PSi16
Performing Publics

