPER ABSTRACT

The fact that there is a deep connection between the organisation of economy and the general regime of life is well known. Performance is opposed to traditional theater as the economy of flux is opposed to the economy of the traditional stable enterprise. Modern management ideology conducts the general spirit of individuals and institutions. They are organized by projects, volatile goals, whose main ethos is continuous change and, ultimately, permanent appearance and disappearance in order to create a hallucinatory environment of change and adaptation. Discipline is being turned into performance. And, ultimately, performance is the name for the general function of society and individuals, flexible and in perpetual movement. This acceleration, increased by “intelligent” machines and networks, taking the form of rhizomes, serves as a laboratory where new forms of domination and exclusion are continuously generated. Those who cannot adapt to the rules of the continuous changing of roles are increasingly insecure. The spirit of performance as the model for every action or project, including the artistic ones, is the metaphysics of modern capitalism, i.e., the general aestheticizing mood of life, which is at the heart of the metaphysics of our globalized world. Therefore, in a way, dance and performance are the very physical representation of that state of things. Everything solid melts in the air, the individual body in movement seeks the immortality and the omniscience/omnipresence of the universal body.

PANEL Research, Organization, Technology and/as Artistic Performance 1

Research, Organization, Technology and/as Artistic Performance 1

Upholstered Realism and “The Great Futurist Railroad”: Theatrical “Train Wrecks” and the Return of the Repressed Darwin’s Flinch

Performance as the Modern Ideology of Capitalist Dynamics

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

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PAPER TITLE

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

PAPER PRESENTER **JON MacKENZIE** (University of Wisconsin)

PAPER ABSTRACT

During the 1990s, theories of performativity emerged focusing on questions of discursive subject formation. Recent work by historian of science Donald MacKenzie offers a supplementary theory of performativity, one that addresses how economic models, technological innovation, and institutional power together helped to generate a global futures market worth hundreds of trillions of dollars. Significantly, MacKenzie also theorizes “counter-performativity” to account for the mis-firing of these very same models. Amidst the current economic meltdown, we might wonder how much counter-performativity the world can “afford.” This paper explores connections between the theories of performativity articulated by MacKenzie, Butler, Lyotard, and Marcuse.

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Performance as the Modern Ideology of Capitalist Dynamics

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PAPER TITLE

Nico and Mika: Missed Identities, Brand PerformancesPAPER PRESENTER **PETER FALKENBERG & SHARON MAZER** (University of Canterbury)

PAPER ABSTRACT

In this joint paper, we look at Nico, the Warhol “superstar” and German singer who became famous when she performed with the Velvet Underground, and Mika, the New Zealand camp performer and self-proclaimed Maori icon/impresario. We try to understand their performances of themselves as brands arising from the trauma of their missed national/racial identities.

Lacan defines the traumatic as a missed encounter with the real where the real cannot be represented, but can only be repeated. In the case of Nico, this trauma was located in the death of her father, who was killed in prison by the Nazis. It is no accident that after working as a model, actress and singer, Nico found herself with Andy Warhol, among his collection of superstars. Warhol himself can be seen to be seeking the reflection of his own missing identity in his creation of superstars like Nico. Citing Lacan, Hal Foster argues that “repetition in Warhol is not reproduction in the sense of representation [...] or simulation [...]. Rather, repetition serves to *screen* the real understood as traumatic” (“Death in America (1996)” 73). For Warhol, Nico served as a European counterweight to his American superstars; she didn’t stand for anything, or represent anything. Nico, in her roles as singer for the Velvet Underground and as a performer in *Chelsea Girls*, in fact, could neither sing nor act. What she could do was be a blonde - that is, a brand like Warhol’s other blondes, repeating itself without reference to her self.

Nico was also repeating, what Jameson called the “great Warhol figures - Marilyn herself, or Edie Sedgewick - the notorious burn-out and self-destruction cases of the ending 1960s” (“Postmodernism, or The Cultural Logic of Late Capitalism” 63). But Nico was different, in that she tried to extricate herself from the postmodernist commodity culture to become an avant-gardist of the old kind, refusing her trademark as a German blonde, colouring her hair brown, making herself ugly, and writing her own songs, in which she worked through the twin traumas of the loss of her father and fatherland.

Unlike Nico, Mika has spent his career creating himself as a brand. He says, “I am not interested in Maori haka, but in Mika Haka.” He is both Warhol and Nico, the nondescript man looking to find himself in the mirror as a superstar - sometimes in blond-wigged, fully dressed drag, and at other times, as the exotic native man, most famously seen naked but for a glitzy bra in the full length erotic photograph that hangs in the Christchurch Art Gallery. Adopted at birth by a white family and raised outside the Maori context, lacking the essentials of both whakapapa (genealogy) and turangawaewae (literally “a place to stand” or homeland), Mika’s search for his missing Maori identity began with a childhood encounter with a guidebook to Maori culture published as a promotional gimmick by the Weetbix cereal company (itself an iconic New Zealand brand).

Mika’s brand of drag performance balances gender crossing with ethnic transgression. His twin traumas converge in the tension between being Maori and being gay, and are not so much resolved as repeated, recombined and reiterated in his own performances and in those of his young Maori superstars-in-training.

PANEL **Illegible Bodies 2****Illegible Bodies 2**

Nico and Mika: Missed Identities, Brand Performances

Marginal/Original Bodies – A Study of Tatsumi Hijikata’s and Kazuo Ohno’s Butoh**The Body as Non-Place****Misfires That Matter: Invisible Physical Disabilities in Everyday Life**

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PAPER TITLE

Marginal/Original Bodies – A Study of Tatsumi Hijikata’s and Kazuo Ohno’s Butoh

PAPER PRESENTER PAWEL SZYNKARCZUK (Goldsmiths, University of London)

PAPER ABSTRACT

This paper explores the particular ways in which the notion of “misfitting” is employed in artistic practice of Tatsumi Hijikata and Kazuo Ohno, the co-founders of Butoh dance. It looks closely at these instances in Butoh practice when norms and emblems of sex/gender identity are transgressed and shifted, when their original status is questioned. It also tracks the trajectories of change of the body paradigm provoked by the creators of butoh, a critique in practice of the normative body of the middleclass, heterosexual, white male.

The paper portrays Butoh as an artistic practice that emerged when it were the concrete bodies of the homeless, the elderly, foetuses, the malformed, the sick and even animals that become the “measurants”, the concept coined by Merleau-Ponty, of the world and its historicity. I hope the paper will demonstrate that it is through the gathering of experiences of the excluded, marginalised members of society and by eventually transgressing the boundaries of the body as defined by culture and society, Butoh dance, paradoxically, arrives at the vision of a more universal body. In other words by departing from the position of the margin, Butoh reaches the layers of the corporeality that could be called original, at least in the sense of escaping the subjugation to the homogenised body politics.

My methodological approach will be framed by the late philosophy of Merleau-Ponty, as critically appropriated in writings of the feminist authors such as: Judith Butler, Luce Irigaray, Gail Weiss and Sondra Fraleigh, the latter being a phenomenologically orientated dance theorist, dancer and butoh researcher.

PANEL Illegible Bodies 2

Illegible Bodies 2

Nico and Mika: Missed Identities, Brand Performances

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The Body as Non-Place

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

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PAPER TITLE

The Body as Non-Place

PAPER PRESENTER **FRANZISKA PRECHTEL** (Stockholm University)

PAPER ABSTRACT

Utopias are accounts of places or systems that actualize desires which would be impossible to fulfill in real life. As visions they are thinkable, but can't (yet) be put into practice. These notions of unachievability can lead to the assumption that the body is logically unfit as a site for utopia. Its inextricable tie to the world as empirically experienced appears to ban it from the sphere of what can be thought, rather than realized. However, such an assumption is rendered highly questionable in an age in which the body is not only changed by costume and excessive physical and mental training, but also effectively overcomes vulnerability, gravity and age by means of plastic surgery and other technical enhancements. Bodies are subject to alternations that make them deviate radically from normative concepts of human capacity, shape and gender. We build and rebuild our bodies - we don't just get them. As these alternations allow for a severance of the body's tie to conventional physical reality, do they concede it access to the non-place of utopia? The paper examines to what effect bodies as diverse as ballerinas, cyborgs, drag queens and wearers of, for instance, Rei Kawakubo's deshaping garments can be thought in terms of utopian corporeality.

PANEL **Illegible Bodies 2**

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The Body as Non-Place

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

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PAPER TITLE

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

PAPER PRESENTER ARSELI DOKUMACI (Aberystwyth University)

PAPER ABSTRACT

This paper focuses on Rheumatoid Arthritis-related invisible disabilities within the context of Performance Studies and analyzes their occurrences as misfires through video documentations from everyday life.

While there has been an increasing awareness of questions regarding disability during the last decade, invisible physical disabilities have not been sufficiently analyzed from a Performance Studies' perspective. As it appears though, disability is becoming less of a qualitative difference to be performed through the 'extraordinary' body and more of a quantitative difference in the bodily competence to function 'efficiently'. Thus disability encompasses a variety of categories and some forms of it, while being diagnosed in medical contexts, may remain hidden in everyday life. This presentation seeks to address these shifts as they force us to reconsider the notions of corporeality, performance and performativity (alluding to Judith Butler) and challenge the limits of current practices in disability-performance as well. Using Alan Read's idea of "an ethics of performance" as departure point, the paper surveys the possibilities that could emerge in the misfires for Performance Studies. When analyzing the documentations, The World Health Organization's classifications of functioning and disability are employed in tandem with Jon McKenzie's general theory of performance in order to explore how the discipline could challenge its own boundaries by looking into other performance paradigms.

My personal experiences as a person with RA, motivated me to work on the performative articulation of the condition and this paper is part of the ongoing practice-based PhD I am conducting at Aberystwyth University in Performance Studies.

PANEL Illegible Bodies 2

Illegible Bodies 2

Nico and Mika: Missed Identities, Brand Performances

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

The Body as Non-Place

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

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Illegible Bodies 2

Nico and Mika: Missed Identities, Brand Performances

In this joint paper, we look at Nico, the Warhol “superstar” and German singer who became famous when she performed with the Velvet Underground, and Mika, the New Zealand camp performer and self-proclaimed Maori icon/impresario. We try to understand their performances of themselves as brands arising from the trauma of their missed national/racial identities. Lacan defines [...]

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

This paper explores the particular ways in which the notion of “misfitting” is employed in artistic practice of Tatsumi Hijikata and Kazuo Ohno, the co-founders of Butoh dance. It looks closely at these instances in Butoh practice when norms and emblems of sex/gender identity are transgressed and shifted, when their original status is questioned. It [...]

The Body as Non-Place

Utopias are accounts of places or systems that actualize desires which would be impossible to fulfill in real life. As visions they are thinkable, but can't (yet) be put into practice. These notions of unachievability can lead to the assumption that the body is logically unfit as a site for utopia. Its inextricable tie to [...]

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

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PAPER TITLE

The Contagion of the One-Legged Lesbian

PAPER PRESENTER **LYNNE FANTHOM** (Lancaster University)

PAPER ABSTRACT

In a talk to the British Arts Council (2007) David Cameron said, "I hope you won't be giving grants to too many one-legged Lithuanian lesbians." This speech invokes a tabloid figure from the 1980's, when the 'one-legged lesbian' was the embodiment of conservative objection against the funding of minorities. It became over decades a figure of insult and neo-conservative resentment. "If you are a black, vegetarian, Muslim, asylum-seeking, one-legged lesbian lorry driver, I want the same rights as you." (Robin Page, 2002)

Cameron's remark was generally received in the UK as 'joke', 'gaffe' and 'light-hearted remark', however, Lithuania took offense. A spokesperson insisted there was a misunderstanding: 'He [Cameron] was making a serious point about where lottery grants are going, it was not meant to offend Lithuania. David did not use the word lesbian; he said that lottery grants should go to the right causes and not to "one-legged Lithuanian dance troupes'. This refiguring aims for diplomatic recovery, but maintains rhetorical force in an elided association of ethnic, sexual and disabled minority as invalid and parasitical.

This paper recognises ridicule, but explores the performativity of the joke to explore the contagion of laughter and the one-legged lesbian, not only as persistent viral irritant in neo-con imagination, but affectively structuring neo-conservative communitas. It asks if the figure might yet also act in reparative recollection of an ethos of compassion as: "the contact of being with one another in this turmoil" (Jean-Luc Nancy).

PANEL **Language and Miscommunication 3**

Language and Miscommunication 3

The Contagion of the One-Legged Lesbian

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Jerzy Grotowski on Trampoline. Misleading Mistranslation

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

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PAPER TITLE

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

PAPER PRESENTER HYPATIA VOURLLOUMIS (Drury University)

PAPER ABSTRACT

This paper focuses on the misperformances of the Indonesian national language as political acts that speak back to the totalizing pretensions of Indonesian state discourse. The Indonesian national language is an invented language, an anticolonial and institutional political project that is disseminated throughout the vast archipelago in order to practically achieve the Indonesian nation-state's ideology: "Unity in Diversity." The process of promoting a standard and fixing a fragmented national space through an imposed language inevitably produces tensions between state paragons and the ways in which Indonesian comes to be expressed by its users. Due to the Indonesian state's emphasis on "correct" linguistic performance those who perform "infelicitous" language are seen as a threat to the normative protocols of nationhood. Thus, signifying mistakes and those who make them are deemed as deviant and lacking in value. This disaccord raises important questions surrounding the inextricable relationship between the performance of a national language and paralanguage. Through a critical analysis of two different performances that highlight the politics of language, (one that looks at an event of poetic misperformativity at the 2003 trial of the Bali Bombers, and one that engages with an "incorrect" danced depiction during the 1998 revolution that ended Suharto's reign), this paper demonstrates how paralinguistic (mis)performances, such as agrammaticality, dissonance, gestural and sonic affects and dismantlings, manifest the varying critical and resistant polyvocalities that the Indonesian state slogan "Unity in Diversity" attempts to silence.

PANEL Language and Miscommunication 3

Language and Miscommunication 3

The Contagion of the One-Legged Lesbian

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Jerzy Grotowski on Trampoline. Misleading Mistranslation

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

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PAPER TITLE

Jerzy Grotowski on Trampoline. Misleading Mistranslation

PAPER PRESENTER **KATARZYNA LECH** (University College Dublin)

PAPER ABSTRACT

Jerzy Grotowski wrote a theatrical manifesto which is, according to Peter Brook, the deepest (after Stanislavski) investigation of the phenomenon of acting. In the English language performance tradition this manifesto has been distorted. 'The important thing is to use the role as a trampoline, a chance to study and play with what is behind our masks' ; this is one of Grotowski's most famous statements about acting. I would like to argue that the word "trampoline" in this sentence may have been exchanged for the word "springboard". It is a mistranslation that shifts the idea of Grotowski's work and has its source in the ambiguity of the Polish word "trampolina". In Polish "trampolina" also denotes "a springboard". I will discuss the meaning of the Polish word "trampolina" and compare it with the meaning of the English word "trampoline". I will also analyze and compare what is happening to a human body while using a trampoline and what is happening while jumping from a springboard. I will collate the result of this comparison with what Grotowski said on the "holy actor's" and the "courtesan actor's" process of working on the character. In the conclusion I will prove the mistranslation of this word and hence, of the statement, and discuss how this mistranslation may have influenced the English language view of Jerzy Grotowski's theory.

PANEL **Language and Miscommunication 3**

Language and Miscommunication 3

The Contagion of the One-Legged Lesbian

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PAPER TITLE

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

PAPER PRESENTER PETER WERNER SCHULZE (Gutenberg-Universität Mainz)

PAPER ABSTRACT

CLARO, a film made by the Brazilian Cinema Novo-director Glauber Rocha in Italy in 1975, begins with a performance in the Forum Romanum. Juliet Berto and Rocha are executing enigmatic movements, while loudly conversing in an unintelligible, non-existent language. Thereby the artists draw the attention of the tourists away from the Forum Romanum, a sacral space of the Occidental culture, to a peculiar spectacle which the spectators apparently can't comprehend at all. The paper aims to regard the performance in question as an intentional misperformance, deliberately causing perplexity and the impossibility of interpretation from the part of the spectators in their involuntary confrontation with the culturally other. Not only is the Forum Romanum reduced from the symbolic epicentre of the European civilization and hegemony to a mere backdrop, onto which diverse cultural practices are being superimposed, and thus foregrounded. Moreover, these practices are indecipherable, the opacity of meaning becomes the central signification. The ostentatious unintelligibility of the non-European other fundamentally questions the presumed universality of understanding, which is exposed as a mere Eurocentric construct.

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Language and Miscommunication 3

The Contagion of the One-Legged Lesbian

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PAPER TITLE

Performing Trauma / Traumatizing the Performer

PAPER PRESENTER EDWARD SCHEER (University of Warwick & Performance Studies International)

PAPER ABSTRACT

This paper addresses recent performance actions by Australian artist Mike Parr in terms of the deployment of pain as spectacle and as re-enactment of the trauma of indefinitely detained prisoners in detention centres in Australia and at Guantanamo bay. In the work entitled 'Kingdom Come. Punch Holes in the Body Politic' (April 2005) the artist received an electric shock whenever a member of the public entered the gallery space and unknowingly tripped the sensors. This also triggered the projection of a dissolving video image of Parr's face in an adjacent gallery at Artspace. The shock treatment lasted for some 30 hours before Parr called for the electrodes to be disconnected. At the conclusion of the first phase of the work the artist was given a further shock by the director of the gallery who had inadvertently left the system operational despite requests from the artist to discontinue the shock treatment after the 30 hours had expired. Which of these phases of the work was most efficacious, the accidental suffering or the deliberate? The development of an unethical mode of spectatorship and a manipulation of the conventional contract with the audience becomes a means of raising larger concerns about the value of symbolic action in a time of political crisis.

PANEL [Painstaking Performances](#)

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[Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance](#)

[Once More, with Feeling: Reenactment, Ethics, Politics](#)

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PAPER TITLE

Once More, with Feeling: Reenactment, Ethics, Politics

PAPER PRESENTER MILIJA GLUHOVIĆ (University of Warwick)

PAPER ABSTRACT

In my paper I will address a video work by the Polish visual/performance artist Artur Zmijewski entitled 80064 (2004) and the ethics of the (failed) encounter between Zmijewski and the Auschwitz survivor featured in the film who Zmijewski persuaded to “renew” the prisoner number tattooed on his forearm. I will argue that, in 80064, the empathetic recovery of the voice of the traumatized testifier is at the expense of those for who trauma criticism claims to speak. The object of Zmijewski’s quest in the film is the incarnation, reliving, or compulsive acting-out

of the past-particularly its traumatic suffering-in the present. Situating my analysis in the context of reenactment in contemporary art and culture, I will examine the ethics and politics of this work and the model of subjectivity it posits in relation to theories of trauma, referentiality, and representation, and its aesthetic risks.

PANEL *Painstaking Performances*

Painstaking Performances

Performing Trauma / Traumatizing the Performer

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

Once More, with Feeling: Reenactment, Ethics, Politics

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Painstaking Performances

This panel seeks to reckon with the doubling of pain or wounding in everyday and staged performance events. We will ask: is this a misperformance and/or is error (the “mis”take) not only endemic to but a necessary component of even painstakingly precise performances of difficult and even traumatic histories? To what extent does performance as [...]

Performing Trauma / Traumatizing the Performer

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Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

The paper will report on the tactical and political efficacy of durational performances that deploy the figure of the “schizo-clown” to stimulate, trouble, and document the scene of oral history narration, collection, and iteration. The paper investigates two projects by Triangle Theatre Company dealing with memories of injury, and recovery: The Clown Who Lost His [...]

Once More, with Feeling: Reenactment, Ethics, Politics

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PAPER TITLE

Historionics, or, Who's Afraid of Reenactment?

PAPER PRESENTER [MICHELLE LIU CARRIGER](#) (Brown University)

PAPER ABSTRACT

If the past is a foreign country, reenactment seems to offer us a unique passport to travel there. Historical reenactments and reconstructions have become stock in trade for museums and for hobbyist reenactors, creating an affective, sensorial space through which people are meant to apprehend history not just intellectually, but bodily and emotionally. However, this gambit to “put the flesh on a small chapter of human history” is not without its detractors. To the extent that the past is irretrievable, that people now are fundamentally different than people then, is re-enactment fundamentally “mis”-enactment? This paper will examine some of the wider epistemological implications of historical reenactment via the example of “historical reality TV” (HRTV), a subset of the reenactment genre exemplified by the UK production company Wall-to-Wall’s “House series.” The House series purports to up the ante on the historical reconstruction by transforming museum sets into functional living spaces in which non-experts are challenged to live “in the past” as (for example) Edwardian servants, middle-class Britons during World War Two, American pioneers, or 19th century Texas cowboys. Paying particular attention to the “re” in re-enactment, I ask, what kind of history is being “re”performed in HRTV? Insofar as affective history circumvents the intellectual in favor of the emotional, what might the theatre theories of Boal and Brecht have to share with history? Using insights from theatre and performance studies, I will explore the ramifications of reenactment as embodied history, rife with ideologies and desires, both implicit and explicit.

PANEL [Reenactment, Reconstruction, Revival and Repetition 3](#)

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PAPER TITLE

Between the Textual and the Ephemeral: Lone Twin's Sledgehammer Songs

PAPER PRESENTER BETH HOFFMANN (George Mason University)

PAPER ABSTRACT

In post-1968 British performance, experimental work-especially live art-has frequently indexed its newness by staging a break with "literary theatre" and its dramas, playwrights, and institutions. In this paper, however, I argue that the rhetoric of "breaking theatre" that haunts much of this work in order to guarantee its newness and uniqueness often obscures more than it reveals about the ontology of both theatre and live art. I begin by turning to W.B. Worthen's interventions into certain theorizations of the performativity of drama. I use Worthen to argue that, in thinking the relationship between theatre and live art, the problem has less to do with dislodging the regimes of representation installed by dramatic texts than with locating the "workness" of an ephemeral artwork; both theater and live art sit in the space between the representational and the non-representational, the real and the scripted, rather than neatly inhabiting one category or the other. In order to achieve performative force, both cite various social, critical, and architectural "texts" that condition, constrain-and inaugurate-meaning-making. To illustrate these issues, I will then consider *Sledgehammer Songs* by British performance artists Lone Twin. Lone Twin's contrasting modes of performing in *Sledgehammer*-theatrical and non-theatrical, dramatic acting and everyday social situations, documentation and "live" performance-put pressure on the problem of how to think the generative possibilities of textual citation and repetition in tandem with the originality and non-repeatability of liveness. In other words, by proving to be an ill-fit in both categories, Lone Twin's work demonstrates the need to re-think the ontological assumptions that have long guaranteed the divide between theatre and live art in the UK.

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PAPER TITLE

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

PAPER PRESENTER **CHLOË JOHNSTON** (Northwestern University)

PAPER ABSTRACT

“Operation First Casualty” (OFC) is an action performed by members of Iraq Veterans Against the War (IVAW), an activist group of veterans who have served in the U.S. armed services since September 11, 2001. OFC was first staged on March 19, 2007 (the fourth anniversary of the U.S. invasion of Iraq), in Washington D.C. and subsequently around the country. The former soldiers, dressed in their military fatigues and miming carrying rifles, perform raids as though they are in a village in Iraq, shouting orders at one another, creeping along walls, scanning the crowds for snipers, and accosting “Iraqi civilians,” (non-veteran participants) before moving on. They make their way through audiences of accidental spectators seeing live embodiments of the events they normally access through media coverage.

The performers’ status as veterans gives the performance its impact, yet also poses a quandary: as the veterans perform the physical risk that they themselves have experienced during their active duty, the emotional risk experienced in the re-enactments have caused some soldiers to reconsider their participation. OFC was performed at both the 2008 Democratic and Republican National Conventions in the US, and this paper also investigates how the intersection with a high profile political pageant changed the nature of their guerilla actions. It considers OFC within a larger tradition of activist performances in which the identities of the performers determine the efficacy of the performance, and focuses on the participants’ own evaluation of the action as part of the organization’s mission.

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Reenactment, Reconstruction, Revival and Repetition 3

Historionics, or, Who's Afraid of Reenactment?

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PAPER TITLE

Nohow On: The Ethic of Impossibility, Genre and the Law

PAPER PRESENTER NICHOLAS JOHNSON (Trinity College)

PAPER ABSTRACT

The practice of adapting prose to the stage involves a strategic “misperformance” that queries the nature of genre and the phenomenology of logoi. In the rich heritage of adaptations of Samuel Beckett’s prose, the tensions surrounding the form are heightened by the content. Beckett writes under the sign of failure. He exposes a fundamental impossibility in the linguistic act, but he does so by way of language. This mirrors a philosophical process found in Theodor Adorno’s negative metaphysics, a transcendence of the subject by way of the subject. Reflecting this historical and theoretical process, Beckett’s prose performances collide the “empty space” of theatre with the profound void staged in his novels and fiction.

This paper will investigate the practical realities of these productive misreadings against the background of an “ethic of impossibility,” arising from the imperative of continuation that is thematic across Beckett’s oeuvre. Recent experimental prose performances in Beckett Studies will form a concrete basis for this investigation. In particular, the significance of genre in general, the relevant conditions of copyright law, and the barriers intentionally placed by the Beckett Estate will be examined.

Within this framework of a “theatre of absence,” the “negative aesthetics” of Adorno, and the unstable subjectivity put forward in literary modernism, this paper will challenge a theory-practice separation, the politics of intellectual property, and the meaning of genre. Ultimately, it nominates a practice of relentless witnessing, a recognition of impossibility in the face of which one must nonetheless “go on.”

PANEL *Narrative and/as Performance and /as Failure*

Narrative and/as Performance and/as Failure

Nohow On: The Ethic of Impossibility, Genre and the Law

Locus Solus

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

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PAPER TITLE

Locus Solus

PAPER PRESENTER **SOZITA GOUDOUNA** (Royal Holloway University of London)

PAPER ABSTRACT

In 1914, Raymond Roussel (1877-1933), one of the ancestors of experimental writing, commissioned Pierre Frondaie a popular pulp fiction writer, to turn his novel 'Locus Solus' into a play. The production, however, was a complete failure. Roussel and his strangely titled work became the butt of jokes overnight, and everyone waited with impatient malice for the next play. This paper will discuss a wide range of possibilities of re-visioning and re-making the context in which 'Locus Solus' was framed, misread, misunderstood and misfitted. The framework will be given by a contemporary performance based installation event inspired by Roussel's text. 'Locus Solus' is a cross-cultural (seven countries) and devised project, which aims to form a dialogue of practice based research with museums, architects, visual and sound artists, dancers, choreographers, performers, set designers, video artists, researchers, writers and dramaturgs. The central focus of the project is to concentrate on the attempts by one medium to integrate the technical procedures of another medium. Raymond Roussel's novel 'Locus Solus' ('Solitary or Unique Place', 1914) on account of its form and content, provides the canvas for such experimentation. Experimentation in this case involves a preexisting cultural object and a complex performative context.

PANEL *Narrative and/as Performance and /as Failure*

Narrative and/as Performance and/as Failure

Nohow On: The Ethic of Impossibility, Genre and the Law

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A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell's Waves

PAPER PRESENTER **IVANA BROZIĆ** (University of Reading)

PAPER ABSTRACT

Among the diversity of critical responses to London's National Theatre director Katie Mitchell's production of Waves there were those that expressed an uncertainty about the nature of the event, reporting a "curious and disconcerting split sensation" emanating from the particular combination of theatre and video in the performance. In contrast to the approaches focusing on the presence of new technologies on the theatre stage as the source of ambiguity or difficulty in reception, in this paper I trace such effects of performance across the notions of collectivity and the representation of a non-unitary subject. In transforming Virginia Woolf's novel The Waves into a theatre performance, Mitchell approaches the work as an auto/biography of a subjectivity not formulated in individualistic and unitary fashion. Instead, she treats this subjectivity as a relational self, as a 'collective' self styled through processes of dialogues, clashes and encounters with others. In her performance, such collective self finds expression in theatre as a collective practice, a notion Mitchell explores and pushes to its limits in a radically un-hierarchical treatment of the systems of performance. In order to formulate the concerns behind the material she experiments with theatre's inherent collectivity in a number of ways, offering a view of theatre as a contingent form, always open to re-formulation, and a form that enables a consideration of ambivalences in positive terms as a way of moving beyond traditional binaries, even if such a move is made at the price of its own failure to 'perform' as theatre.

PANEL *Narrative and/as Performance and /as Failure*

Narrative and/as Performance and/as Failure

Nohow On: The Ethic of Impossibility, Genre and the Law

Locus Solus

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell's Waves

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Narrative and/as Performance and/as Failure

Nohow On: The Ethic of Impossibility, Genre and the Law

The practice of adapting prose to the stage involves a strategic “misperformance” that queries the nature of genre and the phenomenology of logos. In the rich heritage of adaptations of Samuel Beckett’s prose, the tensions surrounding the form are heightened by the content. Beckett writes under the sign of failure. He exposes a fundamental impossibility [...]

Locus Solus

In 1914, Raymond Roussel (1877-1933), one of the ancestors of experimental writing, commissioned Pierre Frondaie a popular pulp fiction writer, to turn his novel ‘Locus Solus’ into a play. The production, however, was a complete failure. Roussel and his strangely titled work became the butt of jokes overnight, and everyone waited with impatient malice for [...]

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Among the diversity of critical responses to London’s National Theatre director Katie Mitchell’s production of Waves there were those that expressed an uncertainty about the nature of the event, reporting a “curious and disconcerting split sensation” emanating from the particular combination of theatre and video in the performance. In contrast to the approaches focusing on [...]

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PAPER TITLE

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

PAPER PRESENTER ZEYNEP GUNDUZ (University of Amsterdam)

PAPER ABSTRACT

The story of dance (and theater) has always been the story of technology (Wesemann 1997). From the Futurists chasing the audience around on motorcycles to 'illegally' placing mini-robots on stage during ballet performances, artists have in many ways experimented with subversive (mis)uses of technologies, appropriating technology's 'other' potentials for their own artistic and political purposes as resistance to power. Hence, artists bring forth alternative knowledge of technologies either by misusing and misperforming them, or in the case of participatory art, for example, offer the audience the freedom to misuse the potentials embedded in a particular technology and thus misuse the artwork.

In contrast to the introduction above, in this presentation, I will address the notion of misperformance as a conceptual, artistic, and technological possibility within a current type of choreographic practice that is embedded in the field of 'digital dance'. These performances are based on the encounter between human bodies and technologies that is actualized through the 'real-time' responses of the digital interactive system to the physical movements of the performer in the form of sound or visual imagery that portrays 'beautiful' and/or liminal graphics. Moreover, these artworks illustrate a 'perfectionalized' world where human body and technology merge seamlessly into each other. Accordingly, in this presentation, I will approach the repression of misperformance as a symptom to explore notions of 'technoromanticism' (Coyne, 1999), and I will illustrate my arguments through the *Glow* case study (2006, G. Oberzanek and F. Weiss).

PANEL [Research, Organization, Technology and/as Performance 2](#)

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[Failing to Fail: On the Repression of Misperformance in 'Digital Dance'](#)

[Surveillance Art as Tactical Intervention](#)

[Misplaced Bodies of Plaster](#)

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PAPER TITLE

Surveillance Art as Tactical Intervention

PAPER PRESENTER ELISE MORRISON (Brown University)

PAPER ABSTRACT

In this paper I theorize the relationship between socio-political systems of surveillance and contemporary performance art works that pointedly employ surveillance technologies to critique, disrupt, and challenge those systems and the structures of power and discipline that historically attend them. In doing so I perform a productive misreading of Foucault's analysis of the Panopticon, elucidating a loophole in the function and dispersal of the 'disciplinary gaze' that is an invitation to performative interventions in traditional operations of surveillance. Proclaimed by Foucault as the dominant model for modern systems of surveillance, Bentham's 1791 architectural plan of the Panopticon was designed to produce an efficient and sustainable form of disciplinary power. A less often emphasized aspect of sustainability in the panoptic principle is that "anyone" must be able to occupy the overseer position in the prison's central guard tower. While this stipulation was intended to be a means by which the panoptic schema could be amplified and spread throughout the social body, I argue that there is radical potential in that "anyone" to subvert and reconfigure the processes of the Panopticon's disciplinary gaze. Contemporary surveillance artists such as the Surveillance Camera Players, Institute for Applied Autonomy, and Dr. Steve Mann have taken up this radical potential by tactically appropriating surveillance technologies from state, corporate, and consumer markets into spaces of interventionist performance. From mis-engineering military surveillance technologies to re-map civilian spaces, to re-branding the relationship between watcher and watched, these artists performatively suggest new and different ways of interacting with and understanding apparatuses of surveillance in public space.

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PAPER TITLE

Misplaced Bodies of Plaster

PAPER PRESENTER HENRIK HOLM (National Gallery of Art in Copenhagen)

PAPER ABSTRACT

Telling the history of and proposing a future for a collection of more than 2000 plaster casts, mostly of classical origin, makes it possible to tell the story of how bodies of plaster were once highly valued for performing the essence of Western, white, masculine culture. This cornerstone in bourgeoisie “Bildung” was subsequently hit hard by the “pneumatics” of history, sending copies into oblivion in the face of the modern ideal of the unsurpassed value of the original. The once guaranteed happy performance made possible through the iterability of the form/content- relation in the history of Western civilization incarnated by cast collections has become a symbol of why and how communication breakdowns occur. Collections of plaster casts are nowadays regarded as misplaced by the arts, art history and archaeology. Plaster casts are considered to be misperforming both modernity and history as such. But the basic idea behind the theory of performativity, that utterances intervene actively in our world, might make it relevant to explore what kind of impact a collection of white, nude, stiff bodies may have on a contemporary audience, and on contemporary artists. “Gender trouble” may also hold a future for such collections once made to safeguard a direct relation between sex and identity. The only future for collections of plaster casts would be to perform the misplacement and the hollowed meaningfulness of such a collection, and thereby relocate misplacement as such at the center of our history.

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Research, Organization, Technology and/as Performance 2

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PAPER TITLE

“The Bagwell in Me”

PAPER PRESENTER **JULIA STEINMETZ** (New York University)

PAPER ABSTRACT

This is a paper by Julia Steinmetz, NYU Performance Studies on the piece “The Bagwell in Me” by performance artist Ann Liv Young in collaboration with dancer Isabel Lewis. Ann Liv is known for her screaming directorial stylings, sexually explicit performances, and pop pleasing throaty sing-a-longs. Young’s most recent work engages early American history, slavery, jealousy, rage and intimacy via live queer sex acts, tap dancing, screeching serenades, direct engagements with the audience, fleshy bodies falling out of fantastically ill-fitting costumes, incessant mistakes and belted out orders to repair them.

PANEL **Queer Performances 2**

Queer Performances 2

“The Bagwell in Me”

Queer Performance Workshop: Ron Athey, Julianna Snapper

Chandni Bahar: Body, Performance, Space and Censorship

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

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PAPER TITLE

Queer Performance Workshop: Ron Athey, Julianna Snapper

PAPER PRESENTER **HEATHER CASSILS** (independent artist)

PAPER ABSTRACT

Heather Cassils presents video, photographic and narrative depictions of the utter breakdowns, affective bonds and ruptures, and outrageous coping mechanisms that flourished in the dramatic breakdowns of a collaborative queer performance workshop in the Southern California desert, led by performance artists Ron Athey and Julianna Snapper. The absolute misfire of the collaboration in Death Valley became a work of performance in its own right.

PANEL **Queer Performances 2**

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"The Bagwell in Me"

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PAPER TITLE

Chandni Bahar: Body, Performance, Space and Censorship

PAPER PRESENTER NALINI KANNEGAL MASCARENHAS (Bangalore University)

PAPER ABSTRACT

Ankur's choice was a popular Hindi film song, and his performance mimicked the actress's every move. He embodied the titillating actress with sensual movements and clothes inspired by her costume.

The complexity of the issue surfaced when 'liberal' students decided to ask Ankur, who had already transformed into Ankur the performer, to change into Ankur the 'acceptable' gay artiste.

The body, the clothes and the representation stood challenged in the minds of the assessors. The assumed power of the students censored the process to make the performance "sufficiently" acceptable for an audience, overwhelmed by their social, cultural and political preconceptions, amidst formed identities of predetermined, mediated, gender norms.

The performance took place at 'Chandni Bahar' ('Chandni Bar' is a landmark Hindi language film from 2001 directed by Madhur Bandarkar. It tells the story of a small-town girl who is sold to one of Mumbai's local dance bars, following her life and its tribulations as she crosses paths with the underbelly of Mumbai and the police. The film was one of the first realistic portrayals of Mumbai dance bars. Chandni Bahar was named after this film, in the spirit of the popular culture project that it set out to be). This cocktail bar was open to all visitors of the fair (The Faculty of Fine Arts of the Maharaja Sayyajirao University, Baroda, is one of India's more progressive institutions known for its liberal atmosphere and radical intelligentsia. In a radical move, the MA students of the Art History Department organized live dance performances of gay artistes in their 2003 biannual fair.)

The paper focuses on a debate that gained momentum among the guardians of the university: the students whose assumed liberal selves adopted a censorship role which chimed with the conservative conventions of sexual discourse, transforming performers into objectified, analyzable bodies.

Challenging and reassessing the intervention, the presenter tries to address the questions of the self and the assumed other; the politics of the body, its representation and the issues of gay identity, performance and space. This radical project was mounted on the premises of a university, and this very fact disputes the belief that the merging of the classroom and the world outside takes place on real territory rather than in a hypothetical sphere.

The course and the outcome of the performance raise the question of how its (mis)reading and misconstruing interestingly opens a dialogue aimed at assessing the reasons behind the criminalization of sexual minorities in India, where homosexual intercourse has remained outlawed to this day (Indian Penal Code, Article 377 - introduced in 1860 - Of Unnatural Offences).

PANEL Queer Performances 2

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"The Bagwell in Me"

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PAPER TITLE

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou's *Spider Lilies* and *Splendid Float*

PAPER PRESENTER **IVY I-CHU CHANG** (National Chiao Tung University: Mourning Love)

PAPER ABSTRACT

Zero Chou is a prominent Taiwanese lesbian film director. Her recent films have won many prizes at international film festivals. Focusing on Zero Chou's films *Spider Lilies* (2007) and *Splendid Float* (2004), we can analyze how gay and lesbian love and desire have been paradoxically repressed and recuperated in the form of mourning, highly aestheticized by Zero Chou as an ambivalent structure of feeling for her cinematic grieving. While the gay and lesbian protagonists fail, time and time again, to grieve and release their lost objects in the protracted process of letting go, they get caught in melancholia, contradictorily masquerading on the uneasy divide between homosexuality and heterosexuality. Camping along the tropes of eroticism and death on this uneasy divide, in dramatizing gay and lesbian fantasies, trauma and dis/identification, Zero Chou's films not only explore issues of youth subculture like tattooing and online video porn, but also appropriate elements of Taiwanese folklore and ethnicity like drag shows, electronic float and Taoist shamans. The gay and lesbian subjects in Zero Chou's films are problematic, or even symptomatic. Nevertheless, with pertinently queer interpretation and spectatorship, we can regard the gay and lesbian mourning or melancholia as queer performativity compounded with shame and stigma, and further discuss the connections between performativity, melancholia, mourning, the affect of shame, and the ambivalent construction of gay and lesbian identities. This also opens up a productive space of hybridization that uniquely exists between necessary militancy and indispensable mourning.

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Queer Performances 2

In JL Austin's explication of *How to Do Things With Words*, the marriage proposal is the ultimate example of when saying something is doing something. For example, when queers say "I do," they may say the words, but these words do not make a marriage, since as we know a marriage between queers is not [...]

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PAPER TITLE

Performing Earnestness through Irony

PAPER PRESENTER

AMBER DAY (Bryant University)

PAPER ABSTRACT

Leading up to the 2008 U.S. presidential election, anticipation and engagement were extraordinarily high. Not surprisingly, political organizations were also flooding inboxes with urgent email appeals to donate, to volunteer, and to talk to one's relatives. Particularly prevalent were short video segments meant to be forwarded along. What was remarkable about a great number of these viral videos, though, was their striking combination of two attributes we don't normally think of together: irony and earnestness. From Sarah Silverman's "Great Schlep" project, to MoveOn.org's parodic video on talking to your parents about the dangers of voting McCain, to their dystopic tale about Obama losing the election because of you, all present a very real, earnest appeal to action couched in irony and parody. In this paper, I examine the way in which organizations on the American political left in particular have mobilized the ironic mode as a means through which to make these appeals, and why earnestness in this form is now often interpreted as somehow more authentic than its more straightforward cousin. In a highly over-produced, mediatized discursive landscape, solemn earnestness can seem suspect. It is the very quality that politicians and other over-produced public figures bend over backwards attempting to convey, while there is something about the unabashedly personal, ironic, tongue-in-cheek perspective that appears refreshingly authentic.

PANEL [Humor, Parody, Irony](#)

[Humor, Parody, Irony](#)

Performing Earnestness through Irony

[Bath's Natural Theatre Company: Performing English Nationality Through Recuperative Mischief](#)

[Misfiring Knowledge: Reconfiguring Laughter's Rupture](#)

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PAPER TITLE

Bath's Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

PAPER PRESENTER GRANT TYLER PETERSON (Royal Holloway, University of London)

PAPER ABSTRACT

This is the first formal study of Bath's Natural Theatre Company, England's longest running street performance group. The company formed in 1969 as the city's "ne'er-do-well" artists, and took to the Georgian streets of Bath with self-deprecating depictions of English icons such as MI5 agents, Georgian aristocracy, greengrocers and canoodling coppers. The company survived during the 70s and 80s thanks to significant funding from the Arts Council which called them one of Britain's flagship companies. By 2000, the company toured to over 67 countries and had signed a two-year contract with London's Millennium Dome. Tracking the group's history from mischievous city outcasts to nationally celebrated representatives, this paper interrogates the performance strategies and aesthetics embodied by the Natural Theatre Company.

In a post-imperial era, the company's comedic parodies of English identity present significant questions of how English nationality is reconstructed on the local and global stage. Building on the theories of humour including those developed by Bakhtin, Hobbes and Bergson, as well as employing concepts of nationhood developed by Bhabha, this paper argues that the Natural Theatre Company's celebratory derision of English sensibility functions as a recuperative gesture in an age of imperial decline and post-colonial recovery.

PANEL *Humor, Parody, Irony*

Humor, Parody, Irony

Performing Earnestness through Irony

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Humor, Parody, Irony

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Misfiring Knowledge: Reconfiguring Laughter's Rupture

From being a somewhat debased subject for enquiry - associated with cheap laughs and entertainment - laughter has become central to our understanding of audience/performer exchange, our experience of engagement and spectacle. By focusing on how laughter mis-performs, performs and is performed this paper focuses on the misreading and misfirings that are produced in the [...]

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PAPER TITLE

The Shanghai Mermaid Party: Embodying The Shutdown

PAPER PRESENTER **GIULIA PALLADINI** (University of Pisa)

PAPER ABSTRACT

The main purpose of this paper is to explore, through a specific example, the multifaceted process of re-enactment of the Prohibition era, which started in New York in the mid-Nineties, at the time when Rudolph Giuliani renewed the 1926 cabaret law that prohibited dancing at any nightspot with music or serving food/drink, in strict relation to the city's zoning policies.

The Shanghai Mermaid is a theme party feature, held in DUMBO and shut down by the NY Fire Department on March 21, 2008, before going into "exile". This party can be considered somewhat emblematic of the interlocking relation between the political re-enactment and the performative revival of the early 20th century style and genres entrenched in the Brooklyn-based underground scene. On that night, the firemen shut down the show during the burlesque performer Amber Ray's act; the party people/audience stayed at the venue as the firemen literally closed the curtain on the burlesque piece while the music was still playing. The venue was later evacuated and the party terminated. But in a way that was a perfect finale for the event, the unplanned interruption was already embodied in the whole layout of the party itself.

By means of shifting its location on the city map in a nomadic pattern, performing ruses originally employed by the 1920s speakeasies, the underground party practice succeeded in questioning the value of performance within and outside the economy of the city, in terms of spaces, imagery and actual market, overturning the return of history in the fabric of performance.

PANEL **Performance Shutdown**

Performance Shutdown

The Shanghai Mermaid Party: Embodying The Shutdown

The Dada Performance Of Hugo Ball – Zurich, 1916.

Embodied Dissent: Radical Performance in Time of Exception

Russian Performance Art in 1990s: When Everything Goes Wrong

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PAPER TITLE

The Dada Performance Of Hugo Ball – Zurich, 1916.

PAPER PRESENTER **JAMES HART** (Wayne State University)

PAPER ABSTRACT

Hugo Ball was the first impresario of what became known as the Dada events of the late winter, spring, and early summer of 1916 in Zurich, Switzerland. On June 23 a heavily costumed Ball was carried off the small-darkened stage of the Café Voltaire to the sound of raucous caterwauling and applause. The cause of the ovation was the just completed performance of Ball's now famous sound poem that begins "...gadjji beri bimba."

My presentation will in part employ the semiotics of Charles Sanders Peirce. It will examine the performance Gaja Beri Bimba as an event that combines the indexical sign in flight from the icon of theatre; the symbolic as bearer of the horror of mustard gas and trench warfare; and the iconic in pursuit of the index of identity, of self-presence, and the connected ideology and possibility of utopian wholeness.

The piece was a failure when measured by the intention of the artist. It was a failure that also caused something of a breakdown in the process of Ball's performance of it. It is an event of misrecognition, and certainly a mistake of agency and self-presence; but it may be considered a significant "origin" of conceptual performance art.

PANEL **Performance Shutdown**

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PAPER TITLE

Embodied Dissent: Radical Performance in Time of Exception

PAPER PRESENTER **MICHAEL SHANE BOYLE** (University of California, Berkeley)

PAPER ABSTRACT

A Vienna-based radical performance group is arrested and held for over three weeks by Italian authorities following their participation in the protests to the violent 2001 G-8 summit. The non-violent performance activists are charged with forming a terrorist organization and committing violent acts during the summit. The sole evidence against them includes articles of black clothing, silverware, and theatrical props. After being held for over three weeks in police custody, the group is finally released and deported from the country, yet criminal charges against them are never dropped.

At the 2007 G-8 Summit in Heiligendamm, Germany, police detain six members of the Clandestine Insurgent Rebel Clown Army, an international network of alternative globalization activists who employ clowning as a direct action tactic. The clowns are charged with lacing their squirt guns with acid and urine. In the media, police spokespersons refer to the Clandestine Insurgent Rebel Clown Army as a 'terrorist-like' organization.

By drawing on these examples, paper examines the conditions and consequences that have led to the withering tolerance of activist performances in liberal democracies. In nations where the state of exception has become a dominant paradigm of government, the vilification of the often humorous interventions of radical performance groups is increasingly common. The mere 'deeming dangerous' of activist performers, is now evidence enough to justify the exceptional actions taken by police and other authorities to criminalize and delegitimize the work of radical performance groups. Greatly informed by the recent ethnographic work of anthropologists David Graeber and Jeffrey Jurris on direct action activism, this paper looks to understand just what it is about rag-tag clowns and other non-violent activist performers that so frighten authority.

PANEL **Performance Shutdown**

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PAPER TITLE

Russian Performance Art in 1990s: When Everything Goes Wrong

PAPER PRESENTER **ALINA LIALIA CHEPULITE** (Emerson College)

PAPER ABSTRACT

One of the most important transitions in Russia happened in the early nineties with the collapse of Soviet Union, as a country was going through its initiation, forgetting its communist past and becoming a capitalist society. It is a well known fact that liminal years of a big transition always become rich soil for a variety of experiments. It was a time when Russian performance art was born. In my paper I focus on one of the very first and the most important movement that was called Moskovsky Radicalism, which is considered to be the most provocative and wild movement in the post Soviet Russia. Being the pioneers in the performance genre, the members of the Moscovsky Radicalism couldn't avoid mistakes and malfunctions. My paper concentrates on their incidences, when everything went absolutely wrong. These mistakes had two sources: they were either coming from the inside (artist's mistake or misperformance) or the outside, with the unexpected reaction from the audience. For instance Oleg Kulig , portraying a famous man-dog character bit the wife of a Swedish diplomat and had to go to jail; or Alexander Brener trying to perform a sexual act with his wife underneath the most famous monument.

PANEL **Performance Shutdown**

Performance Shutdown

The Shanghai Mermaid Party: Embodying The Shutdown

The Dada Performance Of Hugo Ball – Zurich, 1916.

Embodied Dissent: Radical Performance in Time of Exception

Russian Performance Art in 1990s: When Everything Goes Wrong

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Performance Shutdown

The Shanghai Mermaid Party: Embodying The Shutdown

The main purpose of this paper is to explore, through a specific example, the multifaceted process of re-enactment of the Prohibition era, which started in New York in the mid-Nineties, at the time when Rudolph Giuliani renewed the 1926 cabaret law that prohibited dancing at any nightspot with music or serving food/drink, in strict relation [...]

The Dada Performance Of Hugo Ball – Zurich, 1916.

Hugo Ball was the first impresario of what became known as the Dada events of the late winter, spring, and early summer of 1916 in Zurich, Switzerland. On June 23 a heavily costumed Ball was carried off the small-darkened stage of the Café Voltaire to the sound of raucous caterwauling and applause. The cause of [...]

Embodied Dissent: Radical Performance in Time of Exception

A Vienna-based radical performance group is arrested and held for over three weeks by Italian authorities following their participation in the protests to the violent 2001 G-8 summit. The non-violent performance activists are charged with forming a terrorist organization and committing violent acts during the summit. The sole evidence against them includes articles of black [...]

Russian Performance Art in 1990s: When Everything Goes Wrong

One of the most important transitions in Russia happened in the early nineties with the collapse of Soviet Union, as a country was going through its initiation, forgetting its communist past and becoming a capitalist society. It is a well known fact that liminal years of a big transition always become rich soil for a [...]

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PAPER TITLE

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

PAPER PRESENTER DRAGAN ŽIVADINOV (Noordung Cosmokinetic Cabinet)

PAPER ABSTRACT

PANEL Transhumanism, Communication Aesthetics and the New Activism

Transhumanism, Communication Aesthetics and the New Activism

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

New Activism in Communication Aesthetics and in "Transhumanist" Art Projects

Communication Aesthetics as a Transhumanist Social Epistemology

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PAPER TITLE

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

PAPER PRESENTER **SIBILA PETLEVSKI** (University of Zagreb)

PAPER ABSTRACT

PANEL Transhumanism, Communication Aesthetics and the New Activism

Transhumanism, Communication Aesthetics and the New Activism
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New Activism in Communication Aesthetics and in “Transhumanist” Art Projects
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PAPER TITLE

Communication Aesthetics as a Transhumanist Social Epistemology

PAPER PRESENTER **GORAN PAVLIĆ** (University of Zagreb)

PAPER ABSTRACT

PANEL Transhumanism, Communication Aesthetics and the New Activism

Transhumanism, Communication Aesthetics and the New Activism
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Transhumanism, Communication Aesthetics and the New Activism

Round-table discussion with presentations of video material.

The panel concentrates on the paradigm of new activism in communication aesthetics and in “transhumanist” art projects. The motto for the panel is taken from life’s project of the recently deceased space artist Jean-Marc Philippe: “KEO is like an impressionist painting where each individual’s message is one small dot [...]”

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Communication Aesthetics as a Transhumanist Social Epistemology

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PAPER TITLE

Mistaken for Mourning: Freud and the Economic Problem of Derrida's Marxism

PAPER PRESENTER TATJANA JUKIĆ (University of Zagreb)

PAPER ABSTRACT

Taking up Freud's positions on economy and mourning where they depend on the contact they organize with masochism and melancholia, my presentation aims at a critical reading of Derrida's assemblage of mourning and economy in *Specters of Marx: the State of the Debt, the Work of Mourning and the New International*. Insofar as masochism and melancholia, in Freud, appear to labor as errors of psychoanalysis, yet errors constituent to analyzing economy and mourning, my reading proposes to address this particular assemblage of Freudian error as the state of the debt of Derrida's Marxism itself, or rather the state of the debt of what in Derrida's Marxism labors as the promise of philosophy.

PANEL [Error in Theory](#)

[Error in Theory](#)

Mistaken for Mourning: Freud and the Economic Problem of Derrida's Marxism

[Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory](#)

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PAPER TITLE

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

PAPER PRESENTER MIHAI LUCACIU (Central European University)

PAPER ABSTRACT

My paper explores the modernist style of theories on theater direction in the context of expressions of male hysteria in canonical texts of Western theater practice - i.e. those theories belonging to the modernist avant-garde, particularly Constantin Stanislavski and Antonin Artaud. Countless tensions, contradictions, rejections, unfinished and unjustified speculative processes recall Sigmund Freud's early works: they articulate a bizarre, untried way of knowledge production, an unfinished theory constructed as a hysterical discourse. In his self-analysis, Freud's own hysteria, named in his letters little hysteria, is a key element and a possible starting point in analyzing a hysterical discourse of male modernist stage directors. Freud introduced a style which outraged philosophers, clinicians and social scientists, who were looking for a clear terminology and a thorough explanation of facts in psychoanalysis. A form of hysterical discourse that is provocative, difficult, uncanny and impossible to master, similarly manifest in psychoanalysis and Western modernist theater, functions like an illogical logic of a dream, or what Vergote calls a rebus. A rebus or a picture puzzle cannot make sense if the focus is on its component parts alone; it is the relations between parts and not their totality that confer it meaningful content. The process of theoretical collapse, a play of fruitful oppositions and uncertainties, together with the emergence of the uncanny, haunts any possible return to Freud and psychoanalysis. My paper focuses on the possibilities of collapse as a method of stage directing by identifying a hysterical form of knowledge production in modernist theater theories.

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PAPER TITLE
Misinformed: Form in Performance

PAPER PRESENTER **TOMISLAV BRLEK** (University of Zagreb)

PAPER ABSTRACT

The paper aims to demonstrate that the fairly common conceptualisation of performance by way of its incompatibility with various kinds of formal analysis is a severe misprision. Far from being in irresolvable conflict with it, the notion of form is conceptually inextricable from that of performance, as its very form shows. Just as to perform is to make present, to body forth, to give form in the strictest sense of the term, so form can obviously only come into effect through performance, not least that of analysis. If the notion of form remains “intrinsically incapable of being translated into some definition” (Calasso), it is precisely because it is form itself that informs every definition and all conceptual knowledge. It is possible to see the process of attending to the hitherto unidentified forms, which requires the exercise of what Kant calls the aesthetic reflection, or adjudicating without concepts, as the analytical performance of form. In the realm of the aesthetic the “putting into form is no longer subordinated [...] to the rules and principles of understanding” and indeed the end of such forms is specifically “to prevent understanding from placing these forms under its rules and principles” (Lyotard). Contrary to received wisdom, the aesthetic form is always performed and its conceptual determination forever in abeyance. Since the aesthetic judgment is a critical activity that happens anew every time and is not determined by either theoretical understanding or practical reason, any interpretation of aesthetic form predicated upon universal and necessary configuration of assent will inevitably misfire. Whatever its actual mode of presentation, performance can only take place within the mind.

PANEL [Error in Theory](#)**[Error in Theory](#)**

[Mistaken for Mourning: Freud and the Economic Problem of Derrida's Marxism](#)

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Error in Theory

Mistaken for Mourning: Freud and the Economic Problem of Derrida's Marxism

Taking up Freud's positions on economy and mourning where they depend on the contact they organize with masochism and melancholia, my presentation aims at a critical reading of Derrida's assemblage of mourning and economy in *Specters of Marx: the State of the Debt, the Work of Mourning and the New International*. Insofar as masochism and [...]

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

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[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

This paper aims to make the operation of the formless (*l'informe*) productive for the analysis of [mis]uses of language in postdramatic theater, focusing on artworks that undermine and disturb audience's patterns of cognition and perception, such as pieces created by *Societas Raffaello Sanzio*, Jan Fabre and Vera Mantero. First introduced by G. Bataille (*Documents*, 1929), [...]

Misinformed: Form in Performance

The paper aims to demonstrate that the fairly common conceptualisation of performance by way of its incompatibility with various kinds of formal analysis is a severe misprision. Far from being in irresolvable conflict with it, the notion of form is conceptually inextricable from that of performance, as its very form shows. Just as to perform [...]

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PAPER TITLE

The Zoostage As Another Ethical Misfiring

PAPER PRESENTER SUZANA MARJANIĆ (Institute of Ethnology and Folklore Research, Zagreb)

PAPER ABSTRACT

Taking the animal 'on its own terms' (Franz Marc's 'How does a horse see the world?') or going beyond the anthropocentric paradigm in search of a sympathetic equality proves to be much more of a challenge, and slips easily into mis-performance and mis-understanding. Along the lines of Šuvaković's definition of the animal as object + subject + symbol in neo-avant-garde and post-avant-garde art, this paper will focus on several utilizations of animals as living or dead symbols, and on a number of performance art killings of animals on the Croatian performance stage. I shall frame the examples of performance art animal killing on the performance zoostage within Hans-Thies Lehmann's deliberations on the fact that postdramatic theater negates the anthropocentrism immanent to drama, in such a way that a sympathetic equality between animal and human bodies is established on its stage. Nonetheless, it seems to me that this is a matter of only superficial equality, since the animal, of course, has no possibility of choice whatsoever as to whether it wishes to be a stage performer or not, by which a gap opens up, a discrepancy between the ethics and the aesthetics of such performances with animal subjects. That this is indeed a matter of superficial equality between the human and non-human animal is testified to by Lehmann's following sentence which, in my opinion, undermines his former claim on the ostensible negation of anthropocentrism in postdramatic theater. Namely, he states that the extent to which the reality of the human body is similar to the reality of the animal body is researched in postdramatic theater, and that human bodies in their deformation and monstrosity, autism and speech impediments draw near to the animal domain. The article will focus on performances that include animal carcasses as symbols (for example, Sven Stilinović's *Bloodthirsty Geometry*: from 1993 to 2001, this artist performed six variations of the said performance), particularly those performances that exploit animals as butchered stage objects (like *Bloodthirsty Geometry* in Dubrovnik [staged at the Lazareti in 2000], which included a slaughter of a lamb during a solar eclipse).

PANEL Zoo-panel

Zoo-panel

The Zoostage As Another Ethical Misfiring

Art And Facts: Animals as Artifacts

Dog Day Theatre

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

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PAPER TITLE

Art And Facts: Animals as Artifacts

PAPER PRESENTER HRVOJE JURIC (University of Zagreb)

PAPER ABSTRACT

This paper will explore the aesth/ethical unease about mis-using animals as objects of artistic activity. Art plays not only a world-reflecting, but also a world-constituting role. Therefore, the ontology of art could and should be extended by aesth/ethics, in the sense of reconsidering both the individual and the social responsibility of a particular artist and of art itself. This could lead to the following questions: What happens when art clashes directly with reality, without any possibility of postponing an answer to some fundamental ethical questions? Is there still a space for an exclusion of art from the sphere of common moral duties? These questions will be examined through the ontological-ethical distinction between the subject and object of moral activity, on the scent of biocentrally interpreted Kantian ethics. The examination will focus on the problem of animals as tools and objects of artistic activity, exemplified by the work of Croatian artists Vlasta Delimar, Pino Ivančić and Robert Franciszty, as well as the Brazilian artist Eduardo Kac. Artistic and public mis/understanding of their work can be read along the lines of the use and misuse of animals in their mis/performances.

PANEL Zoo-panel

Zoo-panel

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PAPER TITLE

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

PAPER PRESENTER **IULIA POPOVICI** ("Ion Sava" Center for Theatre Research and Creation)

PAPER ABSTRACT

When the acclaimed theater artist Rodrigo García (an Argentinian-born Spaniard who fled the dictatorship in his native country) makes a whole performance out of killing and cooking (not necessarily in that order) a lobster on stage, people are willing to pay to see it and usually stick it out, sometimes despite their personal, social or religious beliefs. When the police get involved enforcing animal protection laws, the verdict is simple: censorship. The sense of hierarchy among the species is strongly rooted: the lobster is not even a mammal; it belongs to a much inferior species, where the question of rights and consent is put somewhat differently.

When an equally acclaimed visual artists, Mircea Cantor, presents his video on the traditional slaughter of lambs in Romania at Easter time, the reaction is equally neutral and equally artistic: this doesn't happen here, it belongs to a rural culture far, far away, on the other side of the world - the video dimension works its estrangement.

Pseudospeciation, a sociological term introduced by Erik Erikson in 1966, refers to the tendency of members of certain social, ethnic or racial groups to consider members of other groups to have genetically evolved into different and separate species, inferior to their own. Associating certain groups of humans with animals - a fate which befell the Jews on the eve of the Second World War, when they were compared to rats - is a first step pseudospeciation takes towards dehumanization, discrimination and genocide as possible outcomes of this process.

When postdramatic theater - and contemporary art in general - choose to contest an anthropocentrism chiefly immanent to drama, thus stating a sympathetic equality between animals and humans, it forgets something: the established equality is not translated into the field of humanity, but into that of animal species, speciation and, sometimes, pseudospeciation. Everything starts with the notion of animals on stage or in art works as belonging to a *different* species, which does not necessarily elicit the same ethical reaction as humans.

The paper will focus on several installations, videos etc. by Mircea Cantor (*The Silence of the Lambs* - 2007, *Deeparture* - 2007, *The Need for Uncertainty* - 2009) and their critical (and journalistic) reflection, as well as on two theater performances by Rodrigo García (*Accidens (matar para comer)* and *Arrojad mis cenizas sobre Mickey*), with a focus on the media reflection of the audience reaction, in different contexts, to these performances.

PANEL Zoo-panel
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Zoo-panel

Donna Haraway's *The Companion Species Manifesto: Dogs, People, and Significant Otherness*, Acampora and Acampora's *A Nietzschean Bestiary: Becoming Animal Beyond Docile and Brutal*, Felipe Fernandez-Armesto's *So You Think You Are Human?*, Giorgio Agamben's *The Open: Man and Animal*, Steve Baker's *The Postmodern Animal*, Cary Wolf's *Zoontologies: The Question of the Animal*, Reaktion Books' series of [...]

The Zoostage As Another Ethical Misfiring

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Art And Facts: Animals as Artifacts

This paper will explore the aesth/ethical unease about mis-using animals as objects of artistic activity. Art plays not only a world-reflecting, but also a world-constituting role. Therefore, the ontology of art could and should be extended by aesth/ethics, in the sense of reconsidering both the individual and the social responsibility of a particular artist and [...]

Dog Day Theatre

Based on dramaturgical work on a performance entitled *Timbuktu*, the paper proposes both theoretical and practical/performative merging of the concepts of animal and human, in search of a performative ethics through a crisis of theatrical representation paralleled by the onset of a social crisis. Today, the dog is an animal hovering on the thin boundary [...]

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

When the acclaimed theater artist Rodrigo García (an Argentinian-born Spaniard who fled the dictatorship in his native country) makes a whole performance out of killing and cooking (not necessarily in that order) a lobster on stage, people are willing to pay to see it and usually stick it out, sometimes despite their personal, social or [...]

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PAPER TITLE

Dog Day Theatre

PAPER PRESENTER

JASNA ŽMAK (University of Zagreb)

PAPER ABSTRACT

Based on dramaturgical work on a performance entitled *Timbuktu*, the paper proposes both theoretical and practical/performative merging of the concepts of animal and human, in search of a performative ethics through a crisis of theatrical representation paralleled by the onset of a social crisis. Today, the dog is an animal hovering on the thin boundary between the animal and the human kingdom... like some mythical being, it is $\frac{3}{4}$ animal and $\frac{1}{4}$ human. In a similar way, *Timbuktu*, the main focus of this paper, functioned as a part-fictional, part-documentary project, introducing stray dogs and homeless people into the sacred space of the theater, while telling the story of a life-long man-dog relationship from the dog's point of view... With a trained dog as its protagonist and twelve strays as guest performers, *Timbuktu* centers on two types of crisis - the crisis of representation in theater and the onset of social crisis. By focusing on this kind of liminal cultural and social phenomena, *Timbuktu* rethinks the preset terms of adequacy in both theater and society, finding holes and blind spots in their current setting, thus pointing to the moments that were previously omitted and disregarded as either unimportant or irrelevant. In an essay on actors, animals and philosophers Martin Puchner poses the following question: Is it frivolous to care about animals at a time when human rights are under attack? *Timbuktu*, in my opinion, manages to rearticulate this issue by positing that the dog, as it approaches the human, does not alienate itself from the animal within it but, quite the contrary, begins to merge these two terms, thus opening a space for posing a new kind of question: Is it frivolous to care only about human rights at a time when animal rights are under attack?

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PAPER TITLE

“Mis-performance” or “Performance of Dissent?” : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

PAPER PRESENTER **MELISSA WANSIN WONG** (City University of New York)

PAPER ABSTRACT

In the summer of 2008, Tibetan-based organizations staged 164 days of protests in New York City in lieu of the international community’s support of the Beijing Olympics in spite of China’s continued human rights violations in Tibet. Arendt critiques that one blindspot of human rights discourse is its failure to encompass individuals who become ‘stateless’. With Tibetan refugees in exile under Chinese rule, these ‘stateless’ individuals would according to Arendt no longer have rights of a sovereign people or nation. Diverging from Arendt’s criticism of human rights’ inapplicability to the stateless, this paper examines how the protests of Tibetans staging scenes of dissensus speaks to Jacque Ranciere’s conceptualization of the personal with the political, enabling discourses of redress and accountability on the global human rights stage. This paper argues that the embodied acts of protesters in the city not only attempts to re-write China’s intended narrative of presenting itself as a just and cooperative superpower, but that the gathering of performative bodies in exile also serves as a visceral reminder of the human rights violations within Tibet itself. The paper also questions the political efficacy of such protests: In lieu of the absence of actual situational changes between Tibet and China, could these events be seen as a “misperformance”; a failed or “mis-revolution”? Ultimately, the paper argues that while the protests on one hand demonstrates the futility and inoperativeness of its goals at present, these acts nevertheless re-appropriate and re-politicize original criticisms of human rights to move it beyond the framework of nation-state citizenship and sovereignty.

PANEL **Political Protests**

Political Protests

“Mis-performance” or “Performance of Dissent?” : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Produce the Body: Hunger Strikes at Guantanamo Bay

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

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PAPER TITLE

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

PAPER PRESENTER **RAFFAELE FURNO** (independent scholar)

PAPER ABSTRACT

In the fall of 2008, a cross-generational and multifarious social movement crowded the streets of all major Italian cities. The self-named “Onda” (“The Wave”) was composed of high-school and University students, teachers, scholars, eminent artists and intellectuals, union workers, independent members of Leftists cultural centers, and worried parents. They all protested against the announced Gelmini Decree on Education, which the newly elected Berlusconi government was about to bring before Parliament. The Decree provided for the closing of smaller and peripheral University campuses, a multi-million cut in public funding for research centers, cutting the jobs of two thirds of the retiring teachers and lab assistants on all levels of public education, and a series of tax reliefs to encourage private education.

My paper will consist of a triple interlocked misreading that will mix personal and political, subjective and objective analysis to explore the complexity of acting and writing ethically about social forms of performances that are at once collective and deeply individual: 1. The overconfident political statements that diminished the Onda without immediately understanding its relevance as a newly acquired shared consciousness; 2. The ever-incumbent danger that social movements, gaining momentum in a short time without a premeditated plan, may lose perspective on their initial goal and be co-opted by politics or the entertainment industry to become an electoral tool or a spectacle; 3. My own personal involvement in the issue at stake as a young scholar wishing to establish a career in Italy on the backdrop of shrinking employment opportunities.

PANEL **Political Protests**

Political Protests

“Mis-performance” or “Performance of Dissent?” : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

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PAPER TITLE

Produce the Body: Hunger Strikes at Guantanamo Bay

PAPER PRESENTER **MATHEW SANDOVAL** (University of California)

PAPER ABSTRACT

Since opening in January of 2002, the detention facility at Guantanamo Bay has been a site condemned by human rights advocates as a complete failure of U.S. foreign policy. The nine-hundred-plus detainees who have crossed the gated threshold into the “legal black hole” of GITMO have been subjected to some of the most perfected and brutal interrogation techniques in recent memory. One could apply any number of words to the prefix “mis-” to describe what is happening at Guantanamo Bay: mistreatment, misclassification, misfortune, misinformation, misbehavior. At every step GITMO has been a dysfunctional operation.

In this paper I examine the tactics performed by the GITMO prisoners to combat the misguided and malicious strategies of dominance employed by the U.S. military and intelligence agencies. Using carefully staged hunger strikes, the prisoners push their bodies to the brink of failure in order to protest their treatment and illegal detention. These periodic protests have involved hundreds of prisoners in coordinated efforts and lasted many months, eventually requiring military physicians to intervene with forced feeding. I argue that the hunger strikes, as a specific form of self-inflicted suffering, are the only recourse for the prisoners to reclaim their agency and subjectivity. Faced with incessant physical and psychological abuse the prisoners have actually appropriated (or misappropriated) the pain-practices that the government has institutionalized, and turned them upon their own bodies, even re-engineering the tools of medical obstruction and mistreatment into props in their performance of protest.

PANEL **Political Protests**

Political Protests

“Mis-performance” or “Performance of Dissent?” : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

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Produce the Body: Hunger Strikes at Guantanamo Bay

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PAPER TITLE

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

PAPER PRESENTER **SILVIJA JESTROVIĆ** (University of Warwick)

PAPER ABSTRACT

This paper will explore the legacy of political activities that in various forms and shapes unfolded in the streets of Belgrade for more than a decade turning Belgrade into a city of protest against the regime of Slobodan Milosevic. Protest performances in the streets and in other public spaces were more than political gestures and strategies, they became political rituals and, at times, practices of everyday life during the 90s. A decade of constant repetition of political demonstrations and spectacular protest activities of the political opposition—strategically conceptualised to draw media attention and eventually some international support—turned into a modus vivendi and created a kind of a public addiction.

I will argue that after spectacular political street protests of the 90s, the spectacle remained the only stable category—an empty signifier—while the political and ethical parameters got confused if not utterly lost. At the heart of this spectacle post motrem, is the notion that I will call here seductive performatives. These performatives appropriate elements of a content and of a context, but never in full. Seductive performatives always only partially realise their relationship to reality and, thus, unfold as misfits for their lack of ethical connotations and complexities of the original. However, These performatives are hard to resist and hard to fully dismiss, yet they create spectacles that conceal and at times undermine real political processes and issues

PANEL Political Protests
Political Protests

“Mis-performance” or “Performance of Dissent?” : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

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Political Protests

“Mis-performance” or “Performance of Dissent?” : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

In the summer of 2008, Tibetan-based organizations staged 164 days of protests in New York City in lieu of the international community’s support of the Beijing Olympics in spite of China’s continued human rights violations in Tibet. Arendt critiques that one blindspot of human rights discourse is its failure to encompass individuals who become ‘stateless’. With Tibetan refugees in [...]

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

In the fall of 2008, a cross-generational and multifarious social movement crowded the streets of all major Italian cities. The self-named “Onda” (“The Wave”) was composed of high-school and University students, teachers, scholars, eminent artists and intellectuals, union workers, independent members of Leftists cultural centers, and worried parents. They all protested against the announced Gelmini [...]

Produce the Body: Hunger Strikes at Guantanamo Bay

Since opening in January of 2002, the detention facility at Guantanamo Bay has been a site condemned by human rights advocates as a complete failure of U.S. foreign policy. The nine-hundred-plus detainees who have crossed the gated threshold into the “legal black hole” of GITMO have been subjected to some of the most perfected and brutal interrogation [...]

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

This paper will explore the legacy of political activities that in various forms and shapes unfolded in the streets of Belgrade for more than a decade turning Belgrade into a city of protest against the regime of Slobodan Milosevic. Protest performances in the streets and in other public spaces were more than political gestures and [...]

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Denial

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Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

The Zoostage As Another Ethical Misfiring

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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Tomić, Anica

Position: theatre director and performer

Email: anicatomic@gmail.com

Website: www.tomickovacic.com

Country of residence: Croatia

Key areas of practice/research: postdramatic theatre, directing, performing, writing, theory

26 Shifts | Shifts:Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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Kovačić, Jelena

Position: dramaturge

Email: jelenakovacic.zg@gmail.com

Website: www.tomickovacic.com

Country of residence: Croatia

Key areas of practice/research: dramaturgy, writing, performance studies

26 Shifts | Shifts:Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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Blažević, Marin

Position: Assistant Professor

Affiliation: University of Zagreb

Email: marin.blazevic@zg.t-com.hr

Country of residence: Croatia

Key areas of practice/research: theory of acting, history of theater, postdramatic theater in Croatia, dramaturgy of performance, performance studies

26 Shifts | Shifts:Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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Čale, Morana

Position: Proffessor

Affiliation: University Of Zagreb, Faculty of Humanities and Social Sciences

Email: mcale@ffzg.hr

Website: www.ffzg.hr

Country of residence: Croatia

Key areas of practice/research: literary criticism, poststructuralist critical theory (psychoanalysis, speech act theory, deconstruction); comparative literature, Italian literature (Pirandello; Eco; Petrarch), Croatian literature

Paper: "Performance" as Cryptonymy: The Economy of Failure in Critical Theory

June26 | Panel: Crossing Borders, Crossing Wires, Misapprehensions

June26 | Panel: Language and Miscommunication 2

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Čale Feldman, Lada

Position: Professor

Affiliation: University of Zagreb

Email: lcfeldma@ffzg.hr

Country of residence: Croatia

Key areas of practice/research: metatheatre, folk performances, political rituals within the ethnography of war in Croatia, post-socialist cultural studies, gender performativity, female acting practice as well as the double and the procedures of doubling in theory, literature, drama, theatre and other media

Paper: The Lecture And Its Infelicities: Recovering Goffman's Legacy For (Mis)Performance Studies

June25 | Panel: Acting the Self

June26 | Panel: Academic (Mis)performance

June24 | Prelude Panel: PRELUDE PANEL

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Čavajda, Mislav

Position: actor and performer

Affiliation: independent artist

Email: mislav.cavajda@gmail.com

Country of residence: Croatia

Key areas of practice/research: he appeared in numerous performances produced by various Croatian theaters, mainly in leading roles which include: Leone in *The Glemboys* by Miroslav Krleža, Iago in *Othello*, Aeneas in *Dido and Aeneas & Death in Venice*, Dyonisius and Messenger in the awards winning *Bakhae* according to Euripides's tragedy (directed by Oliver Frlić), Jean in *Miss Julie* etc.

26 Shifts | Shifts: *Miss Julie*, durational multiple performance based on a naturalistic tragedy by August Strindberg

25 Shifts | Shifts: *Abandoned Practices*

25 Shifts | Shifts: *Misreading the Playwright*

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts: *Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality*

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Abrams, Joshua

Position: PhD Student

Affiliation: University of Melbourne

Email: gracjusz@mac.com

Country of residence: Australia

Key areas of practice/research: Body in performance in 20th century Japan: Hijikata, Murayama, Kaitaisha.

Paper: The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US
June26 | Panel: Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP:
Performance and Philosophy 2)
27 Shifts | Shifts: Misadventure

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Adewunmi, Chelsea

Position: PhD Student

Affiliation: Princeton University

Email: Adewunmi@princeton.edu

Country of residence: USA

Key areas of practice/research: dance; avant-musics; afro-futurism; surrealism.

Paper: Misadventures in Outer Space

June 27 | Panel: Re-configurative Mappings and Performance in Urban Space

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Allen, Richard

Position: PhD Student

Affiliation: Aberystwyth University

Email: richobject@yahoo.com

Website: richobject.wordpress.com

Country of residence: UK

Key areas of practice/research: theatre of animation; object theory; scenography.

[25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Showroom Detours](#)

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Allsopp, Ric

Position: Senior Research Fellow
Affiliation: Manchester Metropolitan University
Email: ricallsopp@mac.com
Country of residence: UK

June28 | Panel:Research, Organization, Technology and/as Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Altinay, Rustem Ertug

Position: Graduate Student

Affiliation: The Philosophy Department Of Bogazici University

Email: realtinay@yahoo.com

Country of residence: Turkey

Key areas of practice/research: performance studies, gender and sexuality studies, and bioethics.

Paper: Word Choice, (Mis)Performativity and Politics

June26 | Panel: Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Amado, Jozef

Position: Independent Artist; Videographer; Editor

Email: coamado@gmail.com

Country of residence: UK

Key areas of practice/research: exhibitions/performances/screenings: GSK Contemporary, Royal Academy, London, Winter Story, Shunt, London, and Lost in translation, 9th Istanbul Biennial, Istanbul.

27 Shifts | Shifts:Institute of Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Anderson, Gary

Position: Lecturer; Cultural Dissenter

Affiliation: Liverpool Hope University & The Institute for the Art and Practice of Dissent at Home

Email: andersg@hope.ac.uk

Website: www.twoaddthree.org

Country of residence: UK

Key areas of practice/research: activist arts practice.

Paper: Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

June27 | Panel: Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

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Anderson, John Dennis

Position: Associate Professor

Affiliation: Emerson College

Email: john_anderson@emerson.edu

Website: http://pages.emerson.edu/Faculty/J/John_Anderson/

Country of residence: USA

Key areas of practice/research: narrative theory and performance; living history and chautauqua performance (William Faulkner, Henry James, Robert Frost); performance of literature.

Paper: Poetry and Democracy

June25 | Panel: Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

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Anderson, Samuel Mark

Position: MA Student

Affiliation: NYU

Email: sam@smander.com

Website: www.smander.com

Country of residence: USA

Key areas of practice/research: transformations in cultural practices; sub- and countercultural politics and aesthetics; film and visual culture; multimedia technology; West Africa and the African Diaspora; South and Southeast Asia; zombie theory.

Paper:Kafaran Salma's Polish Invitation

June25 | Panel:Festival Misfires

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Araya, Kinga

Position: Full-time Professor

Affiliation: Ringling College of Art and Design

Email: karaya@ringling.edu

Website: www.kingaaraya.com

Country of residence: USA

Key areas of practice/research: visual arts (performance, video, installations); and critical theory (investigations of exile in contemporary art)

Paper: Walking the Wall

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 2

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Arlander, Annette

Position: Professor

Affiliation: Theatre Academy, Helsinki

Email: annette.arlander@teak.fi

Website: www.teak.fi; www.harakka.fi/arlander

Country of residence: Finland

Key areas of practice/research: performing landscape by means of video or recorded voice; performance as research; performance studies; site specificity; landscape; environment.

Paper: Self-imaging and Landscape

Paper: Performing Landscape as Autotopographical Exercise

June25 | Panel: Mis-construed: Selves and Sites

June27 | Panel: Misplacements

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Arsem, Marilyn

Position: Regular Full-Time Faculty
Affiliation: School of the Museum of Fine Arts, Boston
Email: marilynarsem@comcast.net
Website: <http://marilynarsem.net>
Country of residence: USA
Key areas of practice/research: performance art.

Paper: Miss Reading Misreading
June25 | Panel: Mis-construed: Selves and Sites
27 Shifts | Shifts: Misadventure

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Caines, Rebecca

Position: Arts Development Worker

Country of residence: Northern Ireland

Key areas of practice/research: community performance; media and culture; ethnicity and identity; community development worker.

Paper: "That's a load of codswallop, that ain't art": Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

June26 | Panel: Duplicity/Complicity: Performing and Misperforming Lies

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Carlson, Marla

Position: Assistant Professor

Affiliation: University of Georgia

Email: marlacarlson@earthlink.net

Website: <http://marlac.myweb.uga.edu/>

Country of residence: USA

Key areas of practice/research: spectator response theory; medieval theatre and cultural studies; performance and body art; acting theory; cognitive neuroscience; furrie fandom.

Paper: Becoming-Furrie: Other Bodies, Other Minds, Other Americas

June26 | Panel: Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

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Carriger, Michelle Liu

Position: PhD Student

Affiliation: Brown University

Email: carriger@brown.edu

Country of residence: USA

Key areas of practice/research: reenactment; clothing and fashion theory; Japanese performance; Japanese way of tea; feminist and queer theory and performance.

Paper: Historionics, or, Who's Afraid of Reenactment?

June 28 | Panel: Reenactment, Reconstruction, Revival and Repetition 3

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Casey, Maryrose

Position: Lecturer

Affiliation: Monash University

Country of residence: Australia

Key areas of practice/research: articles and book chapters on contemporary Australian theatre practice; the majority of these focus on theatre by Indigenous Australian artists.

Paper: Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty
June 26 | Panel: Misincorporating Cultural Identity 2

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Cassils, Heather

Position: Independent Artist
Email: cassils@hotmail.com
Country of residence: Canada

Paper: Queer Performance Workshop: Ron Athey, Julianna Snapper
June 28 | Panel: Queer Performances 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Cavallucci, Fabio

Position: Curator, Art Theorist and Critic

Affiliation: Work. Art in Progress

Email: fabiocavallucci@hotmail.com

Country of residence: Italy

Key areas of practice/research: aesthetics; phenomenology of styles; history of art.

[25 Shifts](#) | [26 Shifts](#) | [Shifts: Misfirely Tales: Katarzyna Kozyra](#)

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Celik, Ipek

Position: PhD

Affiliation: NYU

Email: iac212@nyu.edu

Country of residence: USA

Key areas of practice/research: figures of the minority in contemporary European media, literature and film; theorizing the role played by violence in the representation of ethnically diverse communities in France, Germany and Greece.

Paper: From Angry Turkish Boy to Mature German Writer
June25 | Panel: Misincorporating Cultural Identity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Cesare, T. Nikki

Position: PhD Student

Affiliation: Tisch School of the Arts/NYU

Email: cesare@nyu.edu

Country of residence: USA

Key areas of practice/research: performance art; contemporary music; experimental music-theatre; historical avant-garde.

Paper: Unscoring Performance: Music Beyond Notation

June 27 | Panel: Wilful Mistakes 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Chambers-Letson, Joshua Takano

Position: Postdoctoral Research Fellow

Affiliation: New York University; Wesleyan University

Email: jchambersletson@nyu.edu

Country of residence: USA

Key areas of practice/research: minority performance; comparative ethnic studies; political theory.

Paper: [The Wat Plays: Failed Arts Education and the New Cambodia](#)

June26 | Panel: [Failed: Performing Educational Misfires](#)

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Chang, Ivy I-chu

Position: Professor

Affiliation: National Chiao Tung University

Email: ivychang.nctu@gmail.com

Country of residence: Taiwan

Key areas of practice/research: Performance Studies; Gender Studies; Queer Theories

Paper: Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou's Spider Lilies and Splendid Float
June 28 | Panel: Queer Performances 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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cheek, cris

Position: Assistant Professor

Affiliation: Miami University

Email: cheekc@muohio.edu

Website: <http://www.units.muohio.edu/creativewriting/faculty/cheekc.html>

Country of residence: USA

Key areas of practice/research: poet-pedagogue, writer-critic, book artist-publisher, new media practitioner and interdisciplinary performer

27 Shifts | Shifts:Fault Tactical Network: Error

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Chepulite, Alina Lialia

Position: MA Student

Affiliation: Emerson College

Email: lialiac@yahoo.com

Country of residence: USA

Key areas of practice/research: Russian performance art and theatre of liminal years (such as years of transition from capitalism to Communism and backwards); director in Theatre-Performance group "This&That" and a co-founder of visual art group "Langas".

Paper: Russian Performance Art in 1990s: When Everything Goes Wrong
June28 | Panel: Performance Shutdown

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Christopher, Karen

Position: performance maker and videographer

Affiliation: Goat Island

Email: karen.christopher@gmail.com

Website: www.goatlandperformance.org

Country of residence: USA/UK

Key areas of practice/research: processes of negotiation, methods of slowing time, finding chemical reactions and unexpected solutions among mixtures and juxtapositions available through the collaborative devising process

25 Shifts | Shifts:Cognitive Mirage: False Bridges and Phantom Hair

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Chushak, Nadiya

Position: PhD Student

Affiliation: University of Melbourne

Email: nchushak@pgrad.unimelb.edu.au

Country of residence: Australia

Key areas of practice/research: yugonostalgia; cultural and social history of former Yugoslavia.

Paper: Misreading the Past, Misperforming in the Present: (Mis?) Interpreting Yugonostalgic Attitudes and Practices
June 25 | Panel: (Post-) Socialism and Popular Culture 1

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Clark, Laurie Beth

Position: Professor

Affiliation: University of Wisconsin

Email: lbclark@wisc.edu

Website: lbclark.net

Country of residence: USA

Key areas of practice/research: installation; video; performance; trauma tourism; memory culture; site specific art; the everyday life of objects; veracity/mendacity; performance.

27 Shifts | Shifts: Misadventure

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Clements, Rachel

Position: PhD Student

Affiliation: Royal Holloway, University of London

Email: clements.rach@gmail.com

Website: www.rhul.ac.uk/drama/platform

Country of residence: UK

Key areas of practice/research: contemporary British theatre and performance; political theatre; hauntology; new writing; dramaturgy.

Paper: "What I See Has Indeed Existed:" Mis-iteration in British Verbatim Theatre

June25 | Panel: Failure is an Option: Performing the "Mis-"

June27 | Panel: Reenactment, Reconstruction, Revival and Repetition 2

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Cocker, Emma

Position: Senior Lecturer

Affiliation: Nottingham Trent University

Email: emma.cocker@ntu.ac.uk

Website: <http://not-yet-there.blogspot.com/>

Country of residence: UK

Key areas of practice/research: exploring the critical value of uncertainty, irresolution and wandering within contemporary art practice, and practices that appear non-teleological or non-productive.

Paper: Fail and Repeat

June27 | Panel: Wilful Mistakes 1

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Coleman, Kasia

Position: Practitioner; Teacher

Email: kasiacoleman@gmail.com

Website: kasiacoleman.blogspot.com

Country of residence: UK

Key areas of practice/research: performative archiving; drawing; scenography.

[25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Showroom Detours](#)

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Cooperman, Hilary

Position: PhD Student

Affiliation: Northwestern University

Email: hcoop18@gmail.com

Country of residence: USA

Key areas of practice/research: focus on using performance as a mode of inquiry to study the everyday effects of partition, separation and border closures in Israel/Palestine.

Paper: Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

June25 | Panel: Nation State Misinformed

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Croegaert, Ana

Affiliation: Mount Holyoke College
Email: anacroegaert@gmail.com
Country of residence: USA

Paper: Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials
June25 | Panel: History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)
June25 | Panel | Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

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Cross, David

Position: Associate Professor & Director, Litmus Research Initiative

Affiliation: Massey University

Email: D.A.Cross@massey.ac.nz

Country of residence: New Zealand

Key areas of practice/research: performance/live art; installation; video; participatory art practices.

Paper: Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

25 Shifts | Shifts: Random Entrant

June 26 | Panel: Are You Partial?

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Cull, Laura

Position: Lecturer

Affiliation: Northumbria University

Email: lkull@yahoo.com

Website: www.lauracull.com

Country of residence: UK

Key areas of practice/research: Deleuze & performance; concepts of "presence"; collaboration & participation in 20th and 21st c.; performance (especially The Living Theatre, Allan Kaprow & Goat Island), relationship between performance & philosophy; manifestos.

Paper: Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

June27 | Panel: New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

June26 | Panel: Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

June25 | Panel: Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Cvejić, Bojana

Position: Performance Maker and Theorist

Affiliation: Walking Theory, PAF, 6MONTHS1LOCATION

Email: bojana@gdt.nl

Country of residence: Belgium

Key areas of practice/research: performing arts, music, theory

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

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Cvjetičanin, Branka

Position: multimedia artist

Email: branka.cvjeticanin@polygon.hr

Website: www.polygon.hr

Country of residence: Croatia/Germany

Key areas of practice/research: urban movement economy.

Paper: LIVERPOOL '08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008
June27 | Panel: Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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D'Cruz, Glenn

Position: Senior Lecturer

Affiliation: Deakin University

Email: gdcruz@deakin.edu.au

Website: <http://www.deakin.edu.au/arts-ed/scca/staff-directory2.php?username=gdcruz>

Country of residence: Australia

Key areas of practice/research: political theatre and political theory; performance and digital technology; postdramatic drama; censorship and the arts, postcolonial literature.

Paper: Performing 'Bare Life' in Second Life
June25 | Panel: Ghosts and Illusions

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Dözl, Mauricio A.

Position: Executive Director

Affiliation: OOOestudio-Cultural Research Center

Email: mdolz@oooestudio.com

Website: www.oooestudio.com

Country of residence: Chile

Key areas of practice/research: public space; social housing; video; architecture.

Paper: "Viñitas" Remodelation: Cultural Movement
June26 | Panel: Misperformance in the Americas

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Dale, Joshua Paul

Position: Lecturer

Affiliation: Tokyo Gakugei University

Email: fidget@gol.com

Country of residence: Japan

Key areas of practice/research: transnational cultural studies; gender and sexuality; performance theory and practice; Lacanian psychoanalysis; a theory of “sex acts”—performative acts grounded in corporeality—deployed to shed light on the ethics of cross-cultural encounters

Paper: **Bodily Misfires: Extreme Performance Art and Its Underground Setting**
June26 | Panel: **Queer Performances 1**

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Davidović, Dalibor

Position: Assistant professor

Affiliation: Department of musicology, Music Academy in Zagreb

Email: dalibord@web.de

Country of residence: Croatia

Key areas of practice/research: music of the 19th and the 20th century, systematic musicology

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Davis, Tracy

Affiliation: Northwestern University
Email: tcdavis@northwestern.edu
Country of residence: USA

Paper: *The Witness Protection Program: Assumed Identities for Acting in Plain Sight*
June25 | Panel: *History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)*
June25 | Panel: *(Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)*
June25 | Panel | *Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)*

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Davy, Catherine A.

Position: Dean of Arts and Sciences and Professor of English

Affiliation: Bentley University

Email: cdavy@bentley.edu

Country of residence: USA

Key areas of practice/research: assistant, associate, and managing editor of The Drama Review/TDR, co-editor of Theatre Design and Technology, and Theatre Review editor of Theatre Journal; books: Lady Dicks and Lesbian Brothers: Staging the Unimaginable at the WOW Café Theatre, Richard Foreman and the Ontological-Hysteric Theatre, Richard Foreman: Plays and Manifestos (as editor and author of introduction).

Paper:Critical Response as a Spectator

June25 | Panel:Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Day, Amber

Position: Assistant Professor

Affiliation: Bryant University

Email: aday@bryant.edu

Country of residence: USA

Key areas of practice/research: political satire; activist performance; public sphere theory; news parody and on ironic activism; Performative Satire and Political Debate

Paper: Performing Earnestness through Irony
June28 | Panel: Humor, Parody, Irony

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Deacon, Robin

Position: Principal Lecturer

Affiliation: London South Bank University

Email: deaconrm@lsbu.ac.uk

Website: www.robindeacon.com

Country of residence: UK

Key areas of practice/research: performance, writing and video exploring journalistic and documentary approaches to arts practice

Paper: [Approximating the Art of Stuart Sherman](#)

June27 | Panel: [Reenactment, Reconstruction, Revival and Repetition 2](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Delgado, Celeste Fraser

Position: Associate professor

Affiliation: Barry University

Email: cfraserdelgado@mail.barry.edu

Country of residence: USA

Key areas of practice/research: music, dance and carnival in the Caribbean and Caribbean diasporas; Latin music and dance; community arts intervention; dance theater; motorcycle fashion and spectacle.

Paper: We Never Asked For Carnival

June25 | Panel: Traditional Performance

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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De Roza, Elizabeth

Affiliation: LASALLE College of the Arts; The Substation & Magdalena (Singapore)

Email: ederoza@singnet.com.sg, elizabeth.roza@lasalle.edu.sg

Country of residence: Singapore

Key areas of practice/research: inter-cultural theatre training methodology & hybrid performance practices.

26 Shifts | Shifts: The Karang Guni Man Imagines Utopia

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Devlahović, Pravdan

Position: choreographer

Affiliation: BADco.

Email: pravdan@badco.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: one of the founders of the performance collective BADco., where he works as performer and choreographer; works as a dance pedagogue at the Academy of Drama Arts in Zagreb.

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Dokumaci, Arseli

Position: PhD Candidate

Affiliation: Aberystwyth University

Email: info@performingdisability.co.uk

Website: www.performingdisability.co.uk

Country of residence: Canada

Key areas of practice/research: practice-as-research; performativity; corporeality; disability and disablement.

Paper: Misfires That Matter: Invisible Physical Disabilities in Everyday Life
June 27 | Panel: Illegible Bodies 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Dolan, Jill

Position: Professor

Affiliation: Princeton University

Email: jsdolan@princeton.edu

Website: www.feministspectator.blogspot.com

Country of residence: USA

Key areas of practice/research: feminist and lesbian theatre and performance theory and criticism; theatre and social change; contemporary american theatre and performance

June27 | Panel:Language and Miscommunication 3

June24 | Prelude Panel:PRELUDE PANEL

27 Shifts | Shifts: Misadventure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Eckersall, Peter

Position: Professor, Chair of the International Committee of PSi

Affiliation: University of Melbourne

Email: Eckersal@unimelb.edu.au

Country of residence: Australia

Key areas of practice/research: Japanese theatre; contemporary performance and dramaturgy.

Paper: Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

June26 | Panel: Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s

June25 | Panel: Nation State Misinformed

26 Shifts | Shifts: The School of Sisyphus

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Edkins, Tim

Position: PhD Student

Affiliation: Queen Mary, University of London

Email: t.edkins@qmul.ac.uk

Country of residence: UK

Key areas of practice/research: examining how work, as both a series of daily activities and broader set of ideals, is modulated through performance, and the effects of doing so by this particular means.

Paper: Controlling Misbehaviour Through State Policy
June25 | Panel: Failure is an Option: Performing the "Mis-"

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Eglinton, Andrew

Position: PhD candidate

Affiliation: Royal Holloway University of London

Email: aeglinton@yahoo.co.uk

Country of residence: UK

Key areas of practice/research: recording technologies in UK documentary drama; 'verbatim body'; performance in virtual environments and theatre online

Paper: Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre
June 27 | Panel: Politics and/or Aesthetics of Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Eglinton, Mika

Position: Research Fellow

Affiliation: University of Tokyo, University of London

Email: mikaeglinton@yahoo.co.jp

Country of residence: Japan

Key areas of practice/research: East Asian receptions of Shakespeare; involvement in the creation of theatre as a translator, dramaturg and critic.

Paper: Reading Creativity in the 'Misapplication' of Othello in Japan and Korea
June26 | Panel: Mislocated Scripts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Egrikavuk, Isil

Position: Teacher

Email: isilegri@gmail.com

Website: <http://www.isilegrikavuk.blogspot.com/>

Country of residence: Turkey

Key areas of practice/research: performance and video art.

27 Shifts | Shifts:Institute of Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Eisner, Rivka Syd

Position: Post-doctoral Research Fellow

Affiliation: National University of Singapore

Email: rivkasyd@gmail.com

Country of residence: Singapore

Key areas of practice/research: performative politics of memory, remembering & witnessing; cultural/collective memory; ethnography & oral history; cultural study of torture, trauma, & transgenerational violence; body politics; postcolonial & transnational performance (esp. Vietnam/Southeast Asia); performance/performativity of culture, community & nation; performance art & activism.

Paper: Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

June 25 | Panel: Pranks, Misdemeanors and Terrorist Acts 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Elswit, Kate

Position: PhD completed

Affiliation: University of Cambridge

Email: kate@somethingmodern.com

Country of residence: UK

Key areas of practice/research: engaged spectatorship and physical dramaturgy in early twentieth-century German dance.

Paper: (Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

June26 | Panel: Crossing Borders, Crossing Wires, Misapprehensions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Emigh, John

Position: Professor Emeritus, Dept. of Theatre Arts and Performance Studies

Affiliation: Brown University

Email: John_Emigh@brown.edu

Country of residence: USA

Key areas of practice/research: Masked Performance, Balinese Performance (especially topeng masked theatre), Indian Performance (especially in Orissa and Rajasthan), Cognitive Neuroscience and Theatre, Theatrical Directing

June25 | Panel:Traditional Performance

26 Shifts | Shifts:The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Erincin, Serap

Position: Phd Student
Affiliation: NYU's Tisch School of the Arts
Email: seraperincin@gmail.com
Website: www.seraperincin.com
Country of residence: USA
Key areas of practice/research: performer; director; teacher; editor; translator; journalist.

Paper: (Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance
June26 | Panel: Audience Challenges 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Espi-Sanchis, Sarah

Position: Performance Researcher

Email: sezi20@yahoo.co.uk

Country of residence: South Africa

Key areas of practice/research: performance of social justice and political resistance; museums and visual theory; art and altruism and rituals of revelry and rave.

Paper: Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona
June26 | Panel: Architectural and Urban Spaces

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Etchells, Tim

Position: Artist; Director

Affiliation: Forced Entertainment

Email: tim@timetchells.com

Website: <http://www.forcedentertainment.com/>

Country of residence: UK

Key areas of practice/research: neon; video; collaborative projects with many international artists.

25 Shifts | Shifts: Intangibles

27 Shifts | Shifts: Institute of Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Fabião, Eleonora

Position: Associate Professor

Affiliation: Federal University of Rio de Janeiro

Email: ef383@nyu.edu

Country of residence: Brazil

Key areas of practice/research: performance art's theory; historiography and composition; dramaturgies of the body; experimental contemporary performance; acting.

Paper: On Precariousness and Performance: 7 Actions for Rio de Janeiro

June 26 | Panel: Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Falkenberg, Peter

Position: Senior Lecturer

Affiliation: University of Canterbury

Email: peter.falkenberg@canterbury.ac.nz

Country of residence: New Zealand

Key areas of practice/research: Director of Te Puna Toi (Performance Research Project NZ), and Artistic Director of Free Theatre Christchurch, where he recently directed Werner Fritsch's "Nico: Sphinx of Ice".

Paper: Nico and Mika: Missed Identities, Brand Performances

June27 | Panel: Illegible Bodies 2

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Fanthome, Lynne

Position: Research fellow

Affiliation: Lancaster University

Email: l.fanthome@tiscali.co.uk

Country of residence: UK

Key areas of practice/research: alterity and performativity in the visual and performing arts and social practice.

Paper: The Contagion of the One-Legged Lesbian
June 27 | Panel: Language and Miscommunication 3

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Fensham, Rachel

Position: Professor, Head of Dance, Film and Theatre

Affiliation: University of Surrey

Email: rachel@fensham.net

Country of residence: United Kingdom

Key areas of practice/research: corporeality, feminist performance, dance studies, performativity, audience studies.

June25 | Panel:Dance Misperforming 1
26 Shifts | Shifts:The School of Sisyphus

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Fiehn, Stephen

Position: Artist

Affiliation: Cupola Bobber

Email: stephen@cupolabobber.com

Website: <http://www.cupolabobber.com/>

Country of residence: USA

Key areas of practice/research: co-founder of Cupola Bobber – a collaborative duo founded in 1999 that makes performance and other works. Cupola Bobber was the International Fellowship recipient at Lancaster University, England in 2007/08 and awarded Best of PAC/edge Chicago 2005.

25 Shifts | Shifts:Abandoned Practices

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Filmer, Andrew

Position: Lecturer

Affiliation: Aberystwyth University

Country of residence: UK

Key areas of practice/research: place, space and performance; theatre architecture; backstage space; improvisation.

Paper: Duplicitous Sites: Misperforming Parliament

June26 | Panel: Duplicity/Complicity: Performing and Misperforming Lies

25 Shifts | 26 Shifts | 27 Shifts | Shifts: Showroom Detours

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Filmer, Andrew

Position: Lecturer

Affiliation: Aberystwyth University

Email: awf@aber.ac.uk

Country of residence: UK

Key areas of practice/research: place, space and performance; theatre architecture; backstage space; improvisation.

Paper: Duplicitous Sites: Misperforming Parliament

June26 | Panel: Duplicity/Complicity: Performing and Misperforming Lies

25 Shifts | 26 Shifts | 27 Shifts | Shifts: Showroom Detours

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Fink, Matthew

Affiliation: Writer/Photographer

Email: uccellino99@hotmail.com

Country of residence: UK/Italy

Key areas of practice/research: Founding member of the performance group Four Second Decay

27 Shifts | Shifts:Shifting Shift

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Finley, Karen

Position: Visiting Professor

Affiliation: New York University

Email: karen.finley@nyu.edu

Country of residence: USA

Key areas of practice/research: performance; censorship; gender; body; memory; trauma.

Paper: Denial

June25 | Panel: Denial

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Fletcher, Jerome

Position: Senior Lecturer

Affiliation: University College Falmouth / Dartington College of Arts

Email: j.fletcher@dartington.ac.uk

Website: <http://www.falmouth.ac.uk/component/contacts/352/view/performance-contemp-arts-practicedissemination-383/jerome-fletcher-201/index.html>

Country of residence: UK

Key areas of practice/research: writing for digital media and writing for large scale collaborative installation and performance.

27 Shifts | Shifts:Fault Tactical Network: Error

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Fox, Charlie

Position: Artistic Director counterproductions

Affiliation: Roehampton University

Email: foxch@roehampton.ac.uk

Website: <http://counterproductions.co.uk>

Country of residence: UK

Key areas of practice/research: counterproductions explores socially engaged artistic practices: producing education, installation and transdisciplinary projects; collaborating on international exchange that investigate the cross-contaminations between politics/aesthetics, art/everyday, society/culture.

Paper: Misfiring Knowledge: Reconfiguring Laughter's Rupture

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 2

24 Shifts | 27 Shifts | Shifts: Night Shift Drifts

June28 | Panel: Humor, Parody, Irony

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Frankovich, Alicia

Position: artist

Email: alifra7@yahoo.com.au

Country of residence: Germany and Australia

Key areas of practice/research: sculpture as a benchmark to critique power/value systems, and architectural conventions, through movements and sporting gestures of the body (both psychological and physical); binary comparisons of gesture against form; failure and expectation.

Paper: Forms of Assistance
25 Shifts | Shifts: Random Entrant
June 26 | Panel: Are You Partial?

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Frljić, Oliver

Position: Theatre Director, Founder

Affiliation: Highways Of Knowledge

Email: ofrljic@gmail.com

Website: <http://highwaysofknowledge.blogspot.com/>

Country of residence: Croatia

Key areas of practice/research:

26 Shifts | Shifts:Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

27 Shifts | Shifts:Institute of Failure

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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Furno, Raffaele

Position: Independent Scholar

Email: raffaelefurno2008@u.northwestern.edu

Country of residence: Italy

Key areas of practice/research: founder of the theatre company Imprevisti e Probabilità; experimental theatre history; migration studies; cultural performance/performance as culture

Paper: Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education
June28 | Panel: Political Protests

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gade, Rune

Position: Associate Professor

Affiliation: University of Copenhagen

Email: runegade@hum.ku.dk

Country of residence: Denmark

Key areas of practice/research: contemporary art; performance art; body art; photography; pornography; museology.

Paper: Acting, Reacting And Reenacting: Art, Sexuality And Images

June25 | Panel: Photographic Distortions

June26 | Panel: Misconceptions: Visual Arts and Performance Studies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Gaessler, Heike

Position: artist, scientist, journalist

Affiliation: die kulturnomaden

Email: heikegaessler@yahoo.com

Website: www.kulturnomaden.de

Country of residence: Germany

Key areas of practice/research: Asian art methods; energy and ritual work; the influence of Qi-disciplines in the Arts; arts and qigong; Chinese contemporary dance; theatre directing, ritual performance, shadow puppet performance.

Paper: The Arts and Qigong

June25 | Panel: Religion and Spirituality 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Galeazzi, Nicolas Y

Position: Artist

Affiliation: University College Falmouth, MA Contemporary Arts Practice and Dissemination

Email: ngaleazzi@gmx.ch

Website: <http://www.jardinsgazeux.de>

Country of residence: Germany, Spain, UK

Key areas of practice/research: cross-disciplinary, discursive and relational events

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Georgelou, Konstantina

Position: PhD Student

Affiliation: University of Utrecht

Email: <http://www.theatrestudies.nl/staff/georgelou.html>

Website: <http://www.theatrestudies.nl/staff/georgelou.html>

Country of residence: Holland

Key areas of practice/research: performance; dance; festivals; dramaturgy; theory; criticism; philosophy.

Paper:[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre
June28 | Panel:Error in Theory

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gilić, Nikica

Position: Assistant Professor

Affiliation: University of Zagreb

Email: ngilic@yahoo.com

Website: <http://www.ffzg.hr/kompk/gilic.html>

Country of residence: Croatia

Key areas of practice/research: cinema genres; Croatian cinema; modernist and experimental cinema.

Paper: (Mis)performance in Classical Croatian Experimental Film and Video

June27 | Panel: Politics and/or Aesthetics of Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gillette, Kyle

Position: Assistant Professor

Affiliation: Trinity University

Email: kyle.gillette@trinity.edu

Country of residence: USA

Key areas of practice/research: 20th Century western dramatic literature (particularly the work of Witkiewicz, Pirandello, Beckett, and Shepard); directing; performance theory; phenomenology; spatial historiography; travel, and transportation technology

Paper: Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed
June 27 | Panel: Research, Organization, Technology and/as Artistic Performance 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gladman, Jim

Position: Professor

Affiliation: Savannah College of Art and Design

Email: jimgladman@jimgladman.com

Website: www.jimgladman.com/art.html

Country of residence: USA

Key areas of practice/research: 'collective subtexts' in commercial culture that await decoding via anarcho-structuralist sensibilities and ritual/-meta-programming techniques, in order to uncover aspects of a media-constructed consensus.

26 Shifts | Shifts:Experiments in Mis-Informational Relations: A VJ performance of re-mix culture to reveal Mis-messages as MediaMediums

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Glendinning, Hugo

Position: Fellow
Affiliation: University of Exeter
Email: hglendinning@mac.com
Website: www.hugoglendinning.com
Country of residence: UK
Key areas of practice/research: photography and performance.

25 Shifts | Shifts: Intangibles

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gluhović, Milija

Position: Assistant Professor

Affiliation: University of Warwick

Email: M.Gluhovic@warwick.ac.uk

Website: http://www2.warwick.ac.uk/fac/arts/theatre_s/

Country of residence: UK

Key areas of practice/research: Contemporary European theatre and performance; memory studies; discourses of European identity, migrations and human rights; and critical theory. Currently working on two book projects: European Memories: Spectacles of Loss, Mourning and Intervention and Performing a 'New' Europe: Contexts, Ethics, Politics.

Paper: Once More, with Feeling: Reenactment, Ethics, Politics

June 27 | Panel: Painstaking Performances

June 27 | Panel: Politics and/or Aesthetics of Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gorman, Sarah

Position: Principal Lecturer

Affiliation: Roehampton University

Email: s.gorman@roehampton.ac.uk

Website: <http://www.roehampton.ac.uk/staff/SarahGorman/>

Country of residence: UK

Key areas of practice/research: contemporary British, North American and European experimental theatre.

Paper: "I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players
June25 | Panel: Performing Misfits

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gosarič, Samo

Position: writer; freelance artist and publicist

Email: samo.gosaric@gmail.com

Country of residence: Slovenia

Key areas of practice/research: currently examining and reconstructing walking performances of the 1960s and 1970s, from former Yugoslavia and Southeast and Eastern Europe.

Paper: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

June 27 | Panel: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Goudouna, Sozita

Position: Associate Editor for STP: Studies in Theatre & Performance Journal
Affiliation: Royal Holloway University of London
Email: ozoavisor@gmail.com
Website: <http://soluslocus.blogspot.com>
Country of residence: UK
Key areas of practice/research: interdisciplinarity across the arts.

Paper: Locus Solus
June 28 | Panel: Narrative and/as Performance and/as Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gough, Richard

Position: Professor, Senior Research Fellow and Artistic Director of the Centre for Performance Research

Affiliation: Artist Centre for Performance Research, Aberystwyth University

Email: rig@aber.ac.uk

Website: <http://www.thecpr.org.uk/>

Country of residence: UK

Key areas of practice/research: experimental performance

June27 | Panel: Misplacements

June24 | Prelude Panel: PRELUDE PANEL

27 Shifts | Shifts: Misadventure

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Goulish, Matthew

Position: Lecturer

Affiliation: The School of the Art Institute of Chicago

Email: gtislnd@interaccess.com

Website: www.everyhousehasadoor.org

Country of residence: USA

Key areas of practice/research: writing and performance; co-founded Goat Island in 1987, and Every house has a door in 2008; his books include 39 Microlectures - in proximity of performance (2000), and Small Acts of Repair - Performance, Ecology, and Goat Island, which he co-edited with Stephen Bottoms, in 2007; in 2007 he received an honorary Ph.D. from Dartington College of Arts; he is Provocations editor for The Drama Review.

25 Shifts | Shifts:Abandoned Practices

27 Shifts | Shifts:Institute of Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Govedić, Nataša

Position: Independent scholar

Affiliation: Center for Women Studies Zagreb, Center for Peace Studies Zagreb, Philosophical Faculty in Zagreb etc.

Email: natasa.govedic@zg.htnet.hr

Website: www.zenskistudiji.hr

Country of residence: Croatia

Key areas of practice/research: rhetorical and performative subjects, repetition, politics of affects, subversive dramatives and Shakespeare, feminist criticism, ethics

June28 | Panel:Narrative and/as Performance and/as Failure

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Graovac, Jelena

Position: Graduate Student

Affiliation: University of Zagreb

Email: jelenajelenagraovac@gmail.com

Website: <http://wo-kolektiv.refugja.net/>

Country of residence: Croatia

Key areas of practice/research: investigating hidden histories of feminist art and creativity in Croatia, and bringing them to public exhibitions and television

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Grlja, Dušan

Position: Editor

Affiliation: Prelom Journal

Email: grljadus@yahoo.co.uk

Website: <http://www.prelomkolektiv.org/>

Country of residence: Serbia

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Gunduz, Zeynep

Position: PhD Student

Affiliation: University of Amsterdam

Email: z.gunduz@uva.nl

Country of residence: Holland

Key areas of practice/research: collaboration of digital media technologies and contemporary dance.

Paper: Failing to Fail: On the Repression of Misperformance in 'Digital Dance'
June 28 | Panel: Research, Organization, Technology and/as Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hadley, Bree

Position: Lecturer

Affiliation: Queensland University of Technology

Country of residence: Australia

Key areas of practice/research: body; identity; performativity and politics; stagings of self in contemporary and pop cultural performance.

Paper: Duplicity/Complicity: (Mis)performing the Social Drama of Disability
June 26 | Panel: Duplicity/Complicity: Performing and Misperforming Lies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hannah, Dorita

Position: Professor

Affiliation: Massey University

Email: d.m.hannah@massey.ac.nz

Website: <http://www.spatialdesign.ac.nz/>

Country of residence: New Zealand

Key areas of practice/research: architect and scenographer whose design practice focuses on the intersection between space and performance.

Paper: Building Babel: Making Architecture Tremble
June27 | Panel: Building Failure: Architecture's Mis-Behaviors

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hardliz, Ronny

Position: independent artist and architect

Email: ronny@hardliz.ch

Website: www.hardliz.ch

Country of residence: Switzerland

Key areas of practice/research: installation, performance, video, writing, architecture - relation between art and architecture, historically but also in contemporary practice; heresy as the defining source of innovation; nothingness as the bearer of poetical meaning.

Paper: Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schlupep

25 Shifts | 26 Shifts | 27 Shifts | Shifts: Shift Work

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Harris, Brent

Position: PhD Student

Affiliation: Auckland University of Technology

Email: brent.harris@clear.net.nz

Country of residence: New Zealand

Key areas of practice/research: performativity through experimental performance art practice in relation to Emmanuel Levinas' writing of the saying, and Giorgio Agamben's political philosophy.

Paper: Hesitating Performance

27 Shifts | Shifts: Almost Reaching You/Missing U

June 26 | Panel: Language and Miscommunication 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Harrop, Patrick

Position: Associate Professor; PhD Student

Affiliation: University of Manitoba; Concordia University

Email: harropp@cc.umanitoba.ca, harrop@ocular-witness.com

Country of residence: Canada

Key areas of practice/research: history/theory of architecture; architectural acoustics and illumination; digital fabrication; interactive art and the philosophy of technology.

Paper: [Metastatic Membranes](#)

June 27 | Panel: [Enunciations of Nonhuman Performativity 2](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Harsløf, Olav

Position: Professor

Affiliation: Roskilde University

Email: oha@ruc.dk

Country of residence: Denmark

Key areas of practice/research: latest publication: Performance Design, 2008 (with Dorita Hannah).

Paper: Misreaktion

June27 | Panel: Misreaktion

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hart, Claudia

Position: Assistant Professor

Affiliation: School of the Art Institute of Chicago

Email: claudia@claudiahart.com

Website: www.claudiahart.com

Country of residence: USA

Key areas of practice/research: artist, curator and critic; virtual paintings that take the form of 3d imagery integrated into photography, animated loops, and multi-channel animation installations.

27 Shifts | Shifts:Fault Tactical Network: Error

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hart, James

Position: adjunct professor/migrant worker

Affiliation: Wayne State University

Email: jehart313@sbcglobal.net

Country of residence: USA

Key areas of practice/research: working musician/drummer who plays and records with jazz and blues ensembles; interdisciplinarity.

Paper: The Dada Performance Of Hugo Ball – Zurich, 1916.

June28 | Panel: Performance Shutdown

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Harvey, Mark

Position: Lecturer

Affiliation: The University of Auckland

Email: m.harvey@auckland.ac.nz

Country of residence: New Zealand / Aotearoa

Key areas of practice/research: performance artist; choreographer; writer; dance studies

Paper: Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

27 Shifts | Shifts: Almost Reaching You/Missing U

June26 | Panel: Academic (Mis)performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Heathfield, Adrian

Position: Professor

Affiliation: Roehampton University

Email: a.heathfield@roehampton.ac.uk

Website: www.adrianheathfield.net

Country of residence: UK

Key areas of practice/research: contemporary experimental theatre; performance art; live art; dance.

25 Shifts | Shifts: Intangibles

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Henderson, Mae G.

Affiliation: University of North Carolina, Chapel Hill
Email: hendersm@email.unc.edu
Country of residence: USA

Paper: Performing the Black Bottom: from Venus Hottentot to Video Hottie
June25 | Panel: (Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)
June25 | Panel | Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hixson, Lin

Position: Professor

Affiliation: The School of the Art Institute of Chicago

Email: lhixson@saic.edu

Website: www.everyhousehasadoor.org

Country of residence: USA

Key areas of practice/research: directing and performance; co-founded Goat Island in 1987, and Every house has a door in 2008; received an honorary doctorate from Dartington College in 2007.; Goat Island created nine performance works and toured extensively in the US and Europe

25 Shifts | Shifts:Abandoned Practices

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Ho, Tzu Nyen

Position: Artist, filmmaker

Email: tzulogy@gmail.com

Country of residence: Singapore

Key areas of practice/research: works shown at the Sao Paulo Biennale, Fukuoka Asian Art Triennale, and the Singapore Biennale; 2008, conceptualizing The King Lear Project, for the KunstenFestivaldesArts in Brussels and the Singapore Arts Festival; feature film HERE will premiere in 2009.

Paper: Scarface

June27 | Panel: Stutterance: An-Anatomy of Misspeech

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Hoffmann, Beth

Position: Assistant Professor

Affiliation: George Mason University

Email: bhoffma2@gmu.edu

Website: english.gmu.edu

Country of residence: USA

Key areas of practice/research: textuality and performativity in contemporary

British theatre and live art; post-WWII British performance historiography; conceptual genealogies of the “postdramatic”.

Paper: [Between the Textual and the Ephemeral: Lone Twin's Sledgehammer Songs](#)
June28 | Panel: [Reenactment, Reconstruction, Revival and Repetition 3](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Holm, Henrik

Position: Curator and Research-fellow
Affiliation: National Gallery of Art in Copenhagen
Email: henrik.holm@smk.dk
Website: www.smk.dk
Country of residence: Denmark
Key areas of practice/research: national identity.

Paper: Misplaced Bodies of Plaster
June28 | Panel: Research, Organization, Technology and/as Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hope, Nicholas

Position: PhD Student

Affiliation: Sydney University

Email: hope.nicholas@gmail.com

Country of residence: Australia/Norway

Key areas of practice/research: impact of climate and landscape on performance, using a participant-observation model with comparisons of theatrical practice in Australia and Norway; performance course teacher, fiction writer; award-winning professional actor

Paper: [Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks](#)
June26 | Panel: [Misincorporating Cultural Identity 2](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Horvat, Vlatka

Position: PhD Student; Artist

Affiliation: Roehampton University

Email: vltkhrvt@mac.com

Country of residence: UK

Key areas of practice/research: photography; video; text; performance; works on paper; projects in 2009: new public art commission for Outpost for Contemporary Art (Los Angeles) and This Here and That There at PACT Zollverein (Essen).

Paper: Misguided Encounters: Examples, Versions, Possibilities

June 26 | Panel: Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

27 Shifts | Shifts: Institute of Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Host, Jelena

Position: Assistant to the Board of Directors at Pastor Group
Affiliation: Croatian Studies
Email: jelena.host@gmail.com
Country of residence: Croatia
Key areas of practice/research: popular culture and gender in socialism

Paper: Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings
June25 | Panel: Photographic Distortions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hotz, Doris

Position: Cultural Scientist

Email: hotz.dramaturg@gmx.at

Country of residence: Austria

Key areas of practice/research: expert on Summer Arts Festivals in Lower Austria.

Paper: Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

June 25 | Panel: Festival Misfires

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Householder, Johanna

Position: Professor

Affiliation: Ontario College of Art & Design

Email: jact@sympatico.ca

Country of residence: Canada

Key areas of practice/research: performance art, presence/telepresence, translation, collaboration.

Paper: That the One is Not

June 25 | Panel: Mis-construed: Selves and Sites

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Houston, Andy

Position: Associate Professor

Affiliation: University of Waterloo

Email: houston@uwaterloo.ca

Country of residence: Canada

Key areas of practice/research: environmental and site-specific theatre in Canada.

Paper: Criminalizing the Concept of Faith In Windblown/Rafales

June 25 | Panel: Off the Map: Performance as a Criminalization of Space, Community and Identity

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hsu, Stephanie

Position: PhD Student

Affiliation: New York University

Email: sh821@nyu.edu

Country of residence: USA

Key areas of practice/research: U.S. ethnic studies; transnationalism; gender theory.

Paper: The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus
June 26 | Panel: Failed: Performing Educational Misfires

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Hulkko, Pauliina

Position: PhD Student

Affiliation: Theatre Academy

Email: pauliina.hulkko@teak.fi

Country of residence: Finland

Key areas of practice/research: dramaturgy, performer, ethics.

Paper: "Truth, Compassion and Forbearing" Misplayed – Falun Gong Torture Exhibitions
June25 | Panel: Religion and Spirituality 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Imperato, Alessandro

Position: Professor

Affiliation: Savannah College of Art and Design

Email: a_imperato@hotmail.com

Website: www.alessandroimperato.com

Country of residence: USA

Key areas of practice/research: Brechtian themes of 'making strange' settled signs, meanings and narratives; media mythology, international military conflict in the post-cold war context and rising political and cultural repression and regulation.

26 Shifts | Shifts: Experiments in Mis-Informational Relations: A VJ performance of re-mix culture to reveal Mis-messages as MediaMediums

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Iveković, Sanja

Position: Independent Artist; Founder

Affiliation: Women Artist's Center Elektra

Email: sanjaivekovic@yahoo.com

Country of residence: Croatia

Key areas of practice/research: interdisciplinary feminist art; women's vulnerability to violence caused by governmental power struggles and war.

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ivković, Ivana

Position: dramaturg

Affiliation: Center for Drama Art - Zagreb, BADco.

Email: ivana@culturalkapital.org

Website: <http://www.cdu.hr>

Country of residence: Croatia

Key areas of practice/research: studies at the Department of Dramaturgy at the Academy of Drama Arts in Zagreb; editor-in-chief of Frakcija Journal for Performing Arts; collaborates with performing collective BADco.

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Jablanovec, Bojan

Position: theatre director, founder and artistic director of Via Negativa
Affiliation: Via Negativa
Email: bojan@vntheatre.com
Website: www.vntheatre.com
Country of residence: Slovenia
Key areas of practice/research: Contemporary performing arts

26 Shifts | Shifts:Via Negativa Symposium (Theory in the Real Time and Space of Practice)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Jakovljević, Branislav

Position: Assistant Professor

Affiliation: Stanford University

Email: bjakov@stanford.edu

Country of residence: USA

Key areas of practice/research: performances in and around Yugoslav wars of the 1990s; avant-garde and experimental theater; performance theory; critical theory.

25 Shifts | Shifts:Abandoned Practices

27 Shifts | Shifts:The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

June24 | Prelude Panel:PRELUDE PANEL

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Jalving, Camilla

Position: Art Historian

Affiliation: Independent Scholar

Email: c.jalving@mail.dk

Country of residence: Denmark

Key areas of practice/research: contemporary art; performance art; theory of performativity.

Paper: Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader
June26 | Panel: Misconceptions: Visual Arts and Performance Studies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Janša, Janez

Position: Director

Affiliation: Maska

Email: janez.jansa@maska.si

Website: <http://www.maska.si/>

Country of residence: Slovenia

Key areas of practice/research: author; director; contemporary theatre and art

Paper: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

26 Shifts | Shifts: NAME Readymade

June27 | Panel: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Janeva Imfeld, Aleksandra

Position: choreographer

Affiliation: BADco.

Email: ajaneva@gmail.com

Website: <http://badco.hr>

Country of residence: Belgium

Key areas of practice/research: finished school for contemporary dance in Zagreb; attended dance academies in Brugge and Liege in Belgium; scholarship with Jennifer Muller dance company in New York; Dance web student in Vienna; worked with Contemporary Dance Company, Zagreb Dance Company; first piece 4 and won a Grand prix Tendances in Luxembourg; worked with Ismael Ivo and Ana Mondini, company System Castafiore, Brice Leroux, David Hernandez and Melanie Munt.

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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Jeffery, Mark

Position: Adjunct Associate Professor

Affiliation: School of the Art Institute of Chicago

Email: mjeffe@saic.edu

Country of residence: USA

Key areas of practice/research: fine art movement-based work evolves through processes of inhabiting, embodying and conceptualizing ideas drawn from personal and historical narratives; site-sensitive performances and installations, reflecting responses and responsibilities to the contexts of spaces: the histories, associations, and body memories they evoke.

[27 Shifts | Shifts:Fault Tactical Network: Error](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Jestrović, Silvija

Position: Associate Professor

Affiliation: University of Warwick

Email: s.jestrovic@warwick.ac.uk

Country of residence: UK

Key areas of practice/research: exile; performing the city; estrangement theories; playwriting.

Paper: [Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle](#)

[June26 | Panel: Audience Challenges 1](#)

[June28 | Panel: Political Protests](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Johannesen, Hanne-Louise

Position: Partner in Diffus Design, Art Historian

Email: hanne-louise@diffus.dk

Website: www.diffus.dk, www.usynligebyer.dk

Country of residence: Denmark

Key areas of practice/research: New Media art; performance art; body and technology, tangible media.

Paper: Performing The System Looking For Misperformance – Art And Surveillance

June26 | Panel: Misconceptions: Visual Arts and Performance Studies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Johnson, Nicholas

Position: Lecturer in Drama

Affiliation: Trinity College

Email: aporos@gmail.com

Website: www.paintedfilly.com

Country of residence: Ireland

Key areas of practice/research: professional actor, director, and theatre producer; 20th Century modernism in theatre, especially Samuel Beckett; adaptation and cross-genre practices; German expressionism, especially Toller & Kafka; theatre in digital culture; performance studies and contemporary philosophy.

Paper: Nohow On: The Ethic of Impossibility, Genre and the Law
June28 | Panel: Narrative and/as Performance and/as Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Johnston, Chloë

Position: PhD Student

Affiliation: Northwestern University

Email: chloe-johnston@northwestern.edu

Country of residence: USA

Key areas of practice/research: 20th century performance art; interventionist art; risk; literary adaptation.

Paper: "Risk and Surprise: Operation First Casualty and the Risk of Re-enactment"

June28 | Panel: Reenactment, Reconstruction, Revival and Repetition 3

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Johung, Jennifer

Position: Assistant Professor

Affiliation: University of Wisconsin

Email: johung@uwm.edu

Country of residence: USA

Key areas of practice/research: post 1970s art history; new media art; contemporary architecture; and performance.

Paper: Misfitting Tissues: Performative Bio-Architecture
June 26 | Panel: Architectural and Urban Spaces

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Jonckheere, Evelien

Position: PhD Student

Affiliation: Ghent University

Email: evelien.jonckheere@ugent.be

Website: <http://www.theaterwetenschappen.ugent.be/>

Country of residence: Belgium

Key areas of practice/research: historical Belgian variety theatre; history of entertainment in nineteenth century Ghent

Paper: Ethicalisation or Aestheticalisation of 'Savage' Women

June27 | Panel: Reenactment, Reconstruction, Revival and Repetition 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Jorge Oliveira, Vitor

Position: Full Professor

Affiliation: University of Porto

Email: vitor.oliveirajorge@gmail.com

Website: <http://trans-ferir.blogspot.com>

Country of residence: Portugal

Key areas of practice/research: the archaeology (in Foucault's sense) of archaeology: understanding human and social reality through the experience of the prehistoric archaeology (the study of the so called neolithic or stateless societies).

Paper: Performance as the Modern Ideology of Capitalist Dynamics

June27 | Panel: Research, Organization, Technology and/as Artistic Performance 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Jovanović, Nebojša

Position: PhD Student

Affiliation: Central European University, Budapest

Email: jovanovic.nebojsa@gmail.com

Country of residence: Bosnia-Herzegovina

Key areas of practice/research: psychoanalysis; film theory and history (with focus on the Yugoslav cinema).

Paper: Psychopathology of National Cinema

June26 | Panel: (Post-)Socialism and Back: Misfiring Transition

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Joy, Jenn

Position: PhD Student

Affiliation: Tisch School of the Arts/NYU

Email: jennjoy@nyu.edu

Country of residence: USA

Key areas of practice/research: writer, teacher, and editor; co-editor: Planes of Composition: Dance, Theory, and the Global (with André Lepecki); author: Das vermessene Paradies Positionen zu New York.

Paper: Sensuous Disfunction

June26 | Panel: Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art

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Jukić, Tatjana

Position: Associate Professor

Affiliation: University of Zagreb

Email: tjukic@ffzg.hr

Country of residence: Croatia

Key areas of practice/research: 19th and 20th century literature; genealogies of the cinematic; philosophy and cultural and literary theory.

Paper: Mistaken for Mourning: Freud and the Economic Problem of Derrida's Marxism

June25 | Panel: Ghosts and Illusions

June28 | Panel: Error in Theory

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Juniku, Agata

Position: PhD Student

Affiliation: University of Zagreb

Email: agata5@yahoo.com

Country of residence: Croatia

Key areas of practice/research: subversive modes of the political in performance and theatre practices; art-community policies; political agency of collective creativity.

Paper: Yu Neo-avantgarde in the Eighties: Two Cases

June28 | Panel: Transhumanism, Communication Aesthetics and the New Activism

June27 | Panel: Politics and/or Aesthetics of Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Jurić, Hrvoje

Position: Assistant Professor

Affiliation: University of Zagreb

Email: hjuric@yahoo.com

Country of residence: Croatia

Key areas of practice/research: ethics; bioethics; philosophy of nature; philosophy of technology; philosophical hermeneutics; gender theory and utopian studies.

Paper: Art And Facts: Animals as Artifacts

June28 | Panel: Zoo-panel

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kalauz, Laura

Position: Dancer, Choreographer

Email: alkalauz@gmail.com

Country of residence: Switzerland / Argentina

Key areas of practice/research: How to let audience see rather than show them. How to propose a mode of perception to audience.

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kannegal Mascarenhas, Nalini

Position: Lecturer

Affiliation: Bangalore University

Email: nalinikannegal@gmail.com

Country of residence: India

Key areas of practice/research: popular culture (music and video performance); gender and identity issues, located in multicultural urban India.

Paper: Chandni Bahar: Body, Performance, Space and Censorship
June 28 | Panel: Queer Performances 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kanner, Ruth

Position: Associate Professor
Affiliation: Tel Aviv University
Email: rkanner@post.tau.ac.il
Country of residence: Israel

25 Shifts | Shifts: Misperformance in the Work of the Ruth Kanner Theater Group: Success & Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Karabekir, Jale

Position: Instructor

Affiliation: Isık University

Email: jale@tiyatroboyalikus.com

Country of residence: Turkey

Key areas of practice/research: performance studies, gender, feminist theatre and theatre of the oppressed.

Paper: Word Choice, (Mis)Performativity and Politics

June26 | Panel: Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kartsaki, Eirini

Position: Queen Mary, University of London

Affiliation: PhD Student and Visiting Lecturer

Email: irekart@hotmail.com

Website: myspace/eirinkartsaki

Country of residence: UK

Key areas of practice/research: repetition; senses; desire; anticipation; performance.

Paper: Finally George a Structure

June26 | Panel: Academic (Mis)performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kear, Adrian

Position: Professor

Affiliation: Aberystwyth University

Email: ack@aber.ac.uk

Website: <http://www.aber.ac.uk/en/tfts/staff/ack/>

Country of residence: UK

Key areas of practice/research: theories of event, mimesis and representation; contemporary European theatre; avant-garde performance; performance ethics and cultural politics; theatre as an intellectual practice; performance, citizenship and social practice.

Paper:Logics of Revolt: May 68 and the Appearance of the Political

June27 | Panel:New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

25 Shifts | 26 Shifts | 27 Shifts | Shifts:Showroom Detours

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kelleher, Joe

Position: Professor
Affiliation: Roehampton University
Email: j.kelleher@roehampton.ac.uk
Website: <http://www.roehampton.ac.uk/staff/JoeKelleher/>
Country of residence: UK
Key areas of practice/research: contemporary theatre and performance.

Paper: Moving parts: on Indifference
Paper: On Hallucination, and the Hatred of Images
June27 | Panel: Was That What I Thought It Was...
June26 | Panel: Are You Partial?
26 Shifts | Shifts: The School of Sisyphus

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Keuris, Marisa

Position: Chair: Department of Afrikaans and Theory of Literature

Affiliation: University of South Africa

Email: keurim@unisa.ac.za

Website: www.unisa.ac.za

Country of residence: South Africa

Key areas of practice/research: modern drama theory; South African drama/theatre.

Paper: Athol Fugard and/in Afrikaans

June 26 | Panel: Language and Miscommunication 2

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Khan, Omar

Position: Associate Professor

Affiliation: University at Buffalo

Email: omarkhan@buffalo.edu

Country of residence: USA

Key areas of practice/research: architecture; installation/performance art and digital media; role of pervasive media and computing for designing responsive architecture and environments.

Paper: Underspecified

June27 | Panel: Building Failure: Architecture's Mis-Behaviors

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King, Barnaby

Position: PhD Student

Affiliation: Northwestern University

Email: barnabyking@gmail.com

Website: <http://www.barnabyking.com/>

Country of residence: USA

Key areas of practice/research: transformative potential of theatre, clown performance, improvisation and play; innovative hybrid of clown forms conceived by Richard Pochinko and Sue Morrison in Toronto.

25 Shifts | 27 Shifts | Shifts:Mistaken and Mistook: The Clown's Failure to Conform (a clowning workshop)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kirkkopelto, Esa

Position: Professor

Affiliation: Theatre Academy

Email: esa.kirkkopelto@teak.fi

Website: www.teak.fi

Country of residence: Finland

Key areas of practice/research: scene theory; deconstruction; phenomenology; body techniques and training in the performing arts.

Paper: Mis-education: What Else Can You Do with Actor's Training Methods?

June25 | Panel: Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kiwi Menrath, Stefanie

Position: PhD Student

Affiliation: Free University, Berlin/ Goldsmiths College University of London

Email: kiwimen@gmx.de

Country of residence: UK

Key areas of practice/research: member of the international research training group „InterArt“ at the Institute for Theatre Studies/Free University Berlin; freelancer in cultural management.

Paper: Mislistening the Pop Music Persona

June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kodeski, David

Position: founder

Affiliation: David Kodeski's True Life Tales

Email: david@truelifetales.com

Website: <http://www.truelifetales.com>

Country of residence: USA

Key areas of practice/research: Compiling one-on-one interviews, lost letters, discarded photographs, forgotten memories, false recollections and transforming them into performances that blur the line between found object and personal history.

25 Shifts | Shifts:Cognitive Mirage: False Bridges and Phantom Hair

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kokkonen, Tuija

Position: PhD Student

Affiliation: Theatre Academy of Finland

Email: tuija.kokkonen@kolumbus.fi

Country of residence: Finland

Key areas of practice/research: The potential nature of performance. The relation to non-human in the performance event from the perspective of duration and potentiality

Paper: [The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog](#)
June26 | Panel: [The Limits of the Human](#)

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Kokontis, Kate

Position: PhD Candidate in Performance Studies

Affiliation: University of California, Berkeley

Email: kate.kokontis@gmail.com

Country of residence: USA

Paper: "We Are All Africans, Everyone": a Meditation on Race and Genetics In The 21st Century

June25 | Panel: (Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

June25 | Panel | Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kopač, Andreja

Position: Self-employment Cultural Worker

Affiliation: Free lance journalists, publicist and dramaturg

Email: andreja_80@yahoo.com

Country of residence: Slovenia

Key areas of practice/research: Contemporary dance and theatre, Performance, Choreography, Structural Analyse, Discursive Analyse, Experimental Critic, Cultural Policy

26 Shifts | Shifts:Via Negativa Symposium (Theory in the Real Time and Space of Practice)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Korenčić, Iva

Position: collaborator, author and dancer

Affiliation: Sodaberg dance company and collaborative, Zagreb

Email: iva@sodaberg.hr

Website: www.sodaberg.hr

Country of residence: Croatia

Key areas of practice/research: practice and research in different fields of contemporary dance, photography and design.

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kostanić, Marko

Position: BA student

Affiliation: Faculty of Drama Arts, Zagreb

Email: kostanic@gmail.com

Country of residence: Croatia

Key areas of practice/research: film theory, contemporary dance, lacanian psychoanalysis, contemporary political theory, marxist political economy

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kovač, Leonida

Position: Assistant Professor

Affiliation: University of Zagreb

Email: leonida.kovac@zg.htnet.hr

Country of residence: Croatia

Key areas of practice/research: performativity and issues of representation.

June25 | Panel:Religion and Spirituality 1

25 Shifts | 26 Shifts | Shifts: Misfirely Tales: Katarzyna Kozyra

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kovač, Mario

Position: theater and film director

Affiliation: independent

Email: mariok@mathesis.hr

Country of residence: Croatia

Key areas of practice/research: theatre director and activist whose narrow field of interest is working with the disabled; founder and director of a number of alternative theatre festivals.

25 Shifts | Shifts: The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kovačić, Jelena

Position: dramaturge

Email: jelenakovacic.zg@gmail.com

Website: www.tomickovacic.com

Country of residence: Croatia

Key areas of practice/research: dramaturgy, writing, performance studies

26 Shifts | Shifts:Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kozinn, Sarah

Position: PhD Candidate
Affiliation: New York University
Email: sk1763@nyu.edu
Country of residence: USA
Key areas of practice/research: media; theater; law.

Paper: Mistaking Reality Justice
June 26 | Panel: Audience Challenges 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kozyra, Katarzyna

Position: Artist

Email: alakozyra@yahoo.com

Website: <http://www.katarzynakozyra.com.pl>, <http://www.themidgetgallery.com>

Country of residence: Germany, Poland

Key areas of practice/research: multimedia and performance.

[25 Shifts](#) | [26 Shifts](#) | [Shifts: Misfirely Tales: Katarzyna Kozyra](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Krajač, Marjana

Position: author and choreographer

Affiliation: Sodaberg dance company and collaborative, Zagreb

Email: marjana@sodaberg.hr

Website: www.sodaberg.hr

Country of residence: Croatia

Key areas of practice/research: choreographic practice and research in contemporary dance, choreographic studies and contemporary arts in general.

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kreitmeyer, Ana

Position: choreographer

Affiliation: BADco.

Email: ana@badco.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: dancer and choreographer; trained with K. Cremonom (Cunningham technique) and V. Slamnik (classical ballet); together with Sandra Banić - Naumovski (OOUR) choreographed "Drunken Woods" and "Maybe Once".

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Krstulović, Nora

Position: Founding Chief Editor, director

Affiliation: teatar.hr, SKROZ

Email: nora@teatar.hr

Website: www.teatar.hr

Country of residence: Croatia

Key areas of practice/research: politics of intimacy, process physics, structure providing, architecture of information, fatigue management

None Found

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Kuburovic, Branislava

Position: PhD candidate

Affiliation: Roehampton University

Email: bkuburovic@volny.cz; b.kuburovic@roehampton.ac.uk

Country of residence: Czech Republic

Key areas of practice/research: the intersections of Trauma Studies, Performance and Live Art, particularly the operations of affect in live performance. I work with Bracha Ettinger's notion of wit(h)nessing as an (im)possible mode of both performative writing and performance practice.

June28 | Panel:Reenactment, Reconstruction, Revival and Repetition 3
27 Shifts | Shifts:Shifting Shift

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Kunst, Bojana

Position: Researcher

Affiliation: University of Ljubljana

Email: bojana@kunstbody.org

Website: www.kunstbody.org

Country of residence: Slovenia

Key areas of practice/research: dramaturg and artistic collaborator; philosophy; performance theory; dramaturgy.

26 Shifts | Shifts:Via Negativa Symposium (Theory in the Real Time and Space of Practice)

June27 | Panel:Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Ladnar, Daniel

Affiliation: Aberystwyth University

Email: dan@random-people.net

Website: www.random-people.net

Country of residence: UK

Key areas of practice/research: lecture performance; performance documentation.

[25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Showroom Detours](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Lamontagne, Valerie

Position: Part-Time Professor

Affiliation: Concordia University

Email: info@valerielamontagne.com

Country of residence: Canada

Key areas of practice/research: relational performance; participatory interactive art; wearables, locative media; urban practices; philosophy of technology.

Paper: Technical Individuation and Relational Participatory Performative Art
June27 | Panel:Enunciations of Nonhuman Performativity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Langenbach, Ray

Position: Associate Professor; Professor; Visiting Professor

Affiliation: Sunway University College; Finnish Academy of Fine Art; Finnish Theatre Academy

Email: raylangenbach@mac.com

Website: http://web.me.com/raylangenbach/the_works/homepage.html; <http://kuva.academia.edu/httpwwwkuvafiportalenglishdepartments>

Country of residence: Malaysia; Finland

Key areas of practice/research: propaganda; indoctrination; interpellation; performance art; daily life; slip-stream fiction; South-East Asia.

Paper: Slip – Stutter – Smirk – Wink

June27 | Panel: Stutterance: An-Anatomy of Misspeech

June25 | Panel: Performing Misfits

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Leboš, Sonja

Position: chairwoman

Affiliation: Association for Interdisciplinary and Intercultural Research

Email: office@uuii.org

Website: www.uuii.org

Country of residence: Croatia

Key areas of practice/research: cultural and urban anthropology; media and urban history; interdisciplinary and transcultural research and practice.

Paper: Interpreting Mis-Interpreted Urbanity
June26 | Panel: Architectural and Urban Spaces

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Lech, Katarzyna

Position: PhD student

Affiliation: University College Dublin

Email: katarzyna.lech@ucdconnect.ie

Country of residence: Ireland

Key areas of practice/research: voice in the performance, verse drama and verse performance

Paper: Jerzy Grotowski on Trampoline. Misleading Mistranslation
June 27 | Panel: Language and Miscommunication 3

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Lehmann, Hans-Thies

Position: Professor

Affiliation: Johann Wolfgang Goethe University, Frankfurt am Main

Country of residence: Germany

June24 | Prelude Panel:PRELUDE PANEL

26 Shifts | Shifts:The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Lev-Aladgem, Shulamith

Position: senior lecturer/ associate professor

Affiliation: Tel Aviv University

Email: aladgem@smile.net.il

Country of residence: Israel

Key areas of practice/research: play theories; performance theories and cultural studies in relation to political theatre; community-based theatre; feminist theatre; therapy and education; trained actress and a community-based theatre director and facilitator.

Paper: "The Bride From The Sea": Three Israeli-Palestinian Mothers Playing In The Sand Box
June25 | Panel: Misincorporating Cultural Identity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Levi, Pavle

Position: Professor

Affiliation: Stanford University

Email: plevi@stanford.edu

Country of residence: USA

Key areas of practice/research: aesthetics and ideology; film and media studies.

27 Shifts | Shifts:The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Levine, Debra

Position: Adjunct Instructor

Affiliation: New York University

Email: debra.levine@nyu.edu

Country of residence: USA

Key areas of practice/research: social justice activism and performance; archives; queer and feminist theory and performance.

Paper: The Four Questions and the Disintegrating Glue of Compassion

June 27 | Panel: Turning Off: Performances of Enervation, Fatigue and Withdrawal

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Lim, Alvin

Position: Graduate Student

Affiliation: National University of Singapore

Email: g0700750@nus.edu.sg

Country of residence: Singapore

Key areas of practice/research: interculturalism; transnationalism; ethics of performance and everyday life; philosophy of the encounter.

Paper: Chinese Ears: Listening in One Language, Hearing in Two
June 27 | Panel: Stutterance: An-Anatomy of Misspeech

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Linsley, Johanna

Position: PhD Student

Affiliation: Queen Mary, University of London

Email: jlinsley@gmail.com

Website: <http://jlinsley.net>

Country of residence: UK

Key areas of practice/research: intersections of performance, art, and expertise; information and subjectivity; documentary art practice.

Paper: A Report on the Blackmarket for Useful Knowledge and Nonknowledge
June25 | Panel: Failure is an Option: Performing the "Mis-"

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Llŷr Evans, Gareth

Position: PhD Student

Affiliation: Aberystwyth University

Email: gle05@aber.ac.uk

Country of residence: UK

Key areas of practice/research: postdramatic theatre within a Welsh context, questioning the applicability of the term within a theatre tradition of relative infancy.

Paper: Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

June25 | Panel: Language and Miscommunication 1

25 Shifts | 26 Shifts | 27 Shifts | Shifts: Showroom Detours

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Lobel, Brian

Position: MPhil
Affiliation: University of London
Email: blobelization@gmail.com
Website: www.brianlobel.com
Country of residence: UK
Key areas of practice/research: illness and representation.

Paper: [Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response](#)
June25 | Panel: [Performing Misfits](#)
26 Shifts | Shifts: [The School of Sisyphus](#)

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Longley, Alys

Position: Lecturer

Affiliation: The University of Auckland

Email: a.longley@auckland.ac.nz

Country of residence: New Zealand

Key areas of practice/research: movement-initiated writing practices; interdisciplinary performance practice.

Paper: A Discussion of Performance Making and Writing Via the Immersed Project

27 Shifts | Shifts: Almost Reaching You/Missing U

June 27 | Panel: Wilful Mistakes 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Lozica, Ivan

Position: Research Advisor

Affiliation: Director of the Institute of Ethnology and Folklore Research

Email: lozica@ief.hr

Website: www.ief.hr

Country of residence: Croatia

Key areas of practice/research: folk drama, oral literature, customs (mainly carnival), folklore studies.

Paper: [Performing the Revolution: Carnival as Conflict Prevention](#)

[June25 | Panel: Traditional Performance](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Lucaciu, Mihai

Position: PhD Student

Affiliation: Central European University

Email: lucaciu_mihai@phd.ceu.hu

Country of residence: Hungary

Key areas of practice/research: psychoanalysis; hysteria; postdisciplinarity; feminist epistemologies; stage directing; WesternEuropean theatre history.

Paper: Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory
June 28 | Panel: Error in Theory

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Lukan, Blaž

Position: Assistant Professor, Head of Department of Dramaturgy

Affiliation: University of Ljubljana, Academy for Theatre, Radio, Film and Television

Email: blaz.lukan@agrft.uni-lj.si

Website: <http://www.agrft.uni-lj.si/>

Country of residence: Slovenia

Key areas of practice/research: Contemporary performing arts

26 Shifts | Shifts:Via Negativa Symposium (Theory in the Real Time and Space of Practice)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Luna, Violeta

Position: Independent Performance Artist, Actress

Email: violetaluna8@yahoo.com.mx

Country of residence: Mexico

Key areas of practice/research: interdisciplinary performance.

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Macdonald, Megan

Position: Lecturer in Drama, Theatre and Performance Studies

Affiliation: Queen Mary University of London

Email: macdonald.megan@gmail.com

Country of residence: UK

Key areas of practice/research: Research interests include performative practices, performance and theatre theory, secular and religious rituals, cultural and social performance practices, and performance art. An ongoing project looks at the performance of belief in Western society.

June25 | Panel:Festival Misfires

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Majača, Antonia

Position: Director

Affiliation: Galerija Miroslav Kraljević

Email: info@g-mk.hr

Country of residence: Croatia

Key areas of practice/research: art & politics; art & history; art & philosophy; art & feminism; art & nature; art & poetry; art & laziness; art & life; art & lies; is there art after life.

Paper: Salon Revolucije/The Salon of Revolution

June27 | Panel: Mis/reading Resistance: the UK Outsources Croatia, Croatia Outsources the UK

26 Shifts | Shifts: Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Majcen Linn, Olga

Position: curator

Affiliation: KONTEJNER | bureau of contemporary art praxis

Email: olga@kontejner.org

Website: www.kontejner.org

Country of residence: Croatia

Key areas of practice/research:

Curatorial practice, production of artworks, organization of exhibitions and theoretical contextualization oriented towards critical examination of the role and meaning of science, technology and the body in contemporary society through art&technology, art&science, body art, live art.

25 Shifts | Shifts:The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Malacart, Laura

Position: PhD Student

Affiliation: Slade School of Fine Art (UCL)

Email: laura@malacart.demon.co.uk

Website: www.lauramalacart.org.uk

Country of residence: UK

Key areas of practice/research: visual artist working with video performance, sound, photography; currently undergoing a practice related research programme using the notion of ventriloquism to problematise speech and sound agency in audiovisual representation.

Paper: Voicings: Undoing the English Speaking Subject
June26 | Panel: Language and Miscommunication 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Maples, Holly

Position: Lecturer

Affiliation: University of East Anglia

Email: H.Maples@uea.ac.uk

Country of residence: UK

Key areas of practice/research: ensemble based performance; auteur theatre directing; collective memory and the performance of commemoration; festival culture; dance and social change; community based performance; contemporary Irish performance and culture.

Paper: HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913
June25 | Panel: Dance Misperforming 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Maravić, Tihana

Position: Theatre Scholar

Affiliation: Bologna University

Email: tihana.maravic@gmail.com

Website: www.teatridisilenzio.com

Country of residence: Italy

Key areas of practice/research: comparative studies between theatre semiology and anthropology and a history of religions; between art and spirituality; in particular the issues such as the function of theatre, the actor's work, the role of performer.

Paper: The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

June25 | Panel: Religion and Spirituality 2

June25 | Panel: Religion and Spirituality 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Marcevska, Elena

Position: PhD Student

Affiliation: Northampton University

Email: elena.marcevska@gmail.com

Website: <http://elenaj.wordpress.com/>

Country of residence: UK

Key areas of practice/research: properties and interactive aspects of embodied media environments; examining the digitally mediated interactions between the analog entity of the human body and its digital representations.

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Marjanić, Suzana

Position: Researcher

Affiliation: Institute of Ethnology and Folklore Research

Email: suzana@ief.hr

Country of residence: Croatia

Key areas of practice/research: mythic themes in oral literature; folk religion and beliefs; cultural botany; cultural zoology; animal rights; ecofeminism; theatre/performance art anthropology

Paper: The Zoostage As Another Ethical Misfiring

June26 | Panel: The Limits of the Human

June28 | Panel: Zoo-panel

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Matić, Ljubiša

Position: Graduate Student

Affiliation: Department of Drama, Stanford University

Email: matic@stanford.edu

Country of residence: USA/Serbia

Key areas of practice/research: senses in performance, live performance and digital media, postdramatic theatre

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Matošević, Andrea

Position: Assistant Professor

Affiliation: University of Juraj Dobrila (Pula)

Email: andrea.matosevic@gmail.com

Country of residence: Croatia

Key areas of practice/research: ethnology; anthropology; pop culture; multiculturalism; philosophy.

Paper: Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body
June26 | Panel:(Post-)Socialism and Back: Misfiring Transition

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Matula, Vilim

Position: Independent Artist, Actor

Email: vilim.matula1@zg.t-com.hr

Country of residence: Croatia

Key areas of practice/research:

26 Shifts | Shifts:Dark Room: A Performance and Conversation about Torture

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Maxwell, Ian

Position: Associate Professor

Affiliation: University of Sydney

Email: Ian.Maxwell@usyd.edu.au

Website: www.arts.usyd.edu.au/departs/perform

Country of residence: Australia

Key areas of practice/research: Vice-President, PSi; President, Australasian Association for Drama, Theatre and Performance Studies.

Paper: You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 1

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mazer, Sharon

Position: Senior Lecturer

Affiliation: University of Canterbury

Email: sharon.mazer@canterbury.ac.nz

Country of residence: New Zealand

Key areas of practice/research: collaborating with Mika on a book entitled "Matiro: Look Inside".

Paper: Nico and Mika: Missed Identities, Brand Performances

June 27 | Panel: Illegible Bodies 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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McClung, Kelley

Position: Project Supervisor, Designer and Part-time
Affiliation: Savannah College of Art and Design
Email: kmclung@scad.edu
Country of residence: USA
Key areas of practice/research: lighting and scenic design; installation.

26 Shifts | Shifts: Experiments in Mis-Informational Relations: A VJ performance of re-mix culture to reveal Mis-messages as MediaMediums

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

McKenzie, Jon

Position: Associate Professor

Affiliation: University of Wisconsin

Email: jvmckenzie@wisc.edu

Website: www.english.wisc.edu/mckenzie

Country of residence: USA

Key areas of practice/research: performance theory; new media; civil disobedience; major digital humanities initiative at the University of Wisconsin.

Paper: Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

June25 | Panel: (Post-)Socialism and Popular Culture 1

June27 | Panel: Research, Organization, Technology and/as Artistic Performance 1

27 Shifts | Shifts: Misadventure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

McKeon, Olive

Position: Grad student

Affiliation: New York University

Email: k.olive@nyu.edu

Website: <http://homepages.nyu.edu/~kom220/>

Country of residence: USA

Key areas of practice/research: Marxist aesthetics; theories of spectatorship; the use of space in performance; and the politics of venue.

Paper: Mutiny in the House: The Disruptive Audience Member and the Gaze
June26 | Panel: Audience Challenges 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

McMahon, Jeff

Position: Assistant Professor

Affiliation: Arizona State University

Email: jeffmcm@earthlink.net

Website: www.jeffmcmahonprojects.net, <http://www.ci-08.net/>

Country of residence: USA

Key areas of practice/research: performance artist; choreographer; playwright.

Paper: [Creating Counter Indications – a Misrepresentation as Intervention](#)

[June26 | Panel: Audience Challenges 1](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

McNeilly, Jodie

Position: PhD Student

Affiliation: The University of Sydney

Email: jodie.mcneilly@usyd.edu.au

Website: <http://www.arts.monash.edu.au/drama-theatre/conferences/ttp2009/>

Country of residence: Australia

Key areas of practice/research: phenomenology; aesthetics; hermeneutics; mediatised and screen dance; audience experience; dance writing; temporality; theories of interaction and embodiment; virtuality; imagination and consciousness; contemporary dance and improvisation.

Paper: "Misstunt" in the Performances of Mike Parr and Jackass
June26 | Panel: Audience Challenges 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mecleary, Kellie

Position: Master's Student

Affiliation: New York University

Email: kam588@nyu.edu

Country of residence: USA

Key areas of practice/research: exploration of ways in which various theatre artists incorporate forms outside of theatre (eg. literature, science and philosophy) as fodder for theatrical experimentation.

Paper: "Launching Out Over the Precipice:" Waves as an Articulation of Becoming
June25 | Panel: Ghosts and Illusions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Medak, Tomislav

Position: philosopher

Affiliation: Multimedia Institute, BADco.

Email: to-me@mi2.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: interests in constellations of contemporary political philosophy media theory and aesthetics; project lead of Croatian Creative Commons team and board member of international commons organization iCommons; member of urban activist initiative Right to the City.

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Melo, Carla

Position: Assistant Professor

Affiliation: Arizona State University

Email: Carla.Melo@asu.edu

Country of residence: USA

Key areas of practice/research: Brazilian theater; politically charged environmental, site specific and solo performance/theater within the Americas.

Paper: Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival
June 27 | Panel: Misplacements

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Merrill, Lisa

Position: Professor

Affiliation: Hofstra University

Email: Lisa.Merrill@Hofstra.edu

Country of residence: USA

Key areas of practice/research: nineteenth century on- and offstage performances of race, gender, nationality and sexuality; performance and rhetoric of abolition of slavery in the antebellum United States; spectatorship and "passing" cross-gender performances; American studies; Victorian studies.

Paper: Race and Gender in Democracy in Performance

June25 | Panel: Democracy in Performance and Presidential Debates: Civic Engagement Through Living History

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mezur, Katherine

Position: scholar; director; and choreographer

Affiliation: University of Washington

Email: kmezur@sbcglobal.net

Country of residence: USA

Key areas of practice/research: gender studies; corporeality; media; transnational performance in the Asia Pacific region.

Paper: Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

June25 | Panel: Illegible Bodies 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Middleton, Nicholas

Position: Tutor In Painting, Photography And Digital Media

Affiliation: City & Guilds of London Art School

Email: info@nicholasmiddleton.co.uk

Website: www.nicholasmiddleton.co.uk, www.clearasmud.eu

Country of residence: UK

Key areas of practice/research: London based artist working in painting and photography.

Paper: "It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud
June25 | Panel: Performing Misfits

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mikulić, Borislav

Position: Associate Professor of Epistemology and Indian Philosophy

Affiliation: Faculty of Social Sciences and Humanities

Email: bmikulic@ffzg.hr

Website: <http://deenes.ffzg.hr/~bmikulic>

Country of residence: Croatia

Key areas of practice/research: History of ideas in ancient and modern philosophies (Western and Indian); epistemology (historical, systematic and applied), continental philosophies of language, theories of discourse; philosophy of politics, ethics

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Milat, Petar

Position: philosopher, director of the independent cultural centre MaMa
Affiliation: Multimedia Institute / MAMA
Email: zoe@mi2.hr
Website: www.zoeforward.org
Country of residence: Croatia
Key areas of practice/research: philosophy, experimental electronic music

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Milohnić, Aldo

Position: Researcher

Affiliation: Peace Institute Ljubljana – Institute for Contemporary Social and Political Studies

Email: aldo.milohnic@mirovni-institut.si

Website: <http://www.mirovni-institut.si>

Country of residence: Slovenia

Key areas of practice/research: sociology of culture, cultural policy, performing arts theory, epistemology of social sciences and the humanities

June26 | Panel: Misincorporating Cultural Identity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Mirčev, Andrej

Position: Fellow Teacher

Affiliation: Academy of Arts Osijek

Email: andrejmircev@yahoo.com

Country of residence: Central Europe

Key areas of practice/research: body art; phenomenology; multimedia; installation; spatiality and visuality in performance art (theory and practice).

Paper: How and Why to Teach Performance at an Art Academy?

June 26 | Panel: Academic (Mis)performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Miranda, Krista

Position: PhD Student

Affiliation: New York University

Email: krista.miranda@gmail.com

Website: -

Country of residence: USA

Key areas of practice/research: queer theory; disability studies; critical theories of the body; psychoanalysis; experimental dance; dance-theater and performance art.

Paper: [The Body as Affective Assemblage: Comparing Francis Bacon's Figures with Xavier Le Roy's Self-Unfinished](#)
June25 | Panel: [Illegible Bodies 1](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Mitrović, Marijana

Position: PhD Student

Affiliation: University of Utrecht

Email: pansjao@yahoo.com

Country of residence: Netherlands

Key areas of practice/research: gender studies; performance studies; popular culture.

Paper: Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia
June 25 | Panel: (Post-)Socialism and Popular Culture 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Mokotow, Anny

Position: PhD Student

Affiliation: University of Melbourne

Email: amokotow@yahoo.com.au

Country of residence: France

Key areas of practice/research: dance; dramaturgy; interdisciplinary practice.

Paper: The Dance Dramaturg: Avoiding Misses
June 25 | Panel: Dance Misperforming 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Monks, Aoife

Position: Lecturer

Affiliation: Birkbeck College, University of London

Email: a.monks@bbk.ac.uk

Website: <http://www.bbk.ac.uk/eh/staff/MonksAoife>

Country of residence: UK

Key areas of practice/research: actor in costume; Deborah Warner; The Wooster Group; tourism and emigration in performances of Irishness.

Paper: (Mis)Dressing: Immateriality and the Problem of Things in Performance
June25 | Panel: Ghosts and Illusions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Monsein Rhodes, Lauren

Position: PhD Student

Affiliation: University of Washington

Email: lmrhodes@u.washington.edu

Country of residence: USA

Key areas of practice/research: performance of ethnic, cultural and national identity via media and art spaces; impact of EU integration and collapse of Soviet Union on identity politics; "visible" ethnic minorities; Latvia, Baltic States.

Paper: Towards a 'New Old Culture' Nation: Performance and the Construction of Ethnicity in Latvia
June25 | Panel: Nation State Misinformed

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Morrison, Elise

Position: PhD Student

Affiliation: Brown University

Email: Elise_Morrison@brown.edu

Country of residence: USA

Key areas of practice/research: intersections between surveillance art, inter-media and digital performance, and feminist theory and performance.

Paper: Surveillance Art as Tactical Intervention

June28 | Panel: Research, Organization, Technology and/as Performance 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Morrissey, Judd

Position: Adjunct Associate Professor

Affiliation: School of the Art Institute of Chicago

Email: jmorrissey@saic.edu

Website: www.judisdaid.com

Country of residence: USA

Key areas of practice/research: intersection of digital textual practices and live performance.

27 Shifts | Shifts:Fault Tactical Network: Error

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Moschopedis, Eric

Position: interdisciplinary performer, facilitator, educator, and curator; sessional instructor

Affiliation: University of Calgary

Email: birdwatcher-yyc@shaw.ca

Country of residence: Canada

Key areas of practice/research: creating and curating performance and visual art in the Calgary community.

Paper: Public Dreams and the Transgression of Neoliberal Borders

June 25 | Panel: Off the Map: Performance as a Criminalization of Space, Community and Identity

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Mullarkey, John

Position: Senior Lecturer

Affiliation: University of Dundee

Email: j.mullarkey@dundee.ac.uk

Website: <http://www.geocities.com/johnmullarkey/>, <http://www.dundee.ac.uk/philosophy/staff/mullarkey/>

Country of residence: UK

Key areas of practice/research: continental Philosophy (especially Bergson, Deleuze, Badiou, Henry, and Laruelle); philosophy of film; philosophy and non-philosophy.

Paper: On Failing to Stand Up

June25 | Panel: Philosophies of Misperforming Bodies (WORKING GROUP: Performance and Philosophy 1)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Munro, Jane

Position: Lecturer in Movement

Affiliation: Central School of Speech and Drama

Email: jane.munro@cssd.ac.uk

Country of residence: UK

Key areas of practice/research: dance; the postdramatic; phenomenology; practice as research.

Paper: A Very Pretty War

June 26 | Panel: Audience Challenges 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Muršič, Rajko

Position: Professor

Affiliation: University of Ljubljana

Email: rajko.mursic@ff.uni-lj.si

Website: http://etnologija.etnoinfolab.org/en/informacija.asp?id_meta_type=72&id_informacija=282

Country of residence: Slovenia

Key areas of practice/research: popular music; anthropology of music; philosophy of music; contemporary cultural phenomena (ethnographic studies of microcultures, subcultures, popular culture and current material culture); anthropological theory; methodology of anthropological research; theory and philosophy of science; theory of culture; cultural complexities and transnational studies; political anthropology; cultural heritage and revitalisation; nationalism; racism.

Paper: "Ne čujem dobro!" - "I Can't Hear You!" from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk
June26 | Panel:(Post-)Socialism and Back: Misfiring Transition

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Myers, Tyler B.

Position: artist

Email: Tyler@cupolabobber.com

Website: www.cupolabobber.com

Country of residence: USA

Key areas of practice/research: performance and other media investigating landscape and history; currently an MFA candidate at Northwestern University and half of collaborative performance duo Cupola Bobber

25 Shifts | Shifts:Cognitive Mirage: False Bridges and Phantom Hair

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Mylona, Stefania

Affiliation: University of Surrey

Email: s.mylona@surrey.ac.uk

Country of residence: UK

Key areas of practice/research: practice-based research on movement politics and investigation of contraction in contemporary dance.

Paper: From the Muscle to Aesthetics: Reconfiguring Contraction in Dance
June25 | Panel: Dance Misperforming 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Nathan, Keren Ida

Position: Artist

Email: babettkin@yahoo.com

Country of residence: Israel and Germany

Key areas of practice/research: analysis of the symbolic category of the "artist"; asking how the artist allows the category of "artist" to come into being? – employing any accessible languages or currently performances as tools for creating the work and exploring this question.

Paper: October Riots Acre's Anemone Population
June25 | Panel: Festival Misfires

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Nield, Sophie

Position: Senior Lecturer; Director of Graduate Studies in the Department of Drama and Theatre

Affiliation: Royal Holloway, University of London

Email: Sophie.Nield@rhul.ac.uk

Country of residence: UK

Key areas of practice/research: questions of space, theatricality and representation in political life and the law; aspects of nineteenth century culture.

Paper: [Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh](#)

[June27 | Panel: Was That What I Thought It Was...](#)

[June27 | Panel: Illegible Bodies 2](#)

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Nigh, Katherine

Position: PhD Student

Affiliation: Arizona State University

Email: Katherine.Nigh@asu.edu

Country of residence: USA

Key areas of practice/research: role of theater and performance during times of national trauma including post-Dirty War performance in Peru, post September 11th performance in the US and post- Katrina performance.

Paper: The Breach: Hurricane Katrina, The Media and Performance
June26 | Panel: Misincorporating Cultural Identity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Njaradi, Dunja

Position: Phd Student

Affiliation: The University of Lancaster

Email: dunjasa82@gmail.com

Country of residence: UK

Key areas of practice/research: performance theory; dance theory and research.

Paper: Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

June25 | Panel: Dance Misperforming 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Noer Brøchner, Janne

Position: MA Student

Affiliation: University of Copenhagen

Email: jazzmine102@hotmail.com

Country of residence: Denmark

Key areas of practice/research: artists' identity.

Paper: The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk
June25 | Panel: Challenging Smooth Consumption: Durational Performance as Cultural Misfit

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Nyong'o, Tavia

Position: Assistant Professor

Affiliation: New York University

Email: tavia.nyongo@nyu.edu

Country of residence: USA

Key areas of practice/research: black performance, archives, popular culture, queer theory.

Paper: *Sitting on The Edge of My Couch: Kalup Linzy's Masochism*

June 27 | Panel: *Turning Off: Performances of Enervation, Fatigue and Withdrawal*

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Orozco, Lourdes

Position: Lecturer

Affiliation: University of Leeds

Email: l.orozco@leeds.ac.uk

Key areas of practice/research: contemporary European theatre and dance; animals in performance; cultural policy; international theatre festivals.

Paper: Never Work with Children and Animals: Risk, Mistake and the Real in Performance

June 26 | Panel: Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Ostoić, Sunčica

Position: curator

Affiliation: KONTEJNER | bureau of contemporary art praxis

Email: sunce@kontejner.org

Website: www.kontejner.org

Country of residence: Croatia

Key areas of practice/research:

Curatorial practice, production of artworks, organization of exhibitions and theoretical contextualization oriented towards critical examination of the role and meaning of science, technology and the body in contemporary society through art&technology, art&science, body art, live art.

25 Shifts | Shifts: The Orange Dog and Other Tales (Even Better Than the Real Thing): performance in Croatia. collected works. guided tour. (art) history play

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Ostojć, Tanja

Position: Independent Artist

Email: tostojc@web.de

Website: <http://www.van.at/see/tanja/>, <http://www.parakanal.com/rych/sanspapiers/>; <http://medienkunstnetz.de/perspace/>

Country of residence: Serbia

Key areas of practice/research: migrant woman's perspective; political positioning and integration of the recipient.

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Owen, Louise

Position: Lecturer

Affiliation: CSSD, University of London

Email: louise.owen@cssd.ac.uk

Country of residence: UK

Key areas of practice/research: dialogues between cultural production and political economic change; constructions of risk and marginality in contemporary performance in relation to processes of neoliberalization.

Paper: (Mis)apprehending 'inclusion': Performing Value Across Borders
June26 | Panel: Crossing Borders, Crossing Wires, Misapprehensions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pérez Royo, Victoria

Position: Lecturer

Affiliation: Europa-Universität Viadrina in Frankfurt (Oder)

Email: victoriaroyo@yahoo.de

Country of residence: Germany

Key areas of practice/research: dance and new media; video-dance; dance and public art; walking as an artistic practice.

Paper: Sabotaging the City

June 27 | Panel: Re-configurative Mappings and Performance in Urban Space

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Palladini, Giulia

Position: PhD Student

Affiliation: University of Pisa

Email: giulia.palladini@gmail.com

Country of residence: Italy

Key areas of practice/research: 1960s NY underground scene and performance practice; drag and gender-bending; economy of images and iconography; communities and the specific political dialogue they engender with their presentness and urban environment.

Paper: The Shanghai Mermaid Party: Embodying The Shutdown
June28 | Panel: Performance Shutdown

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Panican, Elena

Position: PhD Student

Affiliation: Central European University

Email: panican_elena@phd.ceu.hu

Country of residence: Hungary

Key areas of practice/research: feminist media studies; embodiment; abjection; representation.

Paper: The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media
June25 | Panel: (Post-)Socialism and Popular Culture 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Papaioannou, Spyros

Position: PhD Student and Visiting Tutor

Affiliation: Goldsmiths College, University of London

Email: lunebet@gmail.com

Country of residence: UK

Key areas of practice/research: political performance through poststructuralist accounts of subjectivity; work in the field of community performance; professional musician.

Paper: Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook's Orghast
June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 1

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Parker-Starbuck, Jennifer

Position: Senior Lecturer

Affiliation: Roehampton University

Email: J.Parker-Starbuck@Roehampton.ac.uk

Country of residence: UK

Key areas of practice/research: multimedia performance; contemporary performance and culture; animality in performance.

Paper: Reflective Viewing: Orlan's Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

June26 | Panel: Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

June25 | Panel: Illegible Bodies 1

27 Shifts | Shifts: Misadventure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Patrick, Martin

Position: Senior Lecturer, Acting Director of Postgraduate Studies

Affiliation: Massey University

Email: martinpatrick@gmail.com

Country of residence: New Zealand

Key areas of practice/research: conceptual and performance art; photography and photomedia; art theory and criticism.

Paper: Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

June25 | Panel: Politics and/or Aesthetics of Performance 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pavis, Patrice

Position: Professor University of Kent

Affiliation: university of Kent

Email: patricepavis@hotmail.com

Country of residence : England

Key areas of practice research: theory, contemporary mise en scène, dramatic writing

June24 | Prelude Panel:PRELUDE PANEL

26 Shifts | Shifts:The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pavlić, Goran

Position: PhD Student

Affiliation: University of Zagreb

Email: go.pavlic@gmail.com

Country of residence: Croatia

Key areas of practice/research: postdramatic theatre; corporeal semiotics; materialism; social epistemology.

Paper: Communication Aesthetics as a Transhumanist Social Epistemology

June 28 | Panel: Transhumanism, Communication Aesthetics and the New Activism

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Peck, James

Position: Associate Professor, Department Chair

Affiliation: Muhlenberg College

Email: jimpeck@muhlenberg.edu

Country of residence: United States

Key areas of practice/research: A director, his research is in two areas, the relationship between Restoration and early eighteenth-century English theatre and finance as well as the theory, history, and pedagogy of directing.

26 Shifts | Shifts: The School of Sisyphus

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Pedersen, Jesper

Position: Partner and creative director

Affiliation: READY-MADE

Email: yeah_23@hotmail.com

Country of residence: Denmark

Key areas of practice/research: conceptual engineering in the creative industry – theatre, social gaming and film; writer; performer.

Paper: When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection
June 27 | Panel: Wilful Mistakes 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pejović, Katarina

Position: Dramaturg and intermedia artist, artistic leadership of Shadow Casters (Bacači Sjenki)

Affiliation: Shadow Casters Artistic Organisation (Co-Chair), Serbian Association of Drama Artists

Email: katapejovic@gmail.com, bacaci_sjenki@europa.com

Website: <http://shadowcasters.blogspot.com>; <http://emigraphia.mur.at>

Country of residence: Croatia/ Slovenia

Key areas of practice/research: Theatre, Intermedia Arts, Community Arts, Cultural Politics, Theatrology, Contemporary Dance

25 Shifts | Shifts:Shadow Casters: Vacation from History (Part 1 of the Process_City trilogy)

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Pellegrini, Ann

Position: Associate Professor of Performance Studies and Religious Studies

Affiliation: New York University

Email: ap39@nyu.edu

Website: <http://www.nyu.edu/cs/gs/>

Country of residence: USA

Key areas of practice/research: psychoanalysis and performance; religion, sexuality, and American public life; secularisms; trauma studies; queer theory.

Paper: Denial

June25 | Panel: Denial

June26 | Panel: Failed: Performing Educational Misfires

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Peračić, Dinko

Position: founding member, architect

Affiliation: Platforma 9,81

Email: dinko@platforma981.hr

Country of residence: Croatia

Key areas of practice/research: Focused on cultural and social questions of space through architectural and urban design, research and public works. Fields of interests cover tourist and urban phenomena, spaces for culture and public domain in urban and territorial development.

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

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Peschel, Lisa

Affiliation: University of Minnesota
Email: pesc0029@umn.edu
Country of residence: USA

Paper:Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995
June25 | Panel:History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)
June25 | Panel | Working Groups:Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Peterle, Astrid

Affiliation: University of Vienna

Email: sternenflitter@gmx.at

Country of residence: Austria

Key areas of practice/research: performance art; art theory (subversion, political potentials of art); photography; contemporary dance; feminist theory.

Paper: Re-Enactment of Performances and the Productive Potential of Calculated Failure

June 25 | Panel: Reenactment, Reconstruction, Revival and Repetition 1

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Peterson, Grant Tyler

Position: PhD Student

Affiliation: Royal Holloway, University of London

Email: g.t.peterson@rhul.ac.uk

Country of residence: UK

Key areas of practice/research: US and British street theatre; experimental theatre; acting; musical theatre; LGBT, gender and queer studies.

Paper: Bath's Natural Theatre Company: Performing English Nationality Through Recuperative Mischief
June 28 | Panel: Humor, Parody, Irony

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Peterson, Michael

Position: Associate Professor

Affiliation: University of Wisconsin

Email: mpeters1@wisc.edu

Website: indarkrooms.wordpress.com

Country of residence: USA

Key areas of practice/research: collaborative theatre works and site performances; performance and human rights; performance and popular culture; Las Vegas; experimental performance; identity politics;

26 Shifts | Shifts:Dark Room: A Performance and Conversation about Torture

27 Shifts | Shifts:Misadventure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Petlevski, Sibila

Position: Professor

Affiliation: University of Zagreb

Email: sibila.petlevski@zg.t-com.hr

Country of residence: Croatia

Key areas of practice/research: poet; novelist; playwright; performer; literary critic; editor; translator; awarded theoretical books: Symptoms of Modernity in Drama and Theatre of Interplay; currently leading a scientific project on "Discursive Identity in Performing Arts: Bodies, Personae, Intersubjects".

Paper: [New Activism in Communication Aesthetics and in "Transhumanist" Art Projects](#)
June28 | Panel: [Transhumanism, Communication Aesthetics and the New Activism](#)

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Pilkington, Esther

Position: PhD Student

Affiliation: Aberystwyth University

Email: epp06@aber.ac.uk

Website: www.random-people.net

Country of residence: UK

Key areas of practice/research: figure of journey in contemporary performance practice.

Paper: Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

June25 | Panel: Language and Miscommunication 1

25 Shifts | 26 Shifts | 27 Shifts | Shifts: Showroom Detours

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Platt, Ryan

Position: PhD Student

Affiliation: Cornell University

Email: rmp28@cornell.edu

Website: www.ryanplatt.net

Country of residence: USA

Key areas of practice/research: theatre history; dance studies; performance theory; media art and theory; visual studies; sound art; gender theory.

Paper: Murmurs, Mispronunciations, and Malentendus: the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe
June 25 | Panel: Language and Miscommunication 1

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Pletenac, Tomislav

Position: Assistant Professor

Affiliation: University in Zagreb

Email: tpletena@ffzg.hr

Country of residence: Croatia

Key areas of practice/research: postcolonial theory, anthropology of postsocialism, theory of anthropology.

Paper: Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

June25 | Panel: Misincorporating Cultural Identity 1

June26 | Panel: (Post-)Socialism and Back: Misfiring Transition

28 Shifts | Shifts: GANGA PARTY

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Popovici, Iulia

Position: theatre critic; writer; artistic consultant

Affiliation: "Ion Sava" Center for Theatre Research and Creation

Email: iuliapopovici@gmail.com

Country of residence: Romania

Key areas of practice/research: gender in performance; Eastern European new drama; performing arts anthropology and reception (audience-response) theory.

Paper: Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation
June28 | Panel: Zoo-panel

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Popp, Nancy

Position: Independent Artist, Educator

Email: npopp@hw.com

Website: www.nancypopp.com

Country of residence:

Key areas of practice/research: performance; photography; video.

Paper: Displacements In Architectural Space
June 26 | Panel: Architectural and Urban Spaces

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Porkola, Pilvi

Position: PhD student, performance artist and writer

Affiliation: Theatre Academy Helsinki

Email: pilvi.porkola@teak.fi

Website: www.todellisuus.fi

Country of residence: Finland

Key areas of practice/research: politics, documenting the personal in the performance

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

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Praznik, Katja

Position: Dance Critic; Editor

Affiliation: Maska

Email: katja.praznik@maska.si

Website: <http://www.maska.si/>

Country of residence: Slovenia

Key areas of practice/research: editor, publicist, dance critic and dramaturge in the field of performing arts.

Paper: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

June27 | Panel: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Prechtel, Franziska

Position: PhD Student

Affiliation: Stockholm University

Email: franziska.prechtel@teater.su.se

Country of residence: Sweden

Key areas of practice/research: utopia; abstraction; embodiment; Deleuze; dance film; fashion.

Paper: [The Body as Non-Place](#)
June27 | Panel: [Illegible Bodies 2](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pregrad, Sonja

Position: Independent artist, dancer, maker

Email: sonja.pregrad@gmail.com

Country of residence: Croatia

Key areas of practice/research: dance, performance, body as an object/subject

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Preston, Virginia

Position: Graduate Student

Affiliation: Stanford University

Email: vpreston@stanford.edu

Country of residence: USA

Key areas of practice/research: affect and trauma studies; technology; translation; embodied and visual practices; art performance and contemporary dance.

Paper: Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

June25 | Panel: Transnational Identifications: (Mis)performance, Theater and Form

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Prica, Ines

Position: Research Fellow

Affiliation: Institute of Ethnology and Folklore Research

Email: ines@ief.hr

Website: www.ief.hr

Country of residence: Croatia

Key areas of practice/research: ethnology as cultural critique; anthropological theories; subcultures; anthropology of transition; post-modernism; post-socialism; post-colonialism.

June26 | Panel:(Post-)Socialism and Back: Misfiring Transition
28 Shifts | Shifts:GANGA PARTY

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Pristaš, Goran Sergej

Position: dramaturg

Affiliation: BADco.

Email: sergej@badco.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: professor at the Academy of Drama Art, University of Zagreb; program coordinator in Centre for Drama Art (CDU) since 1995; founder and editor-in-chief (1996-2007) of Frakcija Performing Arts Journal; director, producer, dramaturge and performer in internationally presented artistic collective BADco.

24 Shifts | Shifts:1 poor and one 0

25 Shifts | Shifts:East Dance Academy (Part 1: Parallel Slalom, Part 2: Forensics and Fugue for the Folder, Part 3: Practice Makes the Master 09)

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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Pristaš, Nikolina

Position: choreographer

Affiliation: BADco.

Email: nikolina@badco.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: choreographer and dancer; finished School for Contemporary Dance "Ana Maletić" (1994); trained with Kilina Cremona (Cunningham technique) and performed with Irma Omerzo, Iva Nerina Sibila, Emilio Gutierrez, Alberto Beбето Cidra, Alexey Taran; choreography "2" was a part of the Aerowaves selection in 2002 and was awarded (Hooge Huysen prize for young talents) at the Julidans festival in Amsterdam in 2002.

26 Shifts | Shifts: Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Pustianaz, Marco

Position: Associate Professor

Affiliation: Università del Piemonte Orientale

Email: pustianaz@gmail.com

Country of residence: Italy

Key areas of practice/research: queer subjectivity in Copi's theatre; affectivity, spectatorship and participation in shows by Aids Positive Underground Theatre and Felix Ruckert's dance works

Paper: Performance's "Bad Objects". Rory Macbeth's Sculptures as Performative Mis-taking
June27 | Panel: Wilful Mistakes 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Quintero, Craig

Position: Assistant Professor

Affiliation: Grinnell College

Email: quintero@grinnell.edu

Country of residence: USA

Key areas of practice/research: scholar of Asian experimental theatre and the Artistic Director of the Taipei-based performance group, Riverbed Theatre; anthropological theatre in Taiwan; site-specific performance; theatre pedagogy.

Paper: Re-Embodying Taiwan: the Art of Chen Chieh-jen

June25 | Panel: Photographic Distortions

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Radman, Korana

Position: PhD Student

Affiliation: University of Zagreb

Email: korana.radman@gmail.com

Country of residence: Croatia

Key areas of practice/research: anthropology of media; gender; performance studies; popular culture; cultural studies; Lacan's psychoanalysis; epistemological and methodological issues in cultural anthropology.

Paper: Performing Gender in "Big Brother"

June25 | Panel:(Post-)Socialism and Popular Culture 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Rae, Paul

Position: Assistant Professor

Affiliation: National University of Singapore

Email: paulrae@nus.edu.sg

Website: <http://profile.nus.edu.sg/fass/ellrpa/>, <http://www.spell7.net/>

Country of residence: Singapore

Key areas of practice/research: Theatre and mobility; cosmopolitan aesthetics; theatre and human rights; contemporary Southeast Asian theatre and performance; theories and practices of performance research.

Paper: Material Speech

June27 | Panel: Stutterance: An-Anatomy of Misspeech

June25 | Panel: Language and Miscommunication 1

27 Shifts | Shifts: Misadventure

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Rafferty, Kelly

Position: PhD Student

Affiliation: University of California, Berkeley

Email: Rafferty.kelly@gmail.com

Country of residence: USA

Key areas of practice/research: Her dissertation, "Technologies of Wonder: Feminist Biofutures in Performance" examines how contemporary artists are using performance to craft feminist futures for biotechnology while using biotechnology to imagine new possibilities for feminist performance.

Paper: Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions
June26 | Panel: Crossing Borders, Crossing Wires, Misapprehensions

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Rahman, Munjulika

Position: Phd Student

Affiliation: Northwestern University

Email: munjuli@u.northwestern.edu

Website: -

Country of residence: USA

Key areas of practice/research: Indian classical dance; Bangladeshi dance forms; dance practices in predominantly Muslim countries; nationalism; ethnography.

Paper:Beauty Like Rudra's Thunder: Masculinity and Femininity in Tagore's Chitrangada
June26 | Panel:Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Rajak, Jelena

Position: Independent Scholar

Country of residence: Croatia/France

Key areas of practice/research: performance processes; performing and autoreferentiality in contemporary dance performance.

Paper: Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White
June 26 | Panel: Duplicity/Complicity: Performing and Misperforming Lies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Ramujkic, Vahida

Position: Artist

Email: wah@rotorrr.org

Website: www.rotorrr.org, www.irational.org/vahida

Country of residence: Spain, Serbia

Key areas of practice/research: transformation processes occurring in environment and society through physical and psychical recycling; strategies for individuals to take control over their transformation

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

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Raya-Mejia, Monica

Position: Professor

Affiliation: National Autonomous University of Mexico

Email: monicaraya@hotmail.com

Website: www.monicaraya.com

Country of residence: Mexico

Key areas of practice/research: analyzing the selection of media and materials to create spaces for the interior life of fictional characters.

Paper: Architecture Abandoned

June 27 | Panel: Building Failure: Architecture's Mis-Behaviors

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Read, Alan

Position: Professor

Affiliation: King's College, London

Email: alan.read@kcl.ac.uk

Country of residence: UK

Key areas of practice/research: as Professor of Drama and Theatre Studies at Roehampton University (1997-2006) his interests lie in negotiating engagements between intellectual enterprise, innovative artistic practices and local neighbourhood contexts; at Roehampton he initiated the foundation of The Centre for Theatre Research in Europe; he is currently developing an interdisciplinary research project exploring performance within the disciplines of law, war studies, medicine, urban studies and the humanities; most recently, author of Theatre, Intimacy, and Engagement: The Last Human Venue (2007).

June26 | Panel: Mis/taking Animals?: Performing Communities, Children and the Animal-Human Hybrid

25 Shifts | Shifts: Abandoned Practices

26 Shifts | Shifts: The School of Sisyphus

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Reilly-McVittie, Nancy

Position: Program Leader, Contemporary Theatre and Performance

Affiliation: Manchester Metropolitan University

Email: n.reilly-mcvittie@mmu.ac.uk

Country of residence: UK

Key areas of practice/research: taxonomy of progressive disembodiment for the performer; realism as an evolving system; 20th century American theatrical movements and ensembles.

Paper: [The Space Between Something and Nothing: Seven Thousand Oaks in Second Life](#)
June27 | Panel: [Reenactment, Reconstruction, Revival and Repetition 2](#)

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Reinelt, Janelle

Position: Professor

Affiliation: School of Theatre, Performance, and Cultural Policy Studies, University of Warwick

Email: j.reinelt@warwick.ac.uk

Website: http://www2.warwick.ac.uk/fac/arts/theatre_s/postgraduate/maipr/

Country of residence: UK

Key areas of practice/research: politics and performance, internationalism, comparative feminism and race theory.

June26 | Panel: Academic (Mis)performance

June24 | Prelude Panel: PRELUDE PANEL

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Rhoades, Troy

Position: PhD Student

Affiliation: Concordia University

Email: troy.rhoades@gmail.com

Country of residence: Canada

Key areas of practice/research: colour; movement; digital media; research-creation; the senses; ecology.

Paper: Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch
June 27 | Panel: Enunciations of Nonhuman Performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Ridout, Nicholas

Position: Head of the Department of Drama

Affiliation: Queen Mary, University of London

Email: n.p.ridout@qmul.ac.uk

Country of residence: UK

Key areas of practice/research: author of *Stage Fright, Animals and Other Theatrical Problems*; co-editor, with Joe Kelleher, of *Contemporary Theatres in Europe*; co-author with Kelleher, and members of the company, of *The Theatre of Societas Raffaello Sanzio*.

Paper: *Mis-Spectatorship, or, Redistributing the Sensible*

June27 | Panel: *Was That What I Thought It Was...*

June28 | Panel: *Error in Theory*

27 Shifts | Shifts: *Misadventure*

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Rimanić, Marijana

Position: Graduate Student

Affiliation: University of Zagreb

Email: marijanarimanic@gmail.com

Website: <http://wo-kolektiv.refugja.net/>

Country of residence: Croatia

Key areas of practice/research: investigating hidden histories of feminist art and creativity in Croatia, and bringing them to public exhibitions and television

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Rioseco, Javier

Position: Research and Projects Director
Affiliation: OOOestudio-Cultural Research Center
Email: jrioseco@oooestudio.com
Website: www.oooestudio.com
Country of residence: Chile
Key areas of practice/research: cultural politics; arts; architecture

Paper: Social and Cultural Context of Chile, a Place Without Memories
June 26 | Panel: Misperformance in the Americas

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Ristić, Irena

Position: theatre director; psychologist; psychodrama therapist

Affiliation: Hop.La!

Email: iris@eunet.rs

Website: www.hop-la.org

Country of residence: Serbia

Key areas of practice/research: creativity research; the experimental and participative art projects.

Paper: Social Constraints and Creative Process of Artists

June25 | Panel: Acting the Self

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Ritchie, Louise

Position: PhD Student

Affiliation: Aberystwyth University

Email: lhr08@aber.ac.uk

Country of residence: UK

Key areas of practice/research: movement notation in an attempt to identify new approaches to Physical Theatre and its documents.

[25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Showroom Detours](#)

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Roach, Joseph

Position: Sterling Professor of Theater

Affiliation: Yale University

Email: joseph.roach@yale.edu

Website: www.yale.edu/wpp

Country of residence: USA

Key areas of practice/research: Principal Investigator, World Performance Project (founded by a grant from the Andrew W. Mellon Foundation): history and theory of performance (theatre, dance, and performance art); eighteenth-century theatre history; social memory and ambient poetics.

June24 | Prelude Panel:PRELUDE PANEL

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Rogošić, Višnja

Position: PhD Student
Affiliation: University of Zagreb
Email: vrogosic@ffzg.hr
Country of residence: Croatia
Key areas of practice/research: postdramatic theatre.

Paper: Performative Value of Tolerable Mistake
June27 | Panel: Wilful Mistakes 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Rokem, Freddie

Position: Emanuel Herzikowitz Professor

Affiliation: Tel Aviv University

Email: rokem@post.tau.ac.il

Website: <http://www.tau.ac.il/~rokem/>

Country of residence: Israel

Key areas of practice/research: theatrical representations of the past in contemporary theatre; modern and postmodern theatre; psychoanalysis.

Paper: Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later
June27 | Panel: New Perspectives on the Failed Revolt of May '68 (WORKING GROUP: Performance and Philosophy 3)

June28 | Panel: Political Protests

25 Shifts | Shifts: Misperformance in the Work of the Ruth Kanner Theater Group: Success & Failure

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Romić, Nenad

Position: on the keyboard

Affiliation: gnu

Email: ki.ber@kom.uni.st

Website: <http://ki.ber.kom.uni.st>

Country of residence: croatia

Key areas of practice/research: dilettantism, digital networks, free software advocacy, programming, user interface design, semantic web, doing nothing.

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Roms, Heike

Position: Lecturer

Affiliation: Aberystwyth University

Email: hhp@aber.ac.uk

Website: <http://www.performance-wales.org>

Country of residence: UK

Key areas of practice/research: contemporary performance practice; postdramatic theatre; archiving performance; theatre and performance in Wales.

June26 | Panel: Mislocated Scripts

25 Shifts | 26 Shifts | 27 Shifts | Shifts: Showroom Detours

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Ronen, Diti

Position: Head of Cultural Policy and Arts Administration Program

Affiliation: The Center for Academic Studies

Email: dtronen@n-r.co.il

Website: <http://www.mla.ac.il/>

Country of residence: Israel

Key areas of practice/research: cultural policy; arts administration; performance; acting; the actor's experience on stage from his own point of view; the actor's self on stage; the acting self; poetry.

Paper: Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement
June25 | Panel: Acting the Self

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Rounthwaite, Adair

Position: PhD Student

Affiliation: University of Minnesota

Email: rount003@umn.edu

Country of residence: USA

Key areas of practice/research: contemporary art; participatory practices; video art; Islamic art; feminist theory; queer theory; film theory; phenomenology; psychoanalysis.

Paper: Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick
June25 | Panel: Politics and/or Aesthetics of Performance 1

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Rumboldt, Stribor

Position: young Jedi
Affiliation: SKROZ
Email: stribor@teatar.hr
Website: www.lego.com
Country of residence: Croatia
Key areas of practice/research: Lego systems theory, superheroes, punk

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Sajko, Ivana

Position: Independent artist

Email: ivana.sajko1@gmail.com

Website: www.autoreferentialreadings.com

Country of residence: Croatia

Key areas of practice: playwriting, directing, experimenting with interdisciplinary approaches to the problems of playwriting and performing. Books: collection of plays Executed Faces (2001), trilogy of monologues Woman-bomb (2004), novel Rio bar (2005), theory book Towards the Madness (and Revolution) (2006).

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Salata, Kris

Position: Associate Professor

Affiliation: Florida State University

Email: ksalata@fsu.edu

Country of residence: USA

Key areas of practice/research: phenomenology of performance, ontological and epistemological aspects of theatre practice, and theory and praxis of acting and directing

27 Shifts | Shifts:Recent Research in Art as Vehicle at the Workcenter of Jerzy Grotowski and Thomas Richards

June28 | Panel:Performance Shutdown

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Salazar Sutil, Nicolás

Position: PhD Student

Affiliation: Goldsmiths College, University of London

Email: nicolas_salazar@hotmail.com, cup03ns@gold.ac.uk

Country of residence: UK

Key areas of practice/research: performance; cultural studies; subject of performance and modern mathematics.

Paper: Bodies Outside the Box, or How the Vitruvian Man Turned into Acéphale: A Study in Mis-performance
June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Salerno, Michelle

Position: MA Student

Affiliation: University of Illinois at Urbana-Champaign

Email: salerno3@illinois.edu

Country of residence: USA

Key areas of practice/research: 20th century American theatre history; censorship issues and performance; women and gender studies; directing; dramaturgy.

Paper: The Days of Silence and Truth: Performing Conflict in Public Schools
June26 | Panel:Failed: Performing Educational Misfires

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Salter, Christopher

Position: Assistant Professor
Affiliation: Concordia University
Country of residence: Canada

June27 | Panel:Enunciations of Nonhuman Performativity 1
June27 | Panel:Enunciations of Nonhuman Performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Samson, Kristine

Position: PhD Student

Affiliation: Roskilde University

Email: kristine@ready-made.dk

Country of residence: Denmark

Key areas of practice/research: working with the productive, performative and processual qualities of urban space.

Paper: When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection
June 27 | Panel: Wilful Mistakes 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Sandoval, Mathew

Position: PhD Student

Affiliation: University of California

Email: mathew1@ucla.edu

Country of residence: USA

Key areas of practice/research: political protest; endurance art; terrorism & torture; religious/ritual pain practices.

Paper: Produce the Body: Hunger Strikes at Guantanamo Bay
June 28 | Panel: Political Protests

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Savarese, Nicola

Position: Professor

Affiliation: Roma Tre University

Email: nsavarese@tin.it

Website: <http://www.nicolasavarese.it/>

Country of residence: Italy

Key areas of practice/research: Origins of performance techniques, and in particular the more unusual body techniques in the ancient cultures of East and West (techniques of Eurasian theater) in the theatre of the 20th century. Theatre and the new technology.

June24 | Prelude Panel:PRELUDE PANEL

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Scheer, Anna Teresa

Position: Phd Student

Affiliation: University of Melbourne

Email: a.scheer@pgrad.unimelb.edu.au

Country of residence: Australia

Key areas of practice/research: co-founder of the award-winning homeless theatre group Ratten 07 in Berlin; co-editor of a book on the work of German artist Christoph Schlingensief; contemporary German theatre and political performance; live art and post-fascistic avant-gardes.

Paper: Don't Expect Too Much from the End of the World: Christoph Schlingensief and the Church of Fear
June25 | Panel: Politics and/or Aesthetics of Performance 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Scheer, Edward

Position: Associate Professor; President

Affiliation: University of Warwick; Performance Studies International

Email: e.scheer@unsw.edu.au

Country of residence: UK

Key areas of practice/research: study of time and performance in nineteenth century experiments in art and science; Artaud; Mike Parr's performance art; co-editor of *The Ends of the 60s. Performance, Media and Contemporary Culture* (with Peter Eckersall) and *Technologies of Magic: A Cultural Study of Ghosts, Machines and the Uncanny* (with John Potts).

Paper: *Performing Trauma / Traumatizing the Performer*
June 27 | Panel: *Painstaking Performances*

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Schlupep, Jürg

Position: Artist

Affiliation: University of Applied Sciences, Basel

Email: juerg@schlupep.org

Country of residence: Switzerland

Key areas of practice/research: Spatial installations. His work is in a constantly vibrant mis-position between the second and the third dimension (or even the fourth), which he calls "Raumrelativität", spatial relativity.

[25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:Shift Work](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Schmidt, Theron

Position: PhD Student

Affiliation: Queen Mary, University of London

Email: t.u.schmidt@qmul.ac.uk

Website: <http://www.newworknetwork.org.uk/theron>

Country of residence: UK

Key areas of practice/research: participation and community; authenticity and the theatrical; interventionist performance; live art.

Paper: Public Apology and the Politics of Inauthenticity

June25 | Panel: Failure is an Option: Performing the "Mis-"

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

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Schneider, Rebecca

Position: Chair of the Department of Theatre Arts and Performance Studies, Associate Professor

Affiliation: Brown University

Email: Rebecca_Schneider@brown.edu

Country of residence: USA

Key areas of practice/research: performance art; critical race and feminist theory; performance studies; photography; architecture; everyday life as "performative"

June25 | Panel:Denial
27 Shifts | Shifts:Shifting Shift

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Schulze, Peter Werner

Position: Instructor

Affiliation: Gutenberg-Universität Mainz

Email: peter.werner.schulze@uni-mainz.de

Country of residence: Germany

Key areas of practice/research: postcolonial theories and cultural practices; world cinema with a central focus on Latin American and African cinemas; intermediality between film, photography and visual arts.

Paper: CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum
June27 | Panel: Language and Miscommunication 3

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Schwinghammer, Alexander

Position: PhD Student

Affiliation: Goethe-University Frankfurt/ Goldsmiths College University of London

Email: alexander.schwinghammer@gmx.de

Country of residence: UK/Germany

Key areas of practice/research: fellow at the research group "Body-Image-Medium, an Anthropological Perspective" based at the University for Arts and Design in Karlsruhe.

Paper: Deviant Business Performance: Considerations on Intended and Unintended Deviancy
June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Scliar Mancini, Bianca

Position: Phd Candidate at the Center for Interdisciplinary Studies of Culture and Society.

Affiliation: Concordia University.

Email: bibimove@gmail.com

Preferred contact: skype bibimove

Country of residence: Canada

Key areas of research and/or practice: performing the city, choreographic objects, performative objects, site contamination through movement, gesture-specific, affect with a city, site-specific performance, public art, performance documentation

Paper: Performed by a Site: Considerations on Place, the City and the Body in Movement

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:(Un)folding Zagreb

June27 | Panel: Enunciations of Nonhuman Performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Seiça Salgado, Ricardo

Position: Invited Professor; Team Member

Affiliation: Lisbon's Superior School of Technologies and Art; Centre for Research in Anthropology

Email: ricardoseica@gmail.com

Country of residence: Portugal

Key areas of practice/research: relation between anthropology and theatre; political and symbolic aspect of cultural displays and expressions, in the form of social and aesthetic drama.

Paper: Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group
June27 | Panel: Misplacements

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Sekmen, Mustafa

Position: Assistant Professor

Affiliation: Anadolu University

Email: msekmenn@yahoo.com

Country of residence: Turkey

Key areas of practice/research: theatre; Turkish traditional theatre; meddah, acting; movement; choreography; directing; university theatre.

Paper: Aesthetical Framework of Turkish Meddah Art
June25 | Panel: Traditional Performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Selen, Eser

Position: PhD Student

Affiliation: New York University and Izmir University of Economics

Email: es744@nyu.edu

Country of residence: Turkey

Key areas of practice/research: feminisms; performance studies; theories of gender and sexuality; communication design practices; visual culture and ideologies; new media and contemporary visual/performance art and dramaturgy.

Paper:Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance
June25 | Panel:Nation State Misinformed

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Senjković, Reana

Position: Research Advisor

Affiliation: Institute of Ethnology and Folklore Research

Email: reana@ief.hr

Website: <http://www.ief.hr/page.php?id=285&lang=en>

Country of residence: Croatia

Key areas of practice/research: popular culture, cultural studies

Paper: Where's the "Error"? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

June25 | Panel: (Post-)Socialism and Popular Culture 2

June25 | Panel: (Post-)Socialism and Popular Culture 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Shalson, Lara

Position: Lecturer

Affiliation: King's College London

Email: lara.shalson@kcl.ac.uk

Country of residence: UK

Key areas of practice/research: endurance; performance and live art; political action; theories of performance; gender and sexuality.

Paper: Enduring Objecthood: Reviewing Yoko Ono's Cut Piece
June 26 | Panel: Audience Challenges 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Sharp, Rose

Position: Independent Administrator and Creative Producer

Affiliation: Split Britches Company; Queen Mary University of London

Email: r.sharp@qmul.ac.uk

Country of residence: UK

Key areas of practice/research: independent artists; live art management; promotion and production; performance and human rights.

25 Shifts | Shifts:Missing America (Part 1: Miss America, Part 2: Long Table on Change)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Shaw, Peggy

Position: Independent Artist, Writer, Collaborator

Affiliation: Split Britches

Email: splitB@aol.com

Website: www.splitbritches.com

Country of residence: UK

Key areas of practice/research: gender; queer identity; creative autobiography; human rights; feminist and lesbian humor; performance and medicine; difference.

25 Shifts | Shifts:Missing America (Part 1: Miss America, Part 2: Long Table on Change)

June26 | Panel:Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Shimakawa, Karen

Position: Associate Professor

Affiliation: New York University

Email: kshimakawa@nyu.edu

Country of residence: USA

Key areas of practice/research: critical race theory and U.S. Performance; interculturalism; law; performance.

Paper: The Most Basic Thing: Un-Said Identity in Julia Cho's 'Durango'

June25 | Panel: Denial

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Skantze, P.A.

Position: Reader

Affiliation: Roehampton University

Email: PA.Skantze@roehampton.ac.uk

Country of residence: UK

Key areas of practice/research: dance; Shakespeare; sound; gift exchange and contemporary performance in Europe.

27 Shifts | Shifts:Shifting Shift

June27 | Panel:Research, Organization, Technology and/as Artistic Performance 1

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Skjoldager-Nielsen, Kim

Position: Scientific Assistant, Lecturer

Affiliation: University of Copenhagen

Email: kim.skjoldager@gmail.com

Country of residence: Denmark

Key areas of practice/research: freelance dramaturge; performer; interactive theatre, performance, religion and ritual.

Paper: You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

June25 | Panel: Challenging Smooth Consumption: Durational Performance as Cultural Misfit

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Skrzypek, Janina Karolina

Position: PhD candidate

Affiliation: University of St Andrews

Email: jks26@st-andrews.ac.uk

Country of residence: UK

Key areas of practice/research: humanitarian intervention; war and terrorism studies; women in war and terrorism; terrorism and war as theatre

Paper: Can We Give Terrorism a Mis(s)?

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Smoak, Harry

Position: PhD Student

Affiliation: Concordia University

Email: harrycs@harrysmoak.com, hsmoak@alcor.concordia.ca

Country of residence: Canada

Key areas of practice/research: structured light; responsive environments; human-computer interaction; urban ecology; human-computer interaction; collaborative performance.

Paper: [Machinic Performances On and Off the Stage](#)

[June27 | Panel:Enunciations of Nonhuman Performativity 1](#)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Solomon, Noémie

Position: PhD Student

Affiliation: New York University

Email: noemie.solomon@nyu.edu

Country of residence: USA

Key areas of practice/research: dancer, choreographer and writer; choreographer and assistant to the director in the re-doing of Allan Kaprow's 18 Happenings in 6 parts.

Paper: *Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps*

June26 | Panel: *Performance and its Dis-Functions: Unworking Subjectivity Across the Fields of Dance, Performance and Visual Art*

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Song, Jungmin

Position: PhD Student

Affiliation: Roehampton University

Email: s_jungmin@hotmail.com

Country of residence: UK

Key areas of practice/research: performing with everyday objects and extending the embodied phenomenon in objects to performance theory through analogy – ‘thinking through everyday objects’.

Paper: Spill of Performances: the (Mis)Use of Everyday Objects in Performances
June27 | Panel: Wilful Mistakes 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Sosa, Cecilia

Position: PhD Student

Affiliation: Queen Mary University

Email: sosaceci@gmail.com

Country of residence: UK

Key areas of practice/research: critical and creative analysis; theatre and visual performance

Paper: Black Humour and the Children of the Disappeared in Argentina: A 'Misfired' Paradigm of Performance?

June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 1

June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Stalpaert, Christel

Position: Professor at the Department of Performance Studies and Film

Affiliation: Ghent University

Email: Christel.Stalpaert@UGent.be

Country of residence: Belgium

Key areas of practice/research: performing arts at the crossroads of philosophy.

Paper: Re-enacting Age and Aging in The Rite of Spring

June25 | Panel: Reenactment, Reconstruction, Revival and Repetition 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Starner, Andrew

Position: Graduate Student

Affiliation: Brown University

Email: andrew_starner@brown.edu

Country of residence: USA

Key areas of practice/research: performance art, mass spectacle, and mass media.

Paper: A Real Book Filled With Fake Words

June 25 | Panel: Misincorporating Cultural Identity 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Steinmetz, Julia

Position: PhD Student
Affiliation: New York University
Email: steinmetz@nyu.edu
Country of residence: USA

Paper: "The Bagwell in Me"
June 28 | Panel: Queer Performances 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Stemberger, Claudia Marion

Position: Cand. Phil.

Affiliation: University of Vienna

Email: stemberger@artandtheory.net

Website: www.artandtheory.net

Country of residence: Austria

Key areas of practice/research: art theory; art and cultural identity; chance in art; performance art; photography; performative video art.

Paper: Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt
June 27 | Panel: Wilful Mistakes 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Stinson, Elizabeth

Position: PhD Student

Affiliation: New York University

Email: stinson@nyu.edu

Website: <http://homepages.nyu.edu/~es544/>

Country of residence: USA

Key areas of practice/research: transnationalisms; contemporary performance; art/social project-based collaborations; experimental geography; outlaw culture

Paper: Collective Mappings of Geospatial Mishaps

June 27 | Panel: Re-configurative Mappings and Performance in Urban Space

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Stoddard, Christine

Position: doctoral candidate in Art History
Affiliation: University of Manchester
Email: Christine.Stoddard@postgrad.manchester.ac.uk
Country of residence: UK

Paper: On the Permeable Seamline: Talking About the Politics of Care
June25 | Panel: Illegible Bodies 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Stojanović, Branimir

Position: Chief Editor

Affiliation: The Library Bulletin Belgrade Psychoanalytical Society magazine

Email: tutunoberacite@eunet.rs

Country of residence: Serbia

Key areas of practice/research: philosophy; psychoanalysis; art.

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Stokić, Jovana

Position: Ph.D.

Affiliation: New York University

Email: jovanast@yahoo.com

Country of residence: USA

Key areas of practice/research: notions of self-representation and beauty, videos by Marina Abramovic and younger women artists from the region of Serbia and Montenegro

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Straub, Gerald

Position: PhD Student

Affiliation: Goldsmiths College, University of London

Email: sourceadaption@yahoo.com

Country of residence: UK

Key areas of practice/research: visual and performative methodologies and the various conditions of urban spatiality; applied cultural theorist.

Paper: Predefined Obstacles - Immediate Geography Dubai
June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 2

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Stufft, Monica

Position: Assistant Professor

Affiliation: University of San Diego

Email: mostufft@san Diego.edu

Country of residence: United States

Key areas of practice/research: A director and dramaturg, her research interests include theatre historiography, late nineteenth and early twentieth-century US theatre and performance, as well as the intersection of performance and pedagogy in the classroom.

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Svec, Henry Adam

Position: PhD Student

Affiliation: University of Western Ontario

Email: hsvec@uwo.ca

Country of residence: Canada

Key areas of practice/research: utopian studies; the concept of authenticity; popular music; video games; media theory.

Paper: "No Fake Tears Here": Inside the Actors Studio and the Stylization of Romantic Authenticity
June25 | Panel: Acting the Self

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

Szeman, Ioana

Position: Senior Lecturer
Affiliation: Roehampton University
Email: I.Szeman@roehampton.ac.uk
Country of residence: UK

Paper: Collecting Tears: Remembering the Romani Holocaust

June25 | Panel: History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)

June25 | Panel: (Mis)recognitions and (Mis)firings (WORKING GROUP: Performance in Historical Paradigms 2)

June25 | Panel | Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

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Szucs, Aniko

Position: PhD Student
Affiliation: NYU
Email: aniko.szucs@nyu.edu
Country of residence: USA

Paper: Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre's "Infamous"
June25 | Panel: History, Memory, Performance (WORKING GROUP: Performance in Historical Paradigms 1)
June25 | Panel | Working Groups: Roundtable of Participants (WORKING GROUP: Performance in Historical Paradigms 3)

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Szynkarczuk, Pawel

Position: PhD Student

Affiliation: Goldsmiths, University of London

Email: pawel.szynkarczuk@wp.pl

Country of residence: UK

Key areas of practice/research: phenomenology; critical theory; somatic studies – a relationship between the ethical and ontological spheres approached from the somatic studies' perspective; performative studies.

Paper: Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh
June27 | Panel: Illegible Bodies 2

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Tait, Peta

Position: Theatre and Drama Co-ordinator

Affiliation: La Trobe University

Email: P.Tait@latrobe.edu.au

Country of residence: Australia

Key areas of practice/research: performing emotion; bodies in performance and circus including on trapeze

Paper: Misperformances of Love and Cruelty Between Species

June25 | Panel: Dance Misperforming 2

June26 | Panel: The Limits of the Human

26 Shifts | Shifts: The School of Sisyphus

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Talbot, Richard

Position: Joint Artistic Director

Affiliation: Triangle Theatre Company

Email: richard@triangletheatre.co.uk

Website: www.triangletheatre.co.uk

Country of residence: UK

Key areas of practice/research: durational, activist performance and is interested in a re-examination of character, fakeness and intention in the context of in-role interventions in the everyday. He is currently collaborating with Ridiculusmus, and on Pantheatre's Lunatic Lab-Oratory.

Paper:Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

June27 | Panel:Painstaking Performances

26 Shifts | Shifts:The School of Sisyphus

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Tan, Alvin

Affiliation: The Necessary Stage

Email: alvintan@necessary.org

Website: www.necessary.org, www.singaporefringe.com

Country of residence: Singapore

Key areas of practice/research: intercultural theatre.

26 Shifts | Shifts: The Karang Guni Man Imagines Utopia

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Thain, Alanna

Position: Assistant Professor

Affiliation: McGill University

Email: Alanna.Thain@mcgill.ca

Website: www.mcgill.ca/english/staff/thain/

Country of residence: Canada

Key areas of practice/research: film studies; visual culture; contemporary dance; screendance; intermedial performance; philosophy of the body; affect.

Paper: [Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre](#)
June26 | Panel: [Audience Challenges 2](#)

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Theodoridou, Danae

Position: PhD Student and Visiting Lecturer

Affiliation: Roehampton University

Email: danaetheodoridou@hotmail.com

Country of residence: UK

Key areas of practice/research: dramaturgy of contemporary theatre, fragmentation, language, spectatorship, surprise, everyday life.

Paper: Finally George a Structure

June26 | Panel: Academic (Mis)performance

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Tomić, Anica

Position: theatre director and performer

Email: anicatomic@gmail.com

Website: www.tomickovacic.com

Country of residence: Croatia

Key areas of practice/research: postdramatic theatre, directing, performing, writing, theory

26 Shifts | Shifts:Miss Julie, durational multiple performance based on a naturalistic tragedy by August Strindberg

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

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Tomić, Milica

Position: PhD Student

Affiliation: University of Arts in Belgrade

Email: dogmatik@eunet.rs

Country of residence: Serbia

Key areas of practice/research: political violence; nationality and identity; tensions between personal experience and media constructed images.

27 Shifts | Shifts: The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

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Totani, Yoko

Affiliation: Ochanomizu University

Email: totani@cc.ocha.ac.jp

Country of residence: Japan

Key areas of practice/research: theatre criticism; interculturalism; avant-garde theatre and performance.

Paper: Misperforming the Avant-garde?

June26 | Panel: Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s

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Tuan, Iris Hsin-Chun

Position: Assistant Professor

Affiliation: National Chiao Tung University

Email: iristuan@mail.nctu.edu.tw

Website: http://hakka.nctu.edu.tw/Hakka-F-faculty/Faculty_12_HCTuan.htm

Country of residence: Taiwan

Key areas of practice/research: theatre, literature, and performing arts.

Paper: Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare's The Taming Of The Shrew
June26 | Panel: Mislocated Scripts

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Užbinec, Zrinka

Position: choreographer

Affiliation: BADco.

Email: zrinka@badco.hr

Website: <http://badco.hr>

Country of residence: Croatia

Key areas of practice/research: dancer and performer with interest in choreography; coordinators of Experimental Free Scene (EkScena), an independent organization established to promote contemporary dance and other forms of performing arts; works as a pedagogue with children at the Dance Center of the Culture and Education Center "Zagreb"; collaborated with many authors and groups – Oliver Frljić, Llink!, Marmot (Irma Omerzo), OOUR, Rajko Pavlić.

24 Shifts | Shifts:1 poor and one 0

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

24 Shifts | 25 Shifts | 26 Shifts | 27 Shifts | Shifts:Serial Performativity? Dialogues about Chained Actions, Missed and/or Expected Unity, Multiple Genealogies and Co-originality

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Uchino, Tadashi

Position: Professor

Affiliation: University of Tokyo

Email: lg3t-ucn@asahi-net.or.jp

Country of residence: Japan

Key areas of practice/research: contemporary Japanese and American theatre and performance.

Paper: Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

June26 | Panel: Misfitting Equals Misperformance: "Revolutionary" Interruptions into Everyday Japan cca 1960s

26 Shifts | Shifts: The School of Sisyphus

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Valentić, Vlatka

Position: literary translator

Email: vlatka.valentic@zg.t-com.hr

Country of residence: Croatia

Key areas of practice/research: contemporary fiction/theory

26 Shifts | Shifts: The School of Sisyphus

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Verwimp, Joël

Affiliation: FLUTGRABEN,

Email: joel.verwimp@muffie.org

Country of residence: Germany

Key areas of practice/research: non-consensual modes of collaborative ventures

25 Shifts | 28 Shifts | Shifts:PSi Side-Effecting Lab: Performance as a Research Instrument (Part 1: INTRODUCTION, Part 2: EXAMINATION)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Vesić, Jelena

Position: Independent Curator and Art Critic

Email: jelena.vesic@gmail.com

Website: <http://www.prelomkolektiv.org/>

Country of residence: Serbia

27 Shifts | Shifts:The Unperformable: Student Cultural Center, Performances of Identity, Mathemes of Reassociation

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Vest Hansen, Malene

Position: Editor of SUM magazine for contemporary art

Email: malenevest@gmail.com

Country of residence: Denmark

Key areas of practice/research: contemporary art; conceptual art; feminist art and theory; museology; art criticism.

Paper: "Radical Footnotes", The 2nd Moscow Biennale Of Contemporary Art

June26 | Panel: Misconceptions: Visual Arts and Performance Studies

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Vnuk, Gordana

Position: artistic director

Affiliation: Eurokaz Festival

Email: eurokaz@zg.t-com.hr

Website: www.eurokaz.hr

Country of residence:

Key areas of practice/research: artistic programming (Eurokaz, Chapter Arts Centre Cardiff, Kampnagel Hamburg); dramaturgy.

25 Shifts | Shifts: Misreading the Playwright

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Von Holstein, Anne-Sofie

Position: MA Student

Affiliation: Roskilde University

Email: asvh@ruc.dk

Country of residence: Denmark

Key areas of practice/research: intern at the performance theater, Hotel Proforma; performance theater of SIGNA.

Paper: Misreaktion

June27 | Panel: Misreaktion

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Vourloumis, Hypatia

Position: Lecturer

Affiliation: Adjunct Faculty for Drury University, Athens

Email: hvourloumis@hotmail.com

Country of residence: Greece

Key areas of practice/research: Indonesia; cultural performance; postcolonial studies; language; music

Paper: Indonesian (Mis)Significations: the Performance and Politics of Paralanguage
June 27 | Panel: Language and Miscommunication 3

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Vrbančić, Mario

Position: Visiting Fellow; Lecturer

Affiliation: University of Melbourne; University of Zadar

Email: mario_exile@yahoo.co.nz

Country of residence: New Zealand

Key areas of practice/research: theatre; film; radio drama; postmodern literature and culture.

Paper: Glitch in The Machine, Failure in The Human

June28 | Panel: Humor, Parody, Irony

June26 | Panel: The Limits of the Human

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Vujanović, Ana

Position: Freelance writer

Affiliation: Walking Theory

Email: sarapana@yahoo.com, ana.vujanovic@tkh-generator.net

Website: www.tkh-generator.net

Country of residence: Serbia

Key areas of practice/research: theoretical, theatre and dance performance

June25 | Panel: Pranks, Misdemeanors and Terrorist Acts 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Walsh, Fintan

Affiliation: Trinity College Dublin
Email: walshf@tcd.ie
Country of residence: Ireland

Paper: The Gravity of Detachment

June26 | Panel: Generating Rupture/Creating Disensus: The Studio-theatre, Hijikata and Protest Performance (WORKING GROUP: Performance and Philosophy 2)

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Wan-Gi, Lee

Position: Centre for Cultural Studies

Affiliation: Goldsmiths College University of London

Email: freebird233@hotmail.com

Country of residence: UK

Key areas of practice/research: financial performativity and value theory, from which he seeks to reveal a theory of economic value formation.

Paper: (Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative
June27 | Panel: The Deviant Actor: Mis/Counter/Anti-performativity 2

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Wansin Wong, Melissa

Position: PhD Student

Affiliation: City University of New York

Email: wwansin@gmail.com

Key areas of practice/research: intersections of the theories of embodiment, critical and performance theory; performance and theatre in New Asia; cultural and public policy, as well as their connections to issues of “human rights”; possibility of the arts to influence political and individual agency; possible appropriation of human rights discourse in neo-liberal society and its practices, and the implication of the arts in such practices.

Paper: “Mis-performance” or “Performance of Dissent?” : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.
June28 | Panel: Political Protests

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Watson, Ian

Position: Professor of Theatre

Affiliation: Rutgers University-Newark

Email: idwatson@andromeda.rutgers.edu

Country of residence: USA

Key areas of practice/research: performance as a form of research and knowledge; performance in media and politics; the work of Eugenio Barba; performer training; intercultural performance.

Paper: Poland's Borderland Foundation: a Successful "Mistake"

June27 | Panel: Misplacements

June26 | Panel: Audience Challenges 2

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Watt, Dan

Position: Lecturer

Affiliation: Loughborough University

Email: D.P.Watt@lboro.ac.uk

Website: <http://lboro.academia.edu/DanielWatt>

Country of residence: UK

Key areas of practice/research: Philosophical and literary influences on theatre and performance in the twentieth century, particularly the work of Samuel Beckett and Tadeusz Kantor; the literary/theatrical fantastic; literary/performance ethics; fragmentary writing; the nature of the puppet, or abject object, in performance.

Paper: [Becoming Headless, or 'My Body Doing its Best Without Me': Performance Against Thought](#)
June25 | Panel: [Philosophies of Misperforming Bodies \(WORKING GROUP: Performance and Philosophy 1\)](#)

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Watt-Smith, Tiffany

Position: PhD Student

Affiliation: Queen Mary, University of London

Email: tiffanywattsmith@yahoo.co.uk

Country of residence: UK

Key areas of practice/research: exploring the ways thoughts about being an audience in theatre are found in 19th scientific technologies for observing emotion

Paper: Darwin's Flinch

June27 | Panel: Research, Organization, Technology and/as Artistic Performance 1

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Weaver, Lois

Position: Professor

Affiliation: Queen Mary University of London

Email: l.weaver@qmul.ac.uk

Website: www.drama.qmul.ac.uk, www.splitbritches.com

Country of residence: UK

Key areas of practice/research: live art; solo performance; feminist and lesbian theatre; performance and human rights; performance and technology; sex and aging.

25 Shifts | Shifts:Missing America (Part 1: Miss America, Part 2: Long Table on Change)

June27 | Panel:Reenactment, Reconstruction, Revival and Repetition 2

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Weber, Carl

Position: Professor

Affiliation: Stanford University

Email: cweber@stanford.edu

Country of residence: USA

Key areas of practice/research: assistant director and dramaturg with Bertolt Brecht, 1952-56; a director with the Berliner Ensemble until 1961; co-founder of the faculty of NYU Tisch School of the Arts, 1966; head of the MFA Program in Directing; translation of four volumes of writings by Heiner Müller.

Paper: Heiner Mueller's Misreading/Misfiring of Shakespeare

June25 | Panel: Politics and/or Aesthetics of Performance 1

June26 | Panel: Mislocated Scripts

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Wee, Cecilia

Position: Artist, PhD Student

Affiliation: University of Sussex

Website: www.ceciliawee.com

Country of residence: UK

Key areas of practice/research: arts writer, broadcaster, producer; curator; questioning production and reception in experimental sound, performance and visual art practices.

24 Shifts | 27 Shifts | Shifts:Night Shift Drifts

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Westerling, Kalle

Position: PhD Student

Affiliation: Stockholm University

Email: kalle.westerling@teater.su.se

Website: <http://www.foest.su.se>

Country of residence: Sweden

Key areas of practice/research: gender theory; queer theory; poststructuralism; performativity; camp aesthetics; politics; body; femme; deconstruction; power; activism.

Paper: Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York
June 26 | Panel: Queer Performances 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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White, Tim

Position: Associate Professor

Affiliation: University of Warwick

Email: t.white@warwick.ac.uk

Website: http://www2.warwick.ac.uk/fac/arts/theatre_s/

Country of residence: UK

Key areas of practice/research: use of new technology in performance; the appropriation of the audience/performer relationship in post-war art; the development of virtual identities on the internet and telematic environments.

Paper: Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

June26 | Panel: The Limits of the Human

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Wilding, Faith

Position: Professor

Affiliation: School of the Art Institute of Chicago

Email: fwildi@saic.edu, faithwilding@cs.com

Website: www.andrew.cmu.edu/user/fwild/faithwilding/, <http://cyberfeminism.net>, <http://home.refugia.net>

Country of residence: USA

Key areas of practice/research: recombinant and distributed bio-tech body in various media including 2-D, video, digital media, installations, and performances.

[26 Shifts](#) | [Shifts:Miss](#) | [Placed Women](#)

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Willis, Hyla

Position: Assistant Professor

Affiliation: Robert Morris University

Email: hylawillis@refugia.net

Website: <http://cyberfeminism.net>, <http://home.refugia.net>

Country of residence: USA

Key areas of practice/research: graphic design; performance art; installation art; sound art; feminism; cyberfeminism; human rights activism; critical visual rhetoric; experimental information design; participatory information theater.

26 Shifts | Shifts:Miss | Placed Women

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Wilmer, Stephen

Position: Associate Professor

Affiliation: Trinity College Dublin

Email: swilmer@tcd.ie

Country of residence: Ireland

Key areas of practice/research: European and American theatre and cultural nationalism.

Paper: Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša
June25 | Panel: Reenactment, Reconstruction, Revival and Repetition 1

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Wolf, Stacy

Position: Associate Professor

Affiliation: Princeton University

Email: swolf@Princeton.edu

Country of residence: USA

Key areas of practice/research: American musical theatre, gender and sexuality studies, contemporary American theatre

27 Shifts | Shifts: Misadventure

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Wolford Wylam, Lisa

Position: Associate Professor

Affiliation: York University

Country of residence: Canada

Key areas of practice/research: performance art, theories of acting and directing, the latter stages of Jerzy Grotowski's research, performance ethnography

27 Shifts | Shifts:Recent Research in Art as Vehicle at the Workcenter of Jerzy Grotowski and Thomas Richards

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Wong, Audrey

Affiliation: The Substation, Magdalena (Singapore)

Email: audrey@substation.org, wyen2@yahoo.com

Website: www.substation.org

Country of residence: Singapore

Key areas of practice/research: cultural policy (esp Singapore); audience development; performance & the everyday.

26 Shifts | Shifts: The Karang Guni Man Imagines Utopia

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Wookey, Sara

Position: choreographer and multi-disciplinary artist

Email: info@sarawookey.com

Website: www.sarawookey.com

Country of residence: USA

Key areas of practice/research: mobility and place making in urban environments and the role of corporeality; dance, photography, video and digital sound..

[24 Shifts](#) | [25 Shifts](#) | [26 Shifts](#) | [27 Shifts](#) | [Shifts:\(Un\)folding Zagreb](#)

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Woolf, Brandon

Position: PhD Student

Affiliation: University of California, Berkeley

Email: bwoolf@berkeley.edu

Country of residence: USA

Key areas of practice/research: off-(off)-broadway directing/producing; contemporary European performance; modern drama; Brecht; theatre for social change; critical theory; aesthetic theory; the Frankfurt school; institutional critique; cultural politics/policy.

Paper: Negotiating the "Negro Problem": Stew's Passing (Made) Strange
June25 | Panel: Transnational Identifications: (Mis)performance, Theater and Form

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Wróblewska, Hanna

Position: curator and art critic; deputy director
Affiliation: Zacheta National Gallery Warsaw
Email: h.wroblewska@zacheta.art.pl
Website: <http://www.zacheta.art.pl/>
Country of residence: Poland

25 Shifts | 26 Shifts | Shifts: Misfirely Tales: Katarzyna Kozyra

INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Wright, Fiona

Position: Independent Artist

Email: fionawright.05@btinternet.com

Website: www.fionawright.org

Country of residence: UK

Key areas of practice/research: performance artist since the late 1980s; freelance lecturer, writer, mentor and dramaturg with other artists.

27 Shifts | Shifts:Fault Tactical Network: Error

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Založnik, Jasmina

Position: MA Student

Affiliation: University of Nova Gorica

Email: jasmina.zaloznik@maska.si

Website: <http://www.maska.si/>

Key areas of practice/research: producer; publicist; coordinator of the Seminar of Contemporary Performing Arts at Maska, Ljubljana and a producer at the Association for the Promotion of Women in Culture - City of Women.

Paper: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

June27 | Panel: Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaïke

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dölz, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

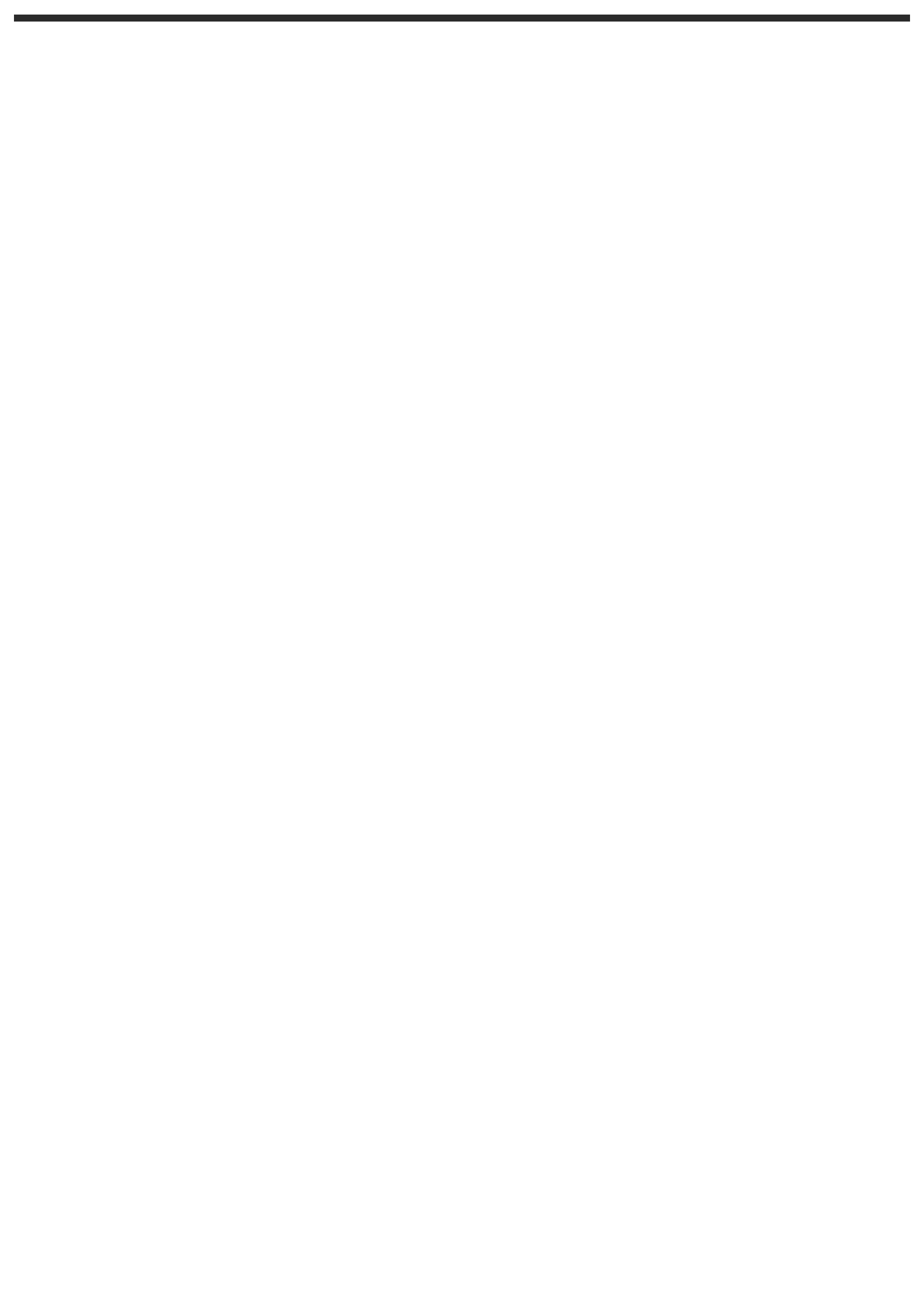
Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Mikulić, Borislav

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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»

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Užbinec, Zrinka

Uchino, Tadashi

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

«
»

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Založnik, Jasmina

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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»

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

Art And Facts: Animals as Artifacts

The Arts and Qigong

Athol Fugard and/in Afrikaans

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

Communication Aesthetics as a Transhumanist Social Epistemology

The Contagion of the One-Legged Lesbian

Controlling Misbehaviour Through State Policy

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

Creating Counter Indications – a Misrepresentation as Intervention

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Criminalizing the Concept of Faith In Windblown/Rafales

Critical Response as a Spectator

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

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The Dada Performance Of Hugo Ball – Zurich, 1916.

The Dance Dramaturg: Avoiding Misses

Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

Displacements In Architectural Space

Dog Day Theatre

Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear

Duplicitous Sites: Misperforming Parliament

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Embodied Dissent: Radical Performance in Time of Exception

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

Ethicalisation or Aestheticalisation of 'Savage' Women

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Fail and Repeat

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Finally George a Structure

Forms of Assistance

The Four Questions and the Disintegrating Glue of Compassion

From Angry Turkish Boy to Mature German Writer

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

The Gravity of Detachment

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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Heiner Mueller's Misreading/Misfiring of Shakespeare

Hesitating Performance

Historionics, or, Who's Afraid of Reenactment?

How and Why to Teach Performance at an Art Academy?

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

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"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

Interpreting Mis-Interpreted Urbanity

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Locus Solus

Logics of Revolt: May 68 and the Appearance of the Political

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Machinic Performances On and Off the Stage

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

Metastatic Membranes

Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Mis-Spectatorship, or, Redistributing the Sensible

Misadventures in Outer Space

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

Misfiring Knowledge: Reconfiguring Laughter's Rupture

Misfitting Tissues: Performative Bio-Architecture

Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

Misguided Encounters: Examples, Versions, Possibilities

Misinformed: Form in Performance

Mislistening the Pop Music Persona

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

Misperformances of Love and Cruelty Between Species

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

Misperforming the Avant-garde?

Misplaced Bodies of Plaster

Misreading Peru: Spielberg, Yale And The Imperial Present

Misreading Photography – Describing the Photographer’s Experience as a Performance

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Miss Reading Misreading

“Misstunt” in the Performances of Mike Parr and Jackass

Mistaken for Mourning: Freud and the Economic Problem of Derrida’s Marxism

Mistaking Reality Justice

Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho’s ‘Durango’

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

Moving parts: on Indifference

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Nico and Mika: Missed Identities, Brand Performances

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Nohow On: The Ethic of Impossibility, Genre and the Law

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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October Riots Acre's Anemone Population

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

Performance’s “Bad Objects”. Rory Macbeth’s Sculptures as Performative Mis-taking

Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Performative Art, Politic and Catachresis

Performative Interfaces and Their Associated Milieu

Performative Value of Tolerable Mistake

Performed by a Site: Considerations on Place, the City and the Body in Movement

Performing ‘Bare Life’ in Second Life

Performing Earnestness through Irony

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

Performing Gender in “Big Brother”

Performing Landscape as Autotopographical Exercise

Performing the Black Bottom: from Venus Hottentot to Video Hottie

Performing the Revolution: Carnival as Conflict Prevention

Performing The System Looking For Misperformance – Art And Surveillance

Performing Trauma / Traumatizing the Performer

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

Poland's Borderland Foundation: a Successful "Mistake"

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

Predefined Obstacles - Immediate Geography Dubai

Produce the Body: Hunger Strikes at Guantanamo Bay

Psychopathology of National Cinema

Public Apology and the Politics of Inauthenticity

Public Dreams and the Transgression of Neoliberal Borders

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Race and Gender in Democracy in Performance

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

Re-Enactment of Performances and the Productive Potential of Calculated Failure

Reading Creativity in the ‘Misapplication’ of Othello in Japan and Korea

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

Reflective Viewing: Orlan’s Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre’s “Infamous”

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

Russian Performance Art in 1990s: When Everything Goes Wrong

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Sabotaging the City

Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

Slip – Stutter – Smirk – Wink

Social and Cultural Context of Chile, a Place Without Memories

Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

Surveillance Art as Tactical Intervention

Sympathetic Mimesis and the Force of Failure

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Technical Individuation and Relational Participatory Performative Art

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

Voicings: Undoing the English Speaking Subject

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“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaïke

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dölz, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulish, Matthew

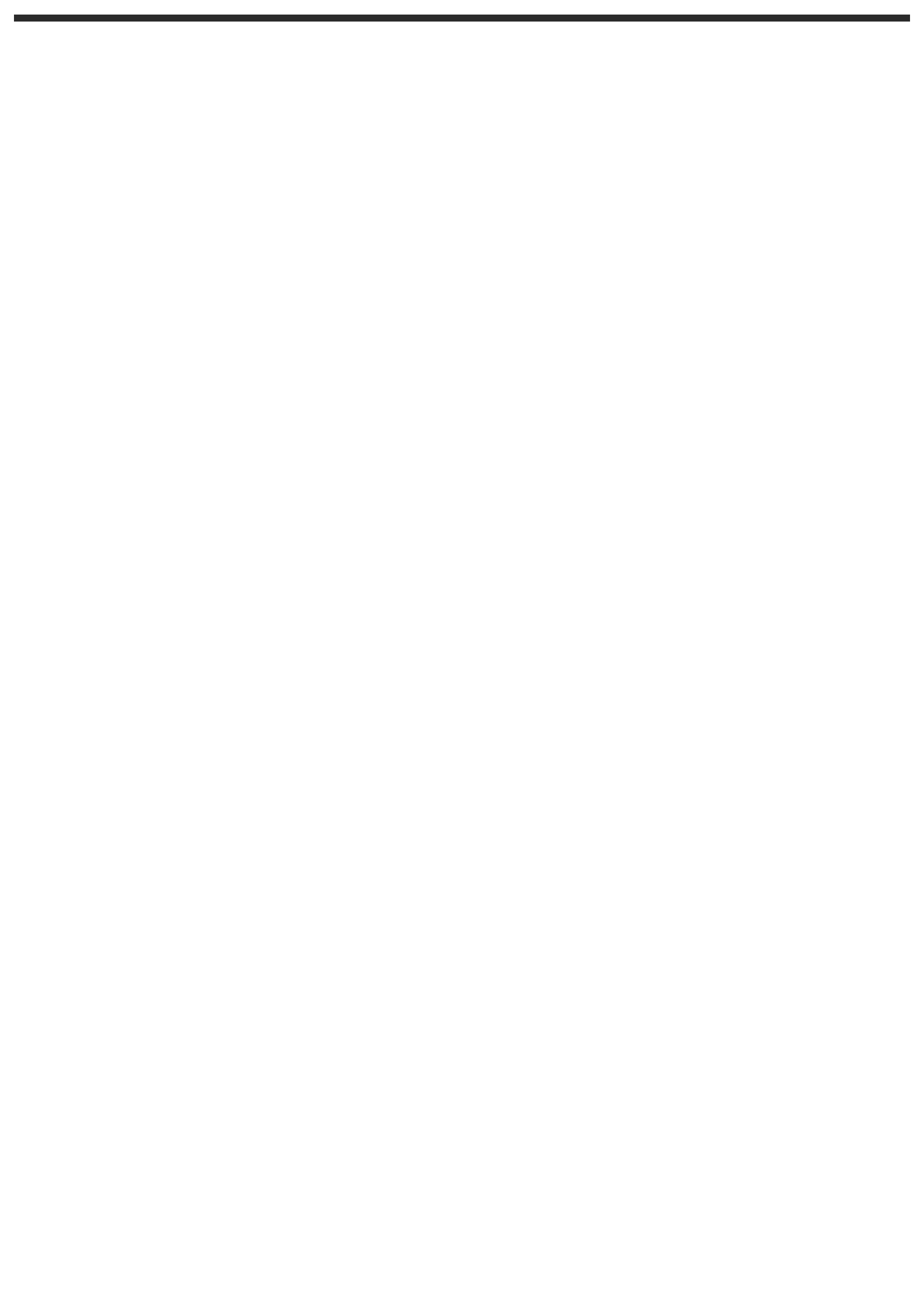
Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

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Macdonald, Megan

Majača, Antonia

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Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Mikulić, Borislav

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

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Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

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Quintero, Craig

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Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

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Roms, Heike

Ronen, Diti

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Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

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Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

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Totani, Yoko

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Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

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Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

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Wolf, Stacy

Wolford Wylam, Lisa

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Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

Art And Facts: Animals as Artifacts

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Athol Fugard and/in Afrikaans

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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

Communication Aesthetics as a Transhumanist Social Epistemology

The Contagion of the One-Legged Lesbian

Controlling Misbehaviour Through State Policy

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

Creating Counter Indications – a Misrepresentation as Intervention

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Criminalizing the Concept of Faith In Windblown/Rafales

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Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

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The Dada Performance Of Hugo Ball – Zurich, 1916.

The Dance Dramaturg: Avoiding Misses

Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

Displacements In Architectural Space

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Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear

Duplicitous Sites: Misperforming Parliament

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Embodied Dissent: Radical Performance in Time of Exception

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

Ethicalisation or Aestheticalisation of 'Savage' Women

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Fail and Repeat

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Finally George a Structure

Forms of Assistance

The Four Questions and the Disintegrating Glue of Compassion

From Angry Turkish Boy to Mature German Writer

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

The Gravity of Detachment

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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Heiner Mueller's Misreading/Misfiring of Shakespeare

Hesitating Performance

Historionics, or, Who's Afraid of Reenactment?

How and Why to Teach Performance at an Art Academy?

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

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"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

Interpreting Mis-Interpreted Urbanity

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

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Logics of Revolt: May 68 and the Appearance of the Political

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Machinic Performances On and Off the Stage

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

Metastatic Membranes

Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Mis-Spectatorship, or, Redistributing the Sensible

Misadventures in Outer Space

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

Misfiring Knowledge: Reconfiguring Laughter's Rupture

Misfitting Tissues: Performative Bio-Architecture

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Misfreaktion

Misfreaktion

Misfreaktion

Misguided Encounters: Examples, Versions, Possibilities

Misinformed: Form in Performance

Mislistening the Pop Music Persona

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

Misperformances of Love and Cruelty Between Species

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

Misperforming the Avant-garde?

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Misreading Peru: Spielberg, Yale And The Imperial Present

Misreading Photography – Describing the Photographer's Experience as a Performance

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"Misstunt" in the Performances of Mike Parr and Jackass

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Mistaking Reality Justice

Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho's 'Durango'

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou's Spider Lilies and Splendid Float

Moving parts: on Indifference

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Nico and Mika: Missed Identities, Brand Performances

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Nohow On: The Ethic of Impossibility, Genre and the Law

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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October Riots Acre's Anemone Population

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

Performance’s “Bad Objects”. Rory Macbeth’s Sculptures as Performative Mis-taking

Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Performative Art, Politic and Catachresis

Performative Interfaces and Their Associated Milieu

Performative Value of Tolerable Mistake

Performed by a Site: Considerations on Place, the City and the Body in Movement

Performing ‘Bare Life’ in Second Life

Performing Earnestness through Irony

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

Performing Gender in “Big Brother”

Performing Landscape as Autotopographical Exercise

Performing the Black Bottom: from Venus Hottentot to Video Hottie

Performing the Revolution: Carnival as Conflict Prevention

Performing The System Looking For Misperformance – Art And Surveillance

Performing Trauma / Traumatizing the Performer

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

Poland's Borderland Foundation: a Successful "Mistake"

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

Predefined Obstacles - Immediate Geography Dubai

Produce the Body: Hunger Strikes at Guantanamo Bay

Psychopathology of National Cinema

Public Apology and the Politics of Inauthenticity

Public Dreams and the Transgression of Neoliberal Borders

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Race and Gender in Democracy in Performance

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

Re-Enactment of Performances and the Productive Potential of Calculated Failure

Reading Creativity in the ‘Misapplication’ of Othello in Japan and Korea

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

Reflective Viewing: Orlan’s Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre’s “Infamous”

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

Russian Performance Art in 1990s: When Everything Goes Wrong

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Sabotaging the City

Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

Slip – Stutter – Smirk – Wink

Social and Cultural Context of Chile, a Place Without Memories

Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

Surveillance Art as Tactical Intervention

Sympathetic Mimesis and the Force of Failure

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Technical Individuation and Relational Participatory Performative Art

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

Voicings: Undoing the English Speaking Subject

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“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaïke

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Mikulić, Borislav

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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»

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Užbinec, Zrinka

Uchino, Tadashi

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Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Založnik, Jasmina

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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»

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(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

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(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

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(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

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Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

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Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

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Collective Mappings of Geospatial Mishaps

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The Dada Performance Of Hugo Ball – Zurich, 1916.

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Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

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Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

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Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

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Forms of Assistance

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Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

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Historionics, or, Who's Afraid of Reenactment?

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In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

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Logics of Revolt: May 68 and the Appearance of the Political

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Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

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Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

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Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

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Misfreaktion

Misfreaktion

Misfreaktion

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Mistaken for Mourning: Freud and the Economic Problem of Derrida's Marxism

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Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho's 'Durango'

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou's Spider Lilies and Splendid Float

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Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

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Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

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Nohow On: The Ethic of Impossibility, Genre and the Law

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Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

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Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

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Performing ‘Bare Life’ in Second Life

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Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

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Performing the Black Bottom: from Venus Hottentot to Video Hottie

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Performing Trauma / Traumatizing the Performer

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Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

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Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

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Public Apology and the Politics of Inauthenticity

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Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

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Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

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Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

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Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

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Sensuous Disfunction

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Sitting on The Edge of My Couch: Kalup Linzy's Masochism

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Social Constraints and Creative Process of Artists

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Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

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Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

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A Very Pretty War

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Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaïke

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

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Cesare, T. Nikki

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Chepulite, Alina Lialia

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Chushak, Nadiya

Clark, Laurie Beth

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Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

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Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

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Deacon, Robin

Delgado, Celeste Fraser

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Filmer, Andrew

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Glendinning, Hugo

Gluhović, Milija

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Goudouna, Sozita

Gough, Richard

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Graovac, Jelena

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Hart, Claudia

Hart, James

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Ho, Tzu Nyen

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Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

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Jonckheere, Evelien

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Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

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Kuburovic, Branislava

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Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

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Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

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Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

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Maxwell, Ian

Mazer, Sharon

McClung, Kelley

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McKeon, Olive

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Mecleary, Kellie

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Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Mikulić, Borislav

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

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Ostojic, Tanja

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Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

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Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

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Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schluep, Jürg

Schmidt, Theron

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Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

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Svec, Henry Adam

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Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

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Uchino, Tadashi

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Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

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Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

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(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

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[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

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The Breach: Hurricane Katrina, The Media and Performance

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Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

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The Contagion of the One-Legged Lesbian

Controlling Misbehaviour Through State Policy

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

Creating Counter Indications – a Misrepresentation as Intervention

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Criminalizing the Concept of Faith In Windblown/Rafales

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The Dada Performance Of Hugo Ball – Zurich, 1916.

The Dance Dramaturg: Avoiding Misses

Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

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Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

Displacements In Architectural Space

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Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear

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The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

Ethicalisation or Aestheticalisation of 'Savage' Women

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Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Finally George a Structure

Forms of Assistance

The Four Questions and the Disintegrating Glue of Compassion

From Angry Turkish Boy to Mature German Writer

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

The Gravity of Detachment

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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Hesitating Performance

Historionics, or, Who's Afraid of Reenactment?

How and Why to Teach Performance at an Art Academy?

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

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"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

Interpreting Mis-Interpreted Urbanity

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Locus Solus

Logics of Revolt: May 68 and the Appearance of the Political

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Machinic Performances On and Off the Stage

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

Metastatic Membranes

Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Mis-Spectatorship, or, Redistributing the Sensible

Misadventures in Outer Space

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

Misfiring Knowledge: Reconfiguring Laughter's Rupture

Misfitting Tissues: Performative Bio-Architecture

Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

Misguided Encounters: Examples, Versions, Possibilities

Misinformed: Form in Performance

Mislistening the Pop Music Persona

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

Misperformances of Love and Cruelty Between Species

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

Misperforming the Avant-garde?

Misplaced Bodies of Plaster

Misreading Peru: Spielberg, Yale And The Imperial Present

Misreading Photography – Describing the Photographer’s Experience as a Performance

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Miss Reading Misreading

“Misstunt” in the Performances of Mike Parr and Jackass

Mistaken for Mourning: Freud and the Economic Problem of Derrida’s Marxism

Mistaking Reality Justice

Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho’s ‘Durango’

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

Moving parts: on Indifference

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Nico and Mika: Missed Identities, Brand Performances

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Nohow On: The Ethic of Impossibility, Genre and the Law

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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October Riots Acre's Anemone Population

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

Performance’s “Bad Objects”. Rory Macbeth’s Sculptures as Performative Mis-taking

Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Performative Art, Politic and Catachresis

Performative Interfaces and Their Associated Milieu

Performative Value of Tolerable Mistake

Performed by a Site: Considerations on Place, the City and the Body in Movement

Performing ‘Bare Life’ in Second Life

Performing Earnestness through Irony

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

Performing Gender in “Big Brother”

Performing Landscape as Autotopographical Exercise

Performing the Black Bottom: from Venus Hottentot to Video Hottie

Performing the Revolution: Carnival as Conflict Prevention

Performing The System Looking For Misperformance – Art And Surveillance

Performing Trauma / Traumatizing the Performer

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

Poland's Borderland Foundation: a Successful "Mistake"

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

Predefined Obstacles - Immediate Geography Dubai

Produce the Body: Hunger Strikes at Guantanamo Bay

Psychopathology of National Cinema

Public Apology and the Politics of Inauthenticity

Public Dreams and the Transgression of Neoliberal Borders

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Race and Gender in Democracy in Performance

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

Re-Enactment of Performances and the Productive Potential of Calculated Failure

Reading Creativity in the ‘Misapplication’ of Othello in Japan and Korea

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

Reflective Viewing: Orlan’s Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre’s “Infamous”

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

Russian Performance Art in 1990s: When Everything Goes Wrong

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Sabotaging the City

Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

Slip – Stutter – Smirk – Wink

Social and Cultural Context of Chile, a Place Without Memories

Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

Surveillance Art as Tactical Intervention

Sympathetic Mimesis and the Force of Failure

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Technical Individuation and Relational Participatory Performative Art

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

Voicings: Undoing the English Speaking Subject

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“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaïke

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dölz, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

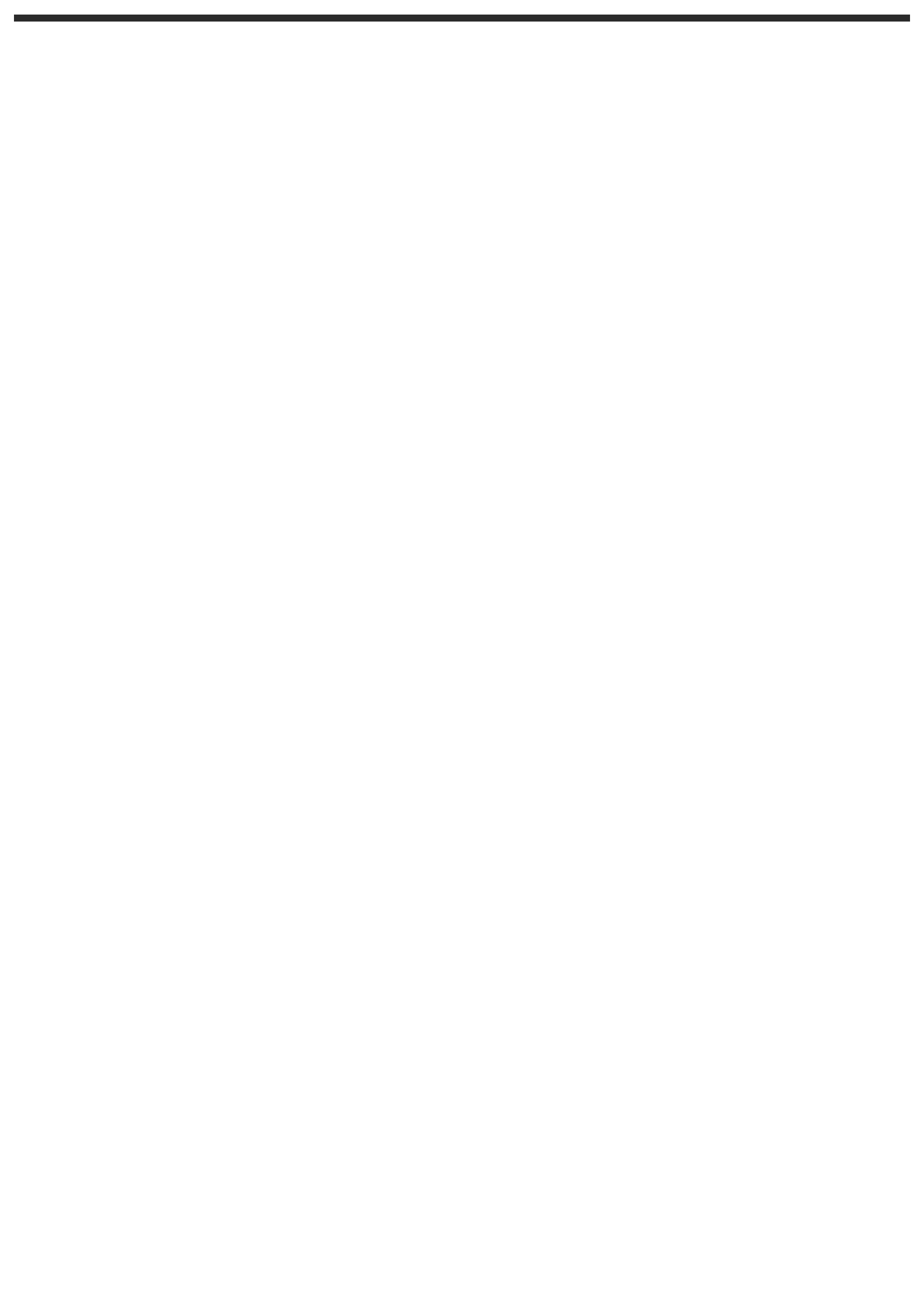
Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

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Pustianaz, Marco

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Quintero, Craig

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Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

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Ristić, Irena

Ritchie, Louise

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Salter, Christopher

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Savarese, Nicola

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Scliar Mancini, Bianca

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Shimakawa, Karen

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Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

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Stojanović, Branimir

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Talbot, Richard

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Theodoridou, Danae

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Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

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Weaver, Lois

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Westerling, Kalle

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Založnik, Jasmina

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

Art And Facts: Animals as Artifacts

The Arts and Qigong

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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluemp

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acéphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

Communication Aesthetics as a Transhumanist Social Epistemology

The Contagion of the One-Legged Lesbian

Controlling Misbehaviour Through State Policy

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

Creating Counter Indications – a Misrepresentation as Intervention

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Criminalizing the Concept of Faith In Windblown/Rafales

Critical Response as a Spectator

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

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The Dada Performance Of Hugo Ball – Zurich, 1916.

The Dance Dramaturg: Avoiding Misses

Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

Displacements In Architectural Space

Dog Day Theatre

Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear

Duplicitous Sites: Misperforming Parliament

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Embodied Dissent: Radical Performance in Time of Exception

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

Ethicalisation or Aestheticalisation of 'Savage' Women

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Fail and Repeat

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Finally George a Structure

Forms of Assistance

The Four Questions and the Disintegrating Glue of Compassion

From Angry Turkish Boy to Mature German Writer

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

The Gravity of Detachment

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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Heiner Mueller's Misreading/Misfiring of Shakespeare

Hesitating Performance

Historionics, or, Who's Afraid of Reenactment?

How and Why to Teach Performance at an Art Academy?

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

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"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

Interpreting Mis-Interpreted Urbanity

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Locus Solus

Logics of Revolt: May 68 and the Appearance of the Political

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Machinic Performances On and Off the Stage

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

Metastatic Membranes

Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Mis-Spectatorship, or, Redistributing the Sensible

Misadventures in Outer Space

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

Misfiring Knowledge: Reconfiguring Laughter's Rupture

Misfitting Tissues: Performative Bio-Architecture

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Misfreaktion

Misfreaktion

Misfreaktion

Misguided Encounters: Examples, Versions, Possibilities

Misinformed: Form in Performance

Mislistening the Pop Music Persona

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

Misperformances of Love and Cruelty Between Species

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

Misperforming the Avant-garde?

Misplaced Bodies of Plaster

Misreading Peru: Spielberg, Yale And The Imperial Present

Misreading Photography – Describing the Photographer’s Experience as a Performance

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Miss Reading Misreading

“Misstunt” in the Performances of Mike Parr and Jackass

Mistaken for Mourning: Freud and the Economic Problem of Derrida’s Marxism

Mistaking Reality Justice

Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho’s ‘Durango’

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

Moving parts: on Indifference

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Nico and Mika: Missed Identities, Brand Performances

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Nohow On: The Ethic of Impossibility, Genre and the Law

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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October Riots Acre's Anemone Population

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

Performance’s “Bad Objects”. Rory Macbeth’s Sculptures as Performative Mis-taking

Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Performative Art, Politic and Catachresis

Performative Interfaces and Their Associated Milieu

Performative Value of Tolerable Mistake

Performed by a Site: Considerations on Place, the City and the Body in Movement

Performing ‘Bare Life’ in Second Life

Performing Earnestness through Irony

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

Performing Gender in “Big Brother”

Performing Landscape as Autotopographical Exercise

Performing the Black Bottom: from Venus Hottentot to Video Hottie

Performing the Revolution: Carnival as Conflict Prevention

Performing The System Looking For Misperformance – Art And Surveillance

Performing Trauma / Traumatizing the Performer

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

Poland's Borderland Foundation: a Successful "Mistake"

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

Predefined Obstacles - Immediate Geography Dubai

Produce the Body: Hunger Strikes at Guantanamo Bay

Psychopathology of National Cinema

Public Apology and the Politics of Inauthenticity

Public Dreams and the Transgression of Neoliberal Borders

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Race and Gender in Democracy in Performance

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

Re-Enactment of Performances and the Productive Potential of Calculated Failure

Reading Creativity in the ‘Misapplication’ of Othello in Japan and Korea

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

Reflective Viewing: Orlan’s Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre’s “Infamous”

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

Russian Performance Art in 1990s: When Everything Goes Wrong

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Sabotaging the City

Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

Slip – Stutter – Smirk – Wink

Social and Cultural Context of Chile, a Place Without Memories

Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

Surveillance Art as Tactical Intervention

Sympathetic Mimesis and the Force of Failure

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Technical Individuation and Relational Participatory Performative Art

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

Voicings: Undoing the English Speaking Subject

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“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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Spångberg, Mårten

26 Shifts | Shifts:Incongruent Recollections – Diverging Epistemologies of „memories are made of this... Performance Notes“ by BADco.

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaïke

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schluep, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Užbinec, Zrinka

Uchino, Tadashi

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Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

Art And Facts: Animals as Artifacts

The Arts and Qigong

Athol Fugard and/in Afrikaans

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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

Communication Aesthetics as a Transhumanist Social Epistemology

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Criminalizing the Concept of Faith In Windblown/Rafales

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Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

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Denial

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Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

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Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

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Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

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Historionics, or, Who's Afraid of Reenactment?

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In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

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Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

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Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

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Misfreaktion

Misfreaktion

Misfreaktion

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

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Nico and Mika: Missed Identities, Brand Performances

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Once More, with Feeling: Reenactment, Ethics, Politics

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On Precariousness and Performance: 7 Actions for Rio de Janeiro

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

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Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

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A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

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Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

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Public Apology and the Politics of Inauthenticity

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

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Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

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Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

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The Wat Plays: Failed Arts Education and the New Cambodia

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“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

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Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

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The Witness Protection Program: Assumed Identities for Acting in Plain Sight

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You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulish, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

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Ostojic, Tanja

Owen, Louise

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Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

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Pristaš, Nikolina

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Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

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Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

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Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

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Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

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Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

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Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

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Založnik, Jasmina

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Špoljar, Tanja

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

Art And Facts: Animals as Artifacts

The Arts and Qigong

Athol Fugard and/in Afrikaans

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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

Communication Aesthetics as a Transhumanist Social Epistemology

The Contagion of the One-Legged Lesbian

Controlling Misbehaviour Through State Policy

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

Creating Counter Indications – a Misrepresentation as Intervention

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Criminalizing the Concept of Faith In Windblown/Rafales

Critical Response as a Spectator

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

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The Dada Performance Of Hugo Ball – Zurich, 1916.

The Dance Dramaturg: Avoiding Misses

Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

Displacements In Architectural Space

Dog Day Theatre

Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear

Duplicitous Sites: Misperforming Parliament

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Embodied Dissent: Radical Performance in Time of Exception

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

Ethicalisation or Aestheticalisation of 'Savage' Women

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Fail and Repeat

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Finally George a Structure

Forms of Assistance

The Four Questions and the Disintegrating Glue of Compassion

From Angry Turkish Boy to Mature German Writer

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

The Gravity of Detachment

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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Heiner Mueller's Misreading/Misfiring of Shakespeare

Hesitating Performance

Historionics, or, Who's Afraid of Reenactment?

How and Why to Teach Performance at an Art Academy?

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

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"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

Interpreting Mis-Interpreted Urbanity

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Locus Solus

Logics of Revolt: May 68 and the Appearance of the Political

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Machinic Performances On and Off the Stage

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

Metastatic Membranes

Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Mis-Spectatorship, or, Redistributing the Sensible

Misadventures in Outer Space

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

Misfiring Knowledge: Reconfiguring Laughter's Rupture

Misfitting Tissues: Performative Bio-Architecture

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Misfreaktion

Misfreaktion

Misfreaktion

Misguided Encounters: Examples, Versions, Possibilities

Misinformed: Form in Performance

Mislistening the Pop Music Persona

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

Misperformances of Love and Cruelty Between Species

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

Misperforming the Avant-garde?

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Misreading Peru: Spielberg, Yale And The Imperial Present

Misreading Photography – Describing the Photographer’s Experience as a Performance

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

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“Misstunt” in the Performances of Mike Parr and Jackass

Mistaken for Mourning: Freud and the Economic Problem of Derrida’s Marxism

Mistaking Reality Justice

Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho’s ‘Durango’

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

Moving parts: on Indifference

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Nico and Mika: Missed Identities, Brand Performances

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Nohow On: The Ethic of Impossibility, Genre and the Law

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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October Riots Acre's Anemone Population

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

Performance’s “Bad Objects”. Rory Macbeth’s Sculptures as Performative Mis-taking

Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Performative Art, Politic and Catachresis

Performative Interfaces and Their Associated Milieu

Performative Value of Tolerable Mistake

Performed by a Site: Considerations on Place, the City and the Body in Movement

Performing ‘Bare Life’ in Second Life

Performing Earnestness through Irony

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

Performing Gender in “Big Brother”

Performing Landscape as Autotopographical Exercise

Performing the Black Bottom: from Venus Hottentot to Video Hottie

Performing the Revolution: Carnival as Conflict Prevention

Performing The System Looking For Misperformance – Art And Surveillance

Performing Trauma / Traumatizing the Performer

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

Poland's Borderland Foundation: a Successful "Mistake"

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

Predefined Obstacles - Immediate Geography Dubai

Produce the Body: Hunger Strikes at Guantanamo Bay

Psychopathology of National Cinema

Public Apology and the Politics of Inauthenticity

Public Dreams and the Transgression of Neoliberal Borders

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Race and Gender in Democracy in Performance

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

Re-Enactment of Performances and the Productive Potential of Calculated Failure

Reading Creativity in the ‘Misapplication’ of Othello in Japan and Korea

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

Reflective Viewing: Orlan’s Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre’s “Infamous”

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

Russian Performance Art in 1990s: When Everything Goes Wrong

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Sabotaging the City

Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

Slip – Stutter – Smirk – Wink

Social and Cultural Context of Chile, a Place Without Memories

Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

Surveillance Art as Tactical Intervention

Sympathetic Mimesis and the Force of Failure

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Technical Individuation and Relational Participatory Performative Art

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

Voicings: Undoing the English Speaking Subject

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“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaïke

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schluep, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Užbinec, Zrinka

Uchino, Tadashi

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Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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Šimić, Lena

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(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

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Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

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The Arts and Qigong

Athol Fugard and/in Afrikaans

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Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

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Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

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Bodily Misfires: Extreme Performance Art and Its Underground Setting

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Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

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The Dada Performance Of Hugo Ball – Zurich, 1916.

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Darwin's Flinch

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Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

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A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

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Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

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Hesitating Performance

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In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

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In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

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Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

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Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

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Misfreaktion

Misfreaktion

Misfreaktion

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Misreading Photography – Describing the Photographer’s Experience as a Performance

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Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

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Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

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Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

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Nohow On: The Ethic of Impossibility, Genre and the Law

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Re-enacting Age and Aging in The Rite of Spring

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Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

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Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

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A Report on the Blackmarket for Useful Knowledge and Nonknowledge

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Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

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Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

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Sympathetic Mimesis and the Force of Failure

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Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

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“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

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Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

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Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

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“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

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Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

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D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulish, Matthew

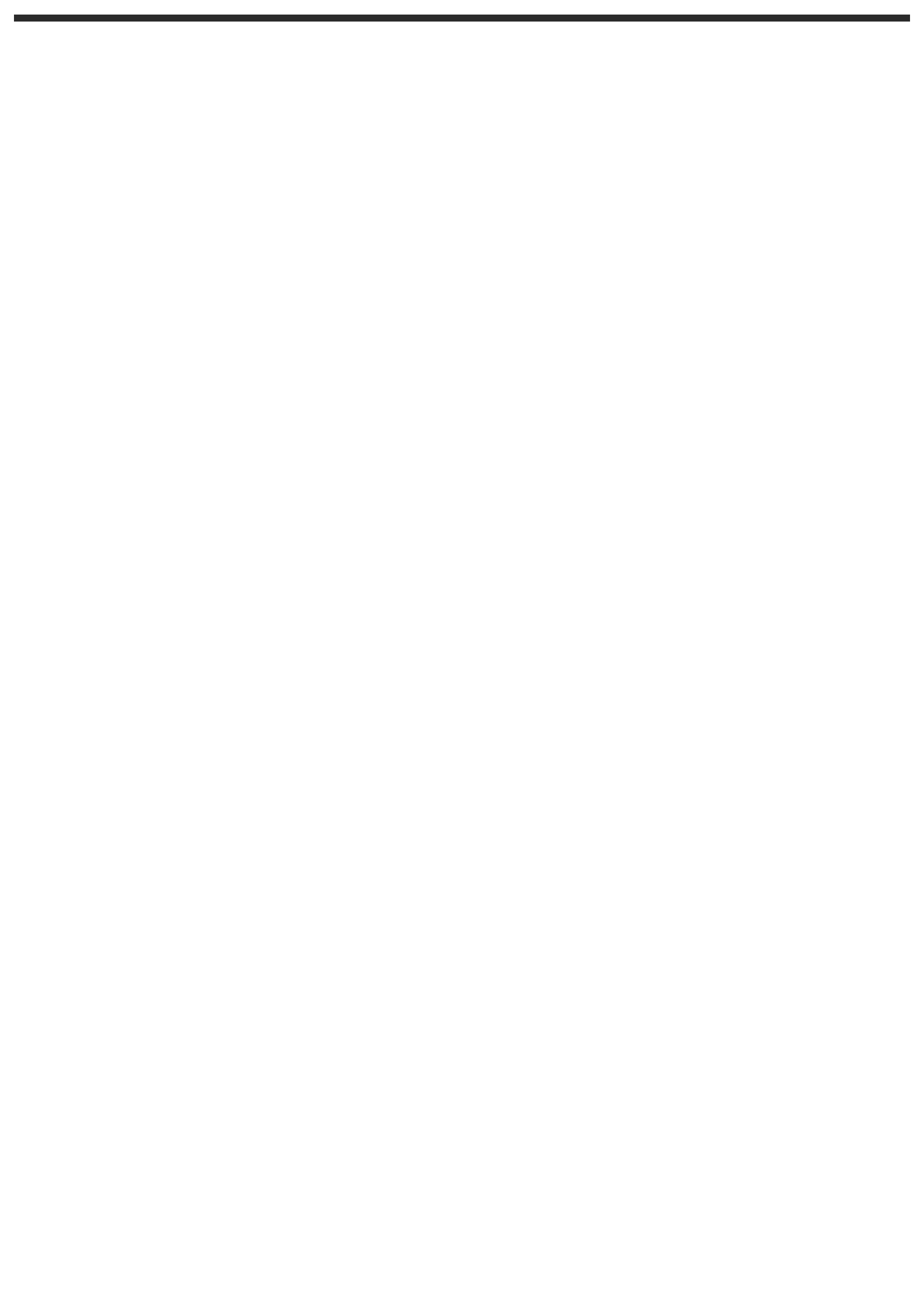
Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuftt, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Užbinec, Zrinka

Uchino, Tadashi

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Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

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(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

Art And Facts: Animals as Artifacts

The Arts and Qigong

Athol Fugard and/in Afrikaans

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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluemp

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acéphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

Communication Aesthetics as a Transhumanist Social Epistemology

The Contagion of the One-Legged Lesbian

Controlling Misbehaviour Through State Policy

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

Creating Counter Indications – a Misrepresentation as Intervention

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Criminalizing the Concept of Faith In Windblown/Rafales

Critical Response as a Spectator

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

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The Dada Performance Of Hugo Ball – Zurich, 1916.

The Dance Dramaturg: Avoiding Misses

Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

Displacements In Architectural Space

Dog Day Theatre

Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear

Duplicitous Sites: Misperforming Parliament

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Embodied Dissent: Radical Performance in Time of Exception

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

Ethicalisation or Aestheticalisation of 'Savage' Women

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Fail and Repeat

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Finally George a Structure

Forms of Assistance

The Four Questions and the Disintegrating Glue of Compassion

From Angry Turkish Boy to Mature German Writer

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

The Gravity of Detachment

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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Heiner Mueller's Misreading/Misfiring of Shakespeare

Hesitating Performance

Historionics, or, Who's Afraid of Reenactment?

How and Why to Teach Performance at an Art Academy?

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

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"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

Interpreting Mis-Interpreted Urbanity

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Locus Solus

Logics of Revolt: May 68 and the Appearance of the Political

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Machinic Performances On and Off the Stage

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

Metastatic Membranes

Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Mis-Spectatorship, or, Redistributing the Sensible

Misadventures in Outer Space

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

Misfiring Knowledge: Reconfiguring Laughter's Rupture

Misfitting Tissues: Performative Bio-Architecture

Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

Misguided Encounters: Examples, Versions, Possibilities

Misinformed: Form in Performance

Mislistening the Pop Music Persona

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

Misperformances of Love and Cruelty Between Species

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

Misperforming the Avant-garde?

Misplaced Bodies of Plaster

Misreading Peru: Spielberg, Yale And The Imperial Present

Misreading Photography – Describing the Photographer’s Experience as a Performance

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Miss Reading Misreading

“Misstunt” in the Performances of Mike Parr and Jackass

Mistaken for Mourning: Freud and the Economic Problem of Derrida’s Marxism

Mistaking Reality Justice

Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho’s ‘Durango’

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

Moving parts: on Indifference

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Nico and Mika: Missed Identities, Brand Performances

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Nohow On: The Ethic of Impossibility, Genre and the Law

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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October Riots Acre's Anemone Population

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

Performance’s “Bad Objects”. Rory Macbeth’s Sculptures as Performative Mis-taking

Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Performative Art, Politic and Catachresis

Performative Interfaces and Their Associated Milieu

Performative Value of Tolerable Mistake

Performed by a Site: Considerations on Place, the City and the Body in Movement

Performing ‘Bare Life’ in Second Life

Performing Earnestness through Irony

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

Performing Gender in “Big Brother”

Performing Landscape as Autotopographical Exercise

Performing the Black Bottom: from Venus Hottentot to Video Hottie

Performing the Revolution: Carnival as Conflict Prevention

Performing The System Looking For Misperformance – Art And Surveillance

Performing Trauma / Traumatizing the Performer

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

Poland's Borderland Foundation: a Successful "Mistake"

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

Predefined Obstacles - Immediate Geography Dubai

Produce the Body: Hunger Strikes at Guantanamo Bay

Psychopathology of National Cinema

Public Apology and the Politics of Inauthenticity

Public Dreams and the Transgression of Neoliberal Borders

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Race and Gender in Democracy in Performance

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

Re-Enactment of Performances and the Productive Potential of Calculated Failure

Reading Creativity in the ‘Misapplication’ of Othello in Japan and Korea

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

Reflective Viewing: Orlan’s Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre’s “Infamous”

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

Russian Performance Art in 1990s: When Everything Goes Wrong

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Sabotaging the City

Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

Slip – Stutter – Smirk – Wink

Social and Cultural Context of Chile, a Place Without Memories

Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

Surveillance Art as Tactical Intervention

Sympathetic Mimesis and the Force of Failure

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Technical Individuation and Relational Participatory Performative Art

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

Voicings: Undoing the English Speaking Subject

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“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaïke

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

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Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

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Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

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Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

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Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

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Založnik, Jasmina

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Šimić, Lena

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

Art And Facts: Animals as Artifacts

The Arts and Qigong

Athol Fugard and/in Afrikaans

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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

Communication Aesthetics as a Transhumanist Social Epistemology

The Contagion of the One-Legged Lesbian

Controlling Misbehaviour Through State Policy

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

Creating Counter Indications – a Misrepresentation as Intervention

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Criminalizing the Concept of Faith In Windblown/Rafales

Critical Response as a Spectator

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

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The Dada Performance Of Hugo Ball – Zurich, 1916.

The Dance Dramaturg: Avoiding Misses

Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

Displacements In Architectural Space

Dog Day Theatre

Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear

Duplicitous Sites: Misperforming Parliament

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Embodied Dissent: Radical Performance in Time of Exception

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

Ethicalisation or Aestheticalisation of 'Savage' Women

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Fail and Repeat

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Finally George a Structure

Forms of Assistance

The Four Questions and the Disintegrating Glue of Compassion

From Angry Turkish Boy to Mature German Writer

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

The Gravity of Detachment

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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Heiner Mueller's Misreading/Misfiring of Shakespeare

Hesitating Performance

Historionics, or, Who's Afraid of Reenactment?

How and Why to Teach Performance at an Art Academy?

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

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"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

Interpreting Mis-Interpreted Urbanity

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Locus Solus

Logics of Revolt: May 68 and the Appearance of the Political

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Machinic Performances On and Off the Stage

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

Metastatic Membranes

Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Mis-Spectatorship, or, Redistributing the Sensible

Misadventures in Outer Space

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

Misfiring Knowledge: Reconfiguring Laughter's Rupture

Misfitting Tissues: Performative Bio-Architecture

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Misfreaktion

Misfreaktion

Misfreaktion

Misguided Encounters: Examples, Versions, Possibilities

Misinformed: Form in Performance

Mislistening the Pop Music Persona

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

Misperformances of Love and Cruelty Between Species

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

Misperforming the Avant-garde?

Misplaced Bodies of Plaster

Misreading Peru: Spielberg, Yale And The Imperial Present

Misreading Photography – Describing the Photographer’s Experience as a Performance

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Miss Reading Misreading

“Misstunt” in the Performances of Mike Parr and Jackass

Mistaken for Mourning: Freud and the Economic Problem of Derrida’s Marxism

Mistaking Reality Justice

Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho’s ‘Durango’

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

Moving parts: on Indifference

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Nico and Mika: Missed Identities, Brand Performances

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Nohow On: The Ethic of Impossibility, Genre and the Law

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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October Riots Acre's Anemone Population

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

Performance’s “Bad Objects”. Rory Macbeth’s Sculptures as Performative Mis-taking

Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Performative Art, Politic and Catachresis

Performative Interfaces and Their Associated Milieu

Performative Value of Tolerable Mistake

Performed by a Site: Considerations on Place, the City and the Body in Movement

Performing ‘Bare Life’ in Second Life

Performing Earnestness through Irony

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

Performing Gender in “Big Brother”

Performing Landscape as Autotopographical Exercise

Performing the Black Bottom: from Venus Hottentot to Video Hottie

Performing the Revolution: Carnival as Conflict Prevention

Performing The System Looking For Misperformance – Art And Surveillance

Performing Trauma / Traumatizing the Performer

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

Poland's Borderland Foundation: a Successful "Mistake"

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

Predefined Obstacles - Immediate Geography Dubai

Produce the Body: Hunger Strikes at Guantanamo Bay

Psychopathology of National Cinema

Public Apology and the Politics of Inauthenticity

Public Dreams and the Transgression of Neoliberal Borders

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Race and Gender in Democracy in Performance

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

Re-Enactment of Performances and the Productive Potential of Calculated Failure

Reading Creativity in the ‘Misapplication’ of Othello in Japan and Korea

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

Reflective Viewing: Orlan’s Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre’s “Infamous”

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

Russian Performance Art in 1990s: When Everything Goes Wrong

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Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

Slip – Stutter – Smirk – Wink

Social and Cultural Context of Chile, a Place Without Memories

Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

Surveillance Art as Tactical Intervention

Sympathetic Mimesis and the Force of Failure

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Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

Voicings: Undoing the English Speaking Subject

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Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Užbinec, Zrinka

Uchino, Tadashi

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Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

Art And Facts: Animals as Artifacts

The Arts and Qigong

Athol Fugard and/in Afrikaans

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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluemp

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acéphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

Communication Aesthetics as a Transhumanist Social Epistemology

The Contagion of the One-Legged Lesbian

Controlling Misbehaviour Through State Policy

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

Creating Counter Indications – a Misrepresentation as Intervention

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Criminalizing the Concept of Faith In Windblown/Rafales

Critical Response as a Spectator

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

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The Dada Performance Of Hugo Ball – Zurich, 1916.

The Dance Dramaturg: Avoiding Misses

Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

Displacements In Architectural Space

Dog Day Theatre

Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear

Duplicitous Sites: Misperforming Parliament

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Embodied Dissent: Radical Performance in Time of Exception

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

Ethicalisation or Aestheticalisation of 'Savage' Women

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Fail and Repeat

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Finally George a Structure

Forms of Assistance

The Four Questions and the Disintegrating Glue of Compassion

From Angry Turkish Boy to Mature German Writer

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

The Gravity of Detachment

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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Heiner Mueller's Misreading/Misfiring of Shakespeare

Hesitating Performance

Historionics, or, Who's Afraid of Reenactment?

How and Why to Teach Performance at an Art Academy?

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

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"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

Interpreting Mis-Interpreted Urbanity

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

Locus Solus

Logics of Revolt: May 68 and the Appearance of the Political

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Machinic Performances On and Off the Stage

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

Metastatic Membranes

Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Mis-Spectatorship, or, Redistributing the Sensible

Misadventures in Outer Space

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

Misfiring Knowledge: Reconfiguring Laughter's Rupture

Misfitting Tissues: Performative Bio-Architecture

Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

Misguided Encounters: Examples, Versions, Possibilities

Misinformed: Form in Performance

Mislistening the Pop Music Persona

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

Misperformances of Love and Cruelty Between Species

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

Misperforming the Avant-garde?

Misplaced Bodies of Plaster

Misreading Peru: Spielberg, Yale And The Imperial Present

Misreading Photography – Describing the Photographer’s Experience as a Performance

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Miss Reading Misreading

“Misstunt” in the Performances of Mike Parr and Jackass

Mistaken for Mourning: Freud and the Economic Problem of Derrida’s Marxism

Mistaking Reality Justice

Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho’s ‘Durango’

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

Moving parts: on Indifference

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Nico and Mika: Missed Identities, Brand Performances

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Nohow On: The Ethic of Impossibility, Genre and the Law

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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October Riots Acre's Anemone Population

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

Performance’s “Bad Objects”. Rory Macbeth’s Sculptures as Performative Mis-taking

Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Performative Art, Politic and Catachresis

Performative Interfaces and Their Associated Milieu

Performative Value of Tolerable Mistake

Performed by a Site: Considerations on Place, the City and the Body in Movement

Performing ‘Bare Life’ in Second Life

Performing Earnestness through Irony

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

Performing Gender in “Big Brother”

Performing Landscape as Autotopographical Exercise

Performing the Black Bottom: from Venus Hottentot to Video Hottie

Performing the Revolution: Carnival as Conflict Prevention

Performing The System Looking For Misperformance – Art And Surveillance

Performing Trauma / Traumatizing the Performer

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

Poland's Borderland Foundation: a Successful "Mistake"

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

Predefined Obstacles - Immediate Geography Dubai

Produce the Body: Hunger Strikes at Guantanamo Bay

Psychopathology of National Cinema

Public Apology and the Politics of Inauthenticity

Public Dreams and the Transgression of Neoliberal Borders

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Race and Gender in Democracy in Performance

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

Re-Enactment of Performances and the Productive Potential of Calculated Failure

Reading Creativity in the ‘Misapplication’ of Othello in Japan and Korea

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

Reflective Viewing: Orlan’s Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre’s “Infamous”

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

Russian Performance Art in 1990s: When Everything Goes Wrong

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Sabotaging the City

Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

Slip – Stutter – Smirk – Wink

Social and Cultural Context of Chile, a Place Without Memories

Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

Surveillance Art as Tactical Intervention

Sympathetic Mimesis and the Force of Failure

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Technical Individuation and Relational Participatory Performative Art

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

Voicings: Undoing the English Speaking Subject

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“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulish, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

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Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Uchino, Tadashi

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Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

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Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

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Založnik, Jasmina

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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The 'Melting' Body: On SIGNA's Interactive Performance Night at the Hospital

(Counter)Performing Finance: Value Transference and the Cultural Politics of Capitalist Narrative

(Mis)apprehending 'inclusion': Performing Value Across Borders

(Mis)apprehension and "The Repatriate": Thinking about Time and Place Lags

(Mis)Dressing: Immateriality and the Problem of Things in Performance

(Mis)Interpreting the Puncta in Solum: Subjectivity, Failed Spectatorship and Tolerance

(Mis)performance in Classical Croatian Experimental Film and Video

[Mis]Uses of Language: the Operation of the Formless in Postdramatic Theatre

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The Abject Web: You Can't Go Deep, You Can't Get Out: On the Multi- and Trans-media Work of Das Beckwerk

Acknowledging Futility (At Thirty Two Feet Per Second Per Second)

Acting, Reacting And Reenacting: Art, Sexuality And Images

Aesthetical Framework of Turkish Meddah Art

Approximating the Art of Stuart Sherman

Architecture Abandoned

Are You Serious? Failure As Artistic Strategy In The Work Of Bas Jan Ader

Art And Facts: Animals as Artifacts

The Arts and Qigong

Athol Fugard and/in Afrikaans

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“The Bagwell in Me”

Bath’s Natural Theatre Company: Performing English Nationality Through Recuperative Mischief

Bearing Witness to the (In)visible: Activism and the Performance of Witness in Islamic Orthopraxy

Beautiful Heresy: Mis-Performative Interventions in Public Space by Ronny Hardliz and Jürg Schluep

Beauty Like Rudra’s Thunder: Masculinity and Femininity in Tagore’s Chitrangada

Becoming-Furrie: Other Bodies, Other Minds, Other Americas

Becoming Headless, or ‘My Body Doing its Best Without Me’: Performance Against Thought

Becoming Subjectile: Glossopoeia and Corporeal Transgression in Peter Brook’s Orghast

Between the Textual and the Ephemeral: Lone Twin’s Sledgehammer Songs

Beyond Failure, Toward Differential Presence: Recuperating the Living Theatre with Deleuze

Black Humour and the Children of the Disappeared in Argentina: A ‘Misfired’ Paradigm of Performance?

Bodies Outside the Box, or How the Vitruvian Man Turned into Acèphale: A Study in Mis-performance

Bodily Misfires: Extreme Performance Art and Its Underground Setting

The Body as Affective Assemblage: Comparing Francis Bacon’s Figures with Xavier Le Roy’s Self-Unfinished

The Body as Non-Place

Books from 1968 (Foucault: Archaeology of Knowledge; Marcuse: An Essay on Liberation; Brook: The Empty Space) 40 Years later

The Breach: Hurricane Katrina, The Media and Performance

“The Bride From The Sea”: Three Israeli-Palestinian Mothers Playing In The Sand Box

Building Babel: Making Architecture Tremble

But, Where Is the Rest of the Jacket? About “The Mother” By Bertolt Brecht Staged By A Comuna – Teatro

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Can We Give Terrorism a Mis(s)?

Chandni Bahar: Body, Performance, Space and Censorship

Chinese Ears: Listening in One Language, Hearing in Two

CLARO: Ostentatious Unintelligibility of the Non-European Other in the Forum Romanum

Collecting Tears: Remembering the Romani Holocaust

Collective Mappings of Geospatial Mishaps

Communication Aesthetics as a Transhumanist Social Epistemology

The Contagion of the One-Legged Lesbian

Controlling Misbehaviour Through State Policy

Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond

Creating Counter Indications – a Misrepresentation as Intervention

Criminalization of the Pilgrimage: Remapping a Town's 100-Year-Old Tradition

Criminalizing the Concept of Faith In Windblown/Rafales

Critical Response as a Spectator

Cultural Regeneration And Cultural Gate-Keeping: The Case Of The Centre For Contemporary Culture Of Barcelona

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The Dada Performance Of Hugo Ball – Zurich, 1916.

The Dance Dramaturg: Avoiding Misses

Darwin's Flinch

The Days of Silence and Truth: Performing Conflict in Public Schools

Deciphering the Rebus: the Hysterical Discourse of Modernist Theatre Theory

Denial

Denial

Deviant Business Performance: Considerations on Intended and Unintended Deviancy

Diaspora and Misperformance: Misplaced Habitus and Phantom Heart-Attacks

Different Species, Same Ethics? A few Words on Animals, Humans and Pseudospeciation

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

Difficulties with Contemporaneity. On Historization Processes in Contemporary Performing Arts

A Discussion of Performance Making and Writing Via the Immersed Project

Disobedient 'Misperformance' In Hijikata Tatsumi's Ankoku Butoh (Dance Of Darkness) And The Mass Student Protests, 1968

Displacements In Architectural Space

Dog Day Theatre

Don't Expect Too Much from the End of the World: Christoph Schlingensiefel and the Church of Fear

Duplicitous Sites: Misperforming Parliament

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Embodied Dissent: Radical Performance in Time of Exception

The Emergence of the Gothic-Grotesque Body as Spectacle in Romanian Mass Media

Enduring Objecthood: Reviewing Yoko Ono's Cut Piece

Ethicalisation or Aestheticalisation of 'Savage' Women

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Fail and Repeat

Failing to Act or Acting to Fail? Probing the Limits of Socio-Political Change in Verbatim Theatre

Failing to Fail: On the Repression of Misperformance in 'Digital Dance'

Finally George a Structure

Forms of Assistance

The Four Questions and the Disintegrating Glue of Compassion

From Angry Turkish Boy to Mature German Writer

From the Muscle to Aesthetics: Reconfiguring Contraction in Dance

Futility Versus Fertility? Chance Affirmation in Xavier Le Roy's Projekt

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Galileo's Finger and the Perspiring Waxwork: on Death, Appearance and the Promise of Flesh

Gender in Popular Culture of Socialist Yugoslavia: Misfirings, Misfittings, Misreadings

Gesture and Asymmetry in The Undoing of Le Sacre Du Printemps

Glitch in The Machine, Failure in The Human

Gods in Hell Shaft - Anonymous in History. Shock Workers as a Paradigm of an Ideological Use and (Mis)Interpretation of Body

The Gravity of Detachment

The Greatest Minds of My "Transgeneration": Failed and Foiled Performances of Transgender Embodiment on the College Campus

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Heiner Mueller's Misreading/Misfiring of Shakespeare

Hesitating Performance

Historionics, or, Who's Afraid of Reenactment?

How and Why to Teach Performance at an Art Academy?

HOW I CHANGED MY DAUGHTER'S DANCES: Mis-readings and Resistance In The Dance Craze Of 1913

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"I Got Balls, See?" A Study of Working Class Masculinity in the Plays of Richard Maxwell & The New York City Players

In Defense of Collective Solipsism: iPod Raves and YouTube Dance Exhibitionism

Indonesian (Mis)Significations: the Performance and Politics of Paralanguage

Intentional Misfitting – The Art Of Creating An Exciting Theater Festival

Interpreting Mis-Interpreted Urbanity

In the Company of Strangers - Negotiating the Parameters of Departure in Urban Spaces; a Study of Indeterminacy and the Roaming Body

The Invention of Postsocialism by Anthropologists

"It's Alright Apart From The Fact You Can Hardly See Anything" - a Partial History of Clear as Mud

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Jerzy Grotowski on Trampoline. Misleading Mistranslation

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Kafaran Salma's Polish Invitation

Knickers & Vests - Embarrassment, Painful Memories and Participatory Performance

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“Launching Out Over the Precipice:” Waves as an Articulation of Becoming

The Lecture And Its Infelicities: Recovering Goffman’s Legacy For (Mis)Performance Studies

Lie Down with Me and I Will Promise: the Performance Anxiety of a Bullshit Artist

LIVERPOOL ‘08. – Au Pair_Undercover Artist Wants To Be Part of The Liverpool EU Capital of Culture 2008

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Logics of Revolt: May 68 and the Appearance of the Political

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Machinic Performances On and Off the Stage

Marginal/Original Bodies – A Study of Tatsumi Hijikata's and Kazuo Ohno's Butoh

Material Speech

Memory as Evidence: Survivor Testimony from the Theresienstadt Ghetto in 1948, 1963 and 1995

Metastatic Membranes

Mis-education: What Else Can You Do with Actor's Training Methods?

"Mis-performance" or "Performance of Dissent?" : Debating the Tibetan Protest Movement Against the Beijing Olympics in NYC 2008.

Mis-Spectatorship, or, Redistributing the Sensible

Misadventures in Outer Space

Misconceptions of/about Bodily Movements and Dance. What is the Future of Eastern European Dance?

Misfired Experiences: Nicolas Bourriaud, Claire Bishop and Liam Gillick

Misfires That Matter: Invisible Physical Disabilities in Everyday Life

Misfiring Knowledge: Reconfiguring Laughter's Rupture

Misfitting Tissues: Performative Bio-Architecture

Misfreaktion

Misfreaktion

Misfreaktion

Misfreaktion

Misguided Encounters: Examples, Versions, Possibilities

Misinformed: Form in Performance

Mislistening the Pop Music Persona

Misnaming and Performative Reconstructions: the Bizarre Multiplication Of Janez Janša

Misperformances of Love and Cruelty Between Species

Misperforming and Misbehaving in Chikatetsu Hiroba (Underground Plaza, 1970)

Misperforming and the Everyday: Shinjuku Dorobo Nikki (Diary of a Shinjuku Thief)

Misperforming the Avant-garde?

Misplaced Bodies of Plaster

Misreading Peru: Spielberg, Yale And The Imperial Present

Misreading Photography – Describing the Photographer’s Experience as a Performance

Misreading the Past, Misperforming in the Present: (Mis?)Interpreting Yugonostalgic Attitudes and Practices

Miss Reading Misreading

“Misstunt” in the Performances of Mike Parr and Jackass

Mistaken for Mourning: Freud and the Economic Problem of Derrida’s Marxism

Mistaking Reality Justice

Modernity Misconstrued:Religious Patriarchy vs. Secular Patriarchy in Turkish Contemporary Performance

The Most Basic Thing: Un-Said Identity in Julia Cho’s ‘Durango’

Mourning Love: Queer Performativity and the Affect of Shame in Zero Chou’s Spider Lilies and Splendid Float

Moving parts: on Indifference

Murmurs, Mispronunciations, and Malentendus:the Medium of Language in Recent Choreography by Mantero, Hay and Forsythe

Mutiny in the House: The Disruptive Audience Member and the Gaze

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“Ne čujem dobro!” - “I Can’t Hear You!” from Yugoslav Alternative Music to Post-Yugoslav Turbo-Folk

Negotiating the “Negro Problem”: Stew’s Passing (Made) Strange

Never Work with Children and Animals: Risk, Mistake and the Real in Performance

New Activism in Communication Aesthetics and in “Transhumanist” Art Projects

Nico and Mika: Missed Identities, Brand Performances

“No Fake Tears Here”: Inside the Actors Studio and the Stylization of Romantic Authenticity

Nohow On: The Ethic of Impossibility, Genre and the Law

Nudity As Political Mis-Performance: Undressing the Public Body in the Land of Carnival

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October Riots Acre's Anemone Population

Oh, to be Useless! Towards a sustainable, anti-instrumentalist arts practice

Once More, with Feeling: Reenactment, Ethics, Politics

On Failing to Stand Up

On Hallucination, and the Hatred of Images

On Precariousness and Performance: 7 Actions for Rio de Janeiro

On the Permeable Seamline: Talking About the Politics of Care

Overperforming or How to turn 'bad' performance into a 'good' performance: Ann Liv Young dancing Snow White

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Partial Bodies, Partial Objects: the Necessity of Hybridised Performance

“Performance” as Cryptonymy: The Economy of Failure in Critical Theory

Performance, Distraction and Intervention: Confrontation, Interpretation and Reinstatement

Performance’s “Bad Objects”. Rory Macbeth’s Sculptures as Performative Mis-taking

Performance as the Modern Ideology of Capitalist Dynamics

A Performance That Does Not Fit: The Unease of a Liminal Theatrical Experience in Katie Mitchell’s Waves

Performative Art, Politic and Catachresis

Performative Interfaces and Their Associated Milieu

Performative Value of Tolerable Mistake

Performed by a Site: Considerations on Place, the City and the Body in Movement

Performing ‘Bare Life’ in Second Life

Performing Earnestness through Irony

Performing Ethnicity in the Hakka Musical: An Adaptation from Shakespeare’s The Taming Of The Shrew

Performing Gender in “Big Brother”

Performing Landscape as Autotopographical Exercise

Performing the Black Bottom: from Venus Hottentot to Video Hottie

Performing the Revolution: Carnival as Conflict Prevention

Performing The System Looking For Misperformance – Art And Surveillance

Performing Trauma / Traumatizing the Performer

The Phenomenon of Holy Folly Read as a Paradigm of Misperformance

Plastic Societies: Micro-Gestures and Macro-Performances Emerging from the Eastern Garbage Patch

Playing More Than The Cancer Card: Theorizing Artists With Illness And The Refusal To Create An Artist Response

Poetry and Democracy

Poland's Borderland Foundation: a Successful "Mistake"

Political Self and Community Produced by Dramatic Play CITAC: Ethno-Historical Study of a University Theatre Group

Polyphony and Mis-identification as Self in Wajdi Mouawad's Seuls

Predefined Obstacles - Immediate Geography Dubai

Produce the Body: Hunger Strikes at Guantanamo Bay

Psychopathology of National Cinema

Public Apology and the Politics of Inauthenticity

Public Dreams and the Transgression of Neoliberal Borders

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Queer Performance Workshop: Ron Athey, Julianna Snapper

The Question of Non-Human and the Boundaries of Performance – Misfirings of Performing Tasmanians, Dolphins and for a Dog

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Race and Gender in Democracy in Performance

“Radical Footnotes”, The 2nd Moscow Biennale Of Contemporary Art

Re-Embodying Taiwan: the Art of Chen Chieh-jen

Re-enacting Age and Aging in The Rite of Spring

Re-Enactment of Performances and the Productive Potential of Calculated Failure

Reading Creativity in the ‘Misapplication’ of Othello in Japan and Korea

Readings And Misreadings Of Performances Of Aboriginal Australian Sovereignty

A Real Book Filled With Fake Words

Reflective Viewing: Orlan’s Hybridized Harlequin, the Forms of Francis Bacon, and the Animal-Human Divide

Remembering Revolutionary Masquerade: Performing Insurgency & the Ambivalent Pleasures of Colonial (Tres)Passing in Wartime Vietnam

Remembering Srebrenica 1995 in America: Women Refugees Evaluate Memorials

Reported History: the Recontextualization of Secret Documents in Katona Jozsef Theatre’s “Infamous”

A Report on the Blackmarket for Useful Knowledge and Nonknowledge

Revolutionary Changes in The Human Body in a Situation of a Weightless Theatre

“Risk and Surprise: Operation First Casualty and the Risk of Re-enactment”

Ruins Of The Future: Misperformance And Re-Enactment In National Spectacle

Russian Performance Art in 1990s: When Everything Goes Wrong

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Sabotaging the City

Salon Revolucije/The Salon of Revolution

Scarface

Seductive Performatives: Appropriations, Misfits and Ethics of Performing the City of Spectacle

Self-imaging and Landscape

Sensuous Disfunction

The Shanghai Mermaid Party: Embodying The Shutdown

Sitting on The Edge of My Couch: Kalup Linzy's Masochism

Slip – Stutter – Smirk – Wink

Social and Cultural Context of Chile, a Place Without Memories

Social Constraints and Creative Process of Artists

The Space Between Something and Nothing: Seven Thousand Oaks in Second Life

Spill of Performances: the (Mis)Use of Everyday Objects in Performances

Stones, Snipers and Sacred Space: an Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine

Surveillance Art as Tactical Intervention

Sympathetic Mimesis and the Force of Failure

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Technical Individuation and Relational Participatory Performative Art

Telling Our Stories: Negotiating Identity Across Borders in Monday Night in Westerbork

Tender to the Touch: Missing Encounter in the Work of Dave St. Pierre

“That’s a load of codswallop, that ain’t art”: Peter Sellars – Snake-Oil Salesman or Enfant Terrible?

That the One is Not

Thinking Through the Pedagogy of Street Protests in Italy Against the Gelmini Decree on Education

Thomas Lehmen: Neutralizing the Personal and the Impersonal

Tissue Economies of Performance: Interdisciplinary Artistic (Mis)apprehensions

Towards a ‘New Old Culture’ Nation: Performance and the Construction of Ethnicity in Latvia

Transition as Misperformance – Anthropological Gaze at Ruins of Berlin Wall

“Truth, Compassion and Forbearing” Misplayed – Falun Gong Torture Exhibitions

Twisted Times: Mis-Taken and Mis-Shapen Corporeal Topographies

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The Ubiquitous Orange Jumpsuit: Privacy, The Public Sphere And Contemporary Political Performance In The UK And US

Underspecified

Unfinished Filliou: On The Fluxus Ethos And The Origins Of Relational Aesthetics

Unintentional Activism Or Mere Entertainment?: Contemporary Drag Performance in New York

Unscoring Performance: Music Beyond Notation

Upholstered Realism and "The Great Futurist Railroad": Theatrical "Train Wrecks" and the Return of the Repressed

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A Very Pretty War

“Viñitas” Remodelation: Cultural Movement

Voicings: Undoing the English Speaking Subject

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“Waiting To Be Loved”: The EU Cultural Policy and (Mis)Performance of Supranational Identity

Walking the Wall

The Wat Plays: Failed Arts Education and the New Cambodia

“We Are All Africans, Everyone”: a Meditation on Race and Genetics In The 21st Century

We Never Asked For Carnival

“What I See Has Indeed Existed:” Mis-iteration in British Verbatim Theatre

When I hear the Name Mistake, I misfire. Or [Spoiler Alert!]: Erasing Mistakes Through Their Perfection

Where’s the “Error”? Socialist Popular Culture: Misfirings, Misfittings, Misreadings

Whose Prayer, Whose Victory? Politics of Celebrity Performance In Serbia

The Witness Protection Program: Assumed Identities for Acting in Plain Sight

Word Choice, (Mis)Performativity and Politics

Would You Like To Learn My Language? - A Dialogical Presentation in Three Languages

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You Can Do What You Like, Matey . . . The Road's Yours": The Chaser's War on APEC

You Can Leave Whenever You Like... and Come Back; Stuart Lynch' 24 hour performance In the Schism Between Cultural Misfit and Appeasement

Yu Neo-avantgarde in the Eighties: Two Cases

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The Zoostage As Another Ethical Misfiring

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dölz, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

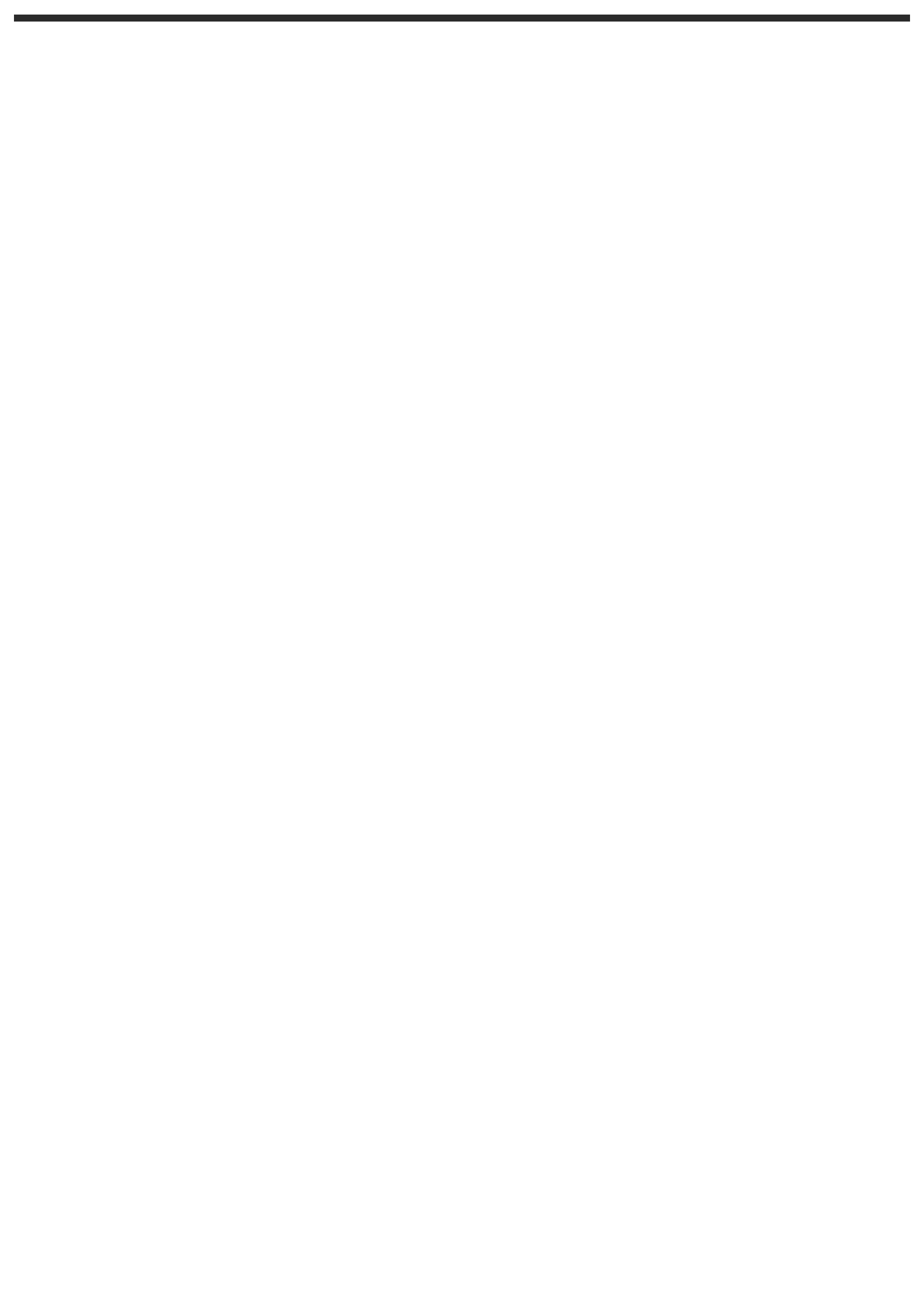
Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuftt, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Uchino, Tadashi

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Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

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Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

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Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Uchino, Tadashi

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Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

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Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

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Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

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Bezić, Ana

Bieszczad-Roley, Karolina

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Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dölz, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlić, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Užbinec, Zrinka

Uchino, Tadashi

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Quintero, Craig

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Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schluep, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Užbinec, Zrinka

Uchino, Tadashi

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Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulish, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

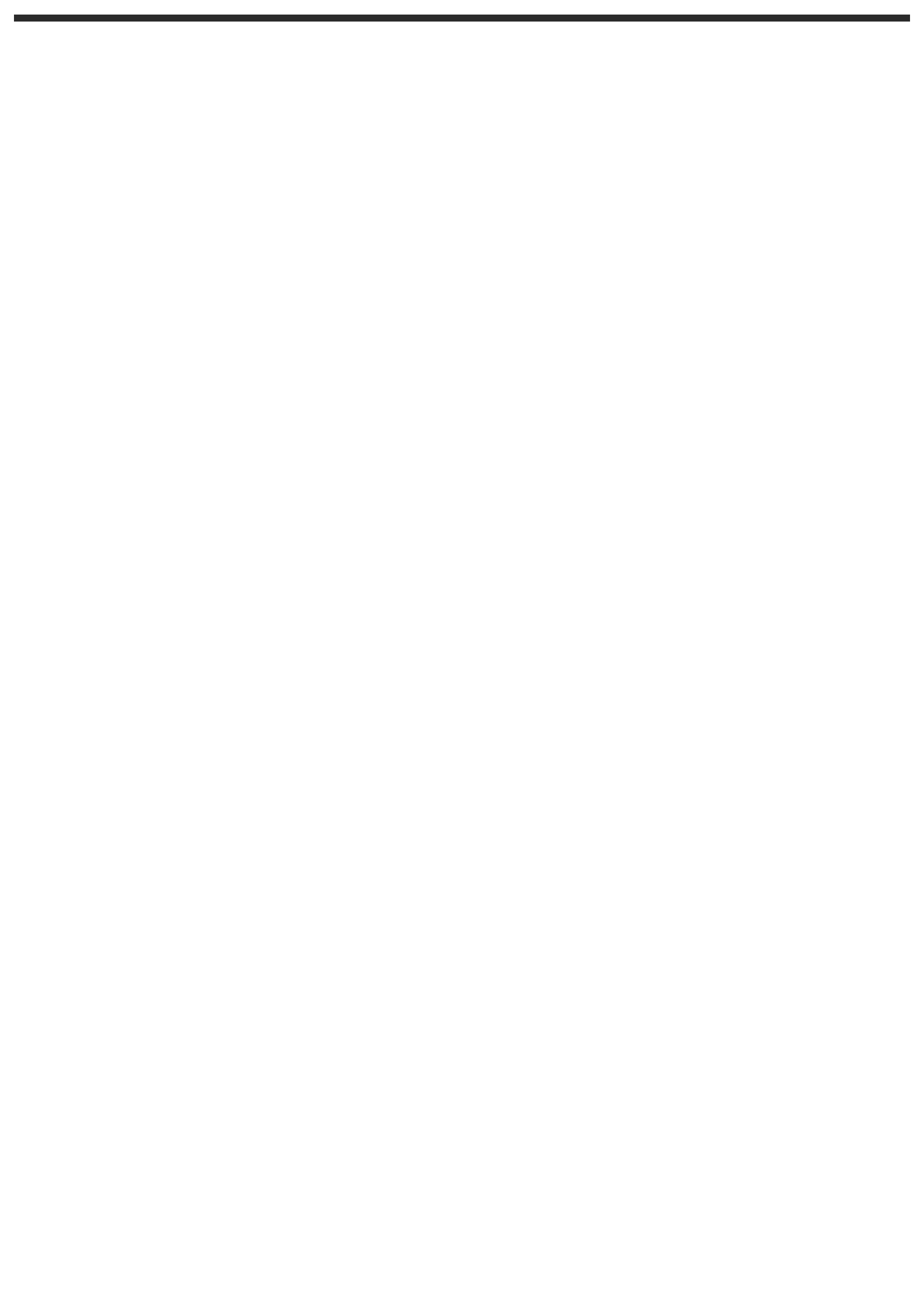
Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Užbinec, Zrinka

Uchino, Tadashi

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Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuft, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Užbinec, Zrinka

Uchino, Tadashi

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaike

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulish, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlič, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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Quintero, Craig

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuftt, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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Užbinec, Zrinka

Uchino, Tadashi

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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Založnik, Jasmina

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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Šimić, Lena

Špoljar, Tanja

Živadinov, Dragan

Žmak, Jasna

Žukauskaitė, Audronė

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Čale, Morana

Čale Feldman, Lada

Čavajda, Mislav

Abrams, Joshua

Adewunmi, Chelsea

Allen, Richard

Allsopp, Ric

Altinay, Rustem Ertug

Amado, Jozef

Anderson, Gary

Anderson, John Dennis

Anderson, Samuel Mark

Araya, Kinga

Arlander, Annette

Arsem, Marilyn

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bagger, Louise

Bago, Ivana

Bailes, Sara Jane

Bakal, Boris

Baker, Michael

Banich, Selma

Barabas, Julianna

Baron, Michelle R.

Bauer, Una

Bayly, Simon

Becker, Carol

Bennacer, Dominika

Bennett, Melanie

Ben Shaul, Daphna

Bentin, Sebastián Calderón

Bezić, Ana

Bieszczad-Roley, Karolina

Bigotte Vieira, Ana

Blažević, Marin

Bleeker, Maaïke

Božić-Vrbančić, Senka

Booth, Mark

Borggreen, Gunhild

Boyle, Michael Shane

Brøns, Sara

Braddock, Christopher

Brlek, Tomislav

Broinowski, Adam

Browning, Barbara

Brozić, Ivana

Brunner, Christoph

Bruun-Schmidt, Kirstine

Buchowski, Michal

Burmester, Jörn J.

Butt, Gavin

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Caines, Rebecca

Carlson, Marla

Carriger, Michelle Liu

Casey, Maryrose

Cassils, Heather

Cavallucci, Fabio

Celik, Ipek

Cesare, T. Nikki

Chambers-Letson, Joshua Takano

Chang, Ivy I-chu

cheek, cris

Chepulite, Alina Lialia

Christopher, Karen

Chushak, Nadiya

Clark, Laurie Beth

Clements, Rachel

Cocker, Emma

Coleman, Kasia

Cooperman, Hilary

Croegaert, Ana

Cross, David

Cull, Laura

Cvejić, Bojana

Cvjetičanin, Branka

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

D’Cruz, Glenn

Dözl, Mauricio A.

Dale, Joshua Paul

Davidović, Dalibor

Davis, Tracy

Davy, Catherine A.

Day, Amber

Deacon, Robin

Delgado, Celeste Fraser

De Roza, Elizabeth

Devlahović, Pravdan

Dokumaci, Arseli

Dolan, Jill

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Eckersall, Peter

Edkins, Tim

Eglinton, Andrew

Eglinton, Mika

Egrikavuk, Isil

Eisner, Rivka Syd

Elswit, Kate

Emigh, John

Erincin, Serap

Espi-Sanchis, Sarah

Etchells, Tim

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Fabião, Eleonora

Falkenberg, Peter

Fanthome, Lynne

Fensham, Rachel

Fiehn, Stephen

Filmer, Andrew

Filmer, Andrew

Fink, Matthew

Finley, Karen

Fletcher, Jerome

Fox, Charlie

Frankovich, Alicia

Frljić, Oliver

Furno, Raffaele

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gade, Rune

Gaessler, Heike

Galeazzi, Nicolas Y

Georgelou, Konstantina

Gilić, Nikica

Gillette, Kyle

Gladman, Jim

Glendinning, Hugo

Gluhović, Milija

Gorman, Sarah

Gosarič, Samo

Goudouna, Sozita

Gough, Richard

Goulis, Matthew

Govedić, Nataša

Graovac, Jelena

Grlja, Dušan

Gunduz, Zeynep

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Hadley, Bree

Hannah, Dorita

Hardliz, Ronny

Harris, Brent

Harrop, Patrick

Harsløf, Olav

Hart, Claudia

Hart, James

Harvey, Mark

Heathfield, Adrian

Henderson, Mae G.

Hixson, Lin

Ho, Tzu Nyen

Hoffmann, Beth

Holm, Henrik

Hope, Nicholas

Horvat, Vlatka

Host, Jelena

Hotz, Doris

Householder, Johanna

Houston, Andy

Hsu, Stephanie

Hulkko, Pauliina

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Imperato, Alessandro

Iveković, Sanja

Ivković, Ivana

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Jablanovec, Bojan

Jakovljević, Branislav

Jalving, Camilla

Janša, Janez

Janeva Imfeld, Aleksandra

Jeffery, Mark

Jestrović, Silvija

Johannesen, Hanne-Louise

Johnson, Nicholas

Johnston, Chloë

Johung, Jennifer

Jonckheere, Evelien

Jorge Oliveira, Vitor

Jovanović, Nebojša

Joy, Jenn

Jukić, Tatjana

Juniku, Agata

Jurić, Hrvoje

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Kalauz, Laura

Kannegal Mascarenhas, Nalini

Kanner, Ruth

Karabekir, Jale

Kartsaki, Eirini

Kear, Adrian

Kelleher, Joe

Keuris, Marisa

Khan, Omar

King, Barnaby

Kirkkoppelto, Esa

Kiwi Menrath, Stefanie

Kodeski, David

Kokkonen, Tuija

Kokontis, Kate

Kopač, Andreja

Korenčić, Iva

Kostanić, Marko

Kovač, Leonida

Kovač, Mario

Kovačić, Jelena

Kozinn, Sarah

Kozyra, Katarzyna

Krajač, Marjana

Kreitmeyer, Ana

Krstulović, Nora

Kuburovic, Branislava

Kunst, Bojana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Ladnar, Daniel

Lamontagne, Valerie

Langenbach, Ray

Leboš, Sonja

Lech, Katarzyna

Lehmann, Hans-Thies

Lev-Aladgem, Shulamith

Levi, Pavle

Levine, Debra

Lim, Alvin

Linsley, Johanna

Llŷr Evans, Gareth

Lobel, Brian

Longley, Alys

Lozica, Ivan

Lucaciu, Mihai

Lukan, Blaž

Luna, Violeta

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Macdonald, Megan

Majača, Antonia

Majcen Linn, Olga

Malacart, Laura

Maples, Holly

Maravić, Tihana

Marcevska, Elena

Marjanić, Suzana

Matić, Ljubiša

Matošević, Andrea

Matula, Vilim

Maxwell, Ian

Mazer, Sharon

McClung, Kelley

McKenzie, Jon

McKeon, Olive

McMahon, Jeff

McNeilly, Jodie

Mecleary, Kellie

Medak, Tomislav

Melo, Carla

Merrill, Lisa

Mezur, Katherine

Middleton, Nicholas

Milat, Petar

Milohnić, Aldo

Mirčev, Andrej

Miranda, Krista

Mitrović, Marijana

Mokotow, Anny

Monks, Aoife

Monsein Rhodes, Lauren

Morrison, Elise

Morrissey, Judd

Moschopedis, Eric

Mullarkey, John

Munro, Jane

Muršič, Rajko

Myers, Tyler B.

Mylona, Stefania

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Nathan, Keren Ida

Nield, Sophie

Nigh, Katherine

Njaradi, Dunja

Noer Brøchner, Janne

Nyong'o, Tavia

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Orozco, Lourdes

Ostoić, Sunčica

Ostojic, Tanja

Owen, Louise

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PANELS	PAPERS	SHIFTS	W.GROUPS	COMMITTEES	EVENTS	PRESENTERS

#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pérez Royo, Victoria

Palladini, Giulia

Panican, Elena

Papaioannou, Spyros

Parker-Starbuck, Jennifer

Patrick, Martin

Pavis, Patrice

Pavlić, Goran

Peck, James

Pedersen, Jesper

Pejović, Katarina

Pellegrini, Ann

Peračić, Dinko

Peschel, Lisa

Peterle, Astrid

Peterson, Grant Tyler

Peterson, Michael

Petlevski, Sibila

Pilkington, Esther

Platt, Ryan

Pletenac, Tomislav

Popovici, Iulia

Popp, Nancy

Porkola, Pilvi

Praznik, Katja

Prechtel, Franziska

Pregrad, Sonja

Preston, Virginia

Prica, Ines

Pristaš, Goran Sergej

Pristaš, Nikolina

Pustianaz, Marco

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Quintero, Craig

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Radman, Korana

Rae, Paul

Rafferty, Kelly

Rahman, Munjulika

Rajak, Jelena

Ramujkic, Vahida

Raya-Mejia, Monica

Read, Alan

Reilly-McVittie, Nancy

Reinelt, Janelle

Rhoades, Troy

Ridout, Nicholas

Rimanić, Marijana

Rioseco, Javier

Ristić, Irena

Ritchie, Louise

Roach, Joseph

Rogošić, Višnja

Rokem, Freddie

Romić, Nenad

Roms, Heike

Ronen, Diti

Rounthwaite, Adair

Rumboldt, Stribor

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sajko, Ivana

Salata, Kris

Salazar Sutil, Nicolás

Salerno, Michelle

Salter, Christopher

Samson, Kristine

Sandoval, Mathew

Savarese, Nicola

Scheer, Anna Teresa

Scheer, Edward

Schlupe, Jürg

Schmidt, Theron

Schneider, Rebecca

Schulze, Peter Werner

Schwinghammer, Alexander

Scliar Mancini, Bianca

Seiça Salgado, Ricardo

Sekmen, Mustafa

Selen, Eser

Senjković, Reana

Shalson, Lara

Sharp, Rose

Shaw, Peggy

Shimakawa, Karen

Skantze, P.A.

Skjoldager-Nielsen, Kim

Skrzypek, Janina Karolina

Smoak, Harry

Solomon, Noémie

Song, Jungmin

Sosa, Cecilia

Spångberg, Mårten

Stalpaert, Christel

Starner, Andrew

Steinmetz, Julia

Stemberger, Claudia Marion

Stinson, Elizabeth

Stoddard, Christine

Stojanović, Branimir

Stokić, Jovana

Straub, Gerald

Stuftt, Monica

Svec, Henry Adam

Szeman, Ioana

Szucs, Aniko

Szynkarczuk, Pawel

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Tait, Peta

Talbot, Richard

Tan, Alvin

Thain, Alanna

Theodoridou, Danae

Tomić, Anica

Tomić, Milica

Totani, Yoko

Tuan, Iris Hsin-Chun

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INTRO	PRELUDE	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Užbinec, Zrinka

Uchino, Tadashi

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Valentić, Vlatka

Verwimp, Joël

Vesić, Jelena

Vest Hansen, Malene

Vnuk, Gordana

Von Holstein, Anne-Sofie

Vourloumis, Hypatia

Vrbančić, Mario

Vujanović, Ana

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Walsh, Fintan

Wan-Gi, Lee

Wansin Wong, Melissa

Watson, Ian

Watt, Dan

Watt-Smith, Tiffany

Weaver, Lois

Weber, Carl

Wee, Cecilia

Westerling, Kalle

White, Tim

Wilding, Faith

Willis, Hyla

Wilmer, Stephen

Wolf, Stacy

Wolford Wylam, Lisa

Wong, Audrey

Wookey, Sara

Woolf, Brandon

Wróblewska, Hanna

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#ABCDEFGHIJKLMNOPQRSTUVWXYZ

Založnik, Jasmina

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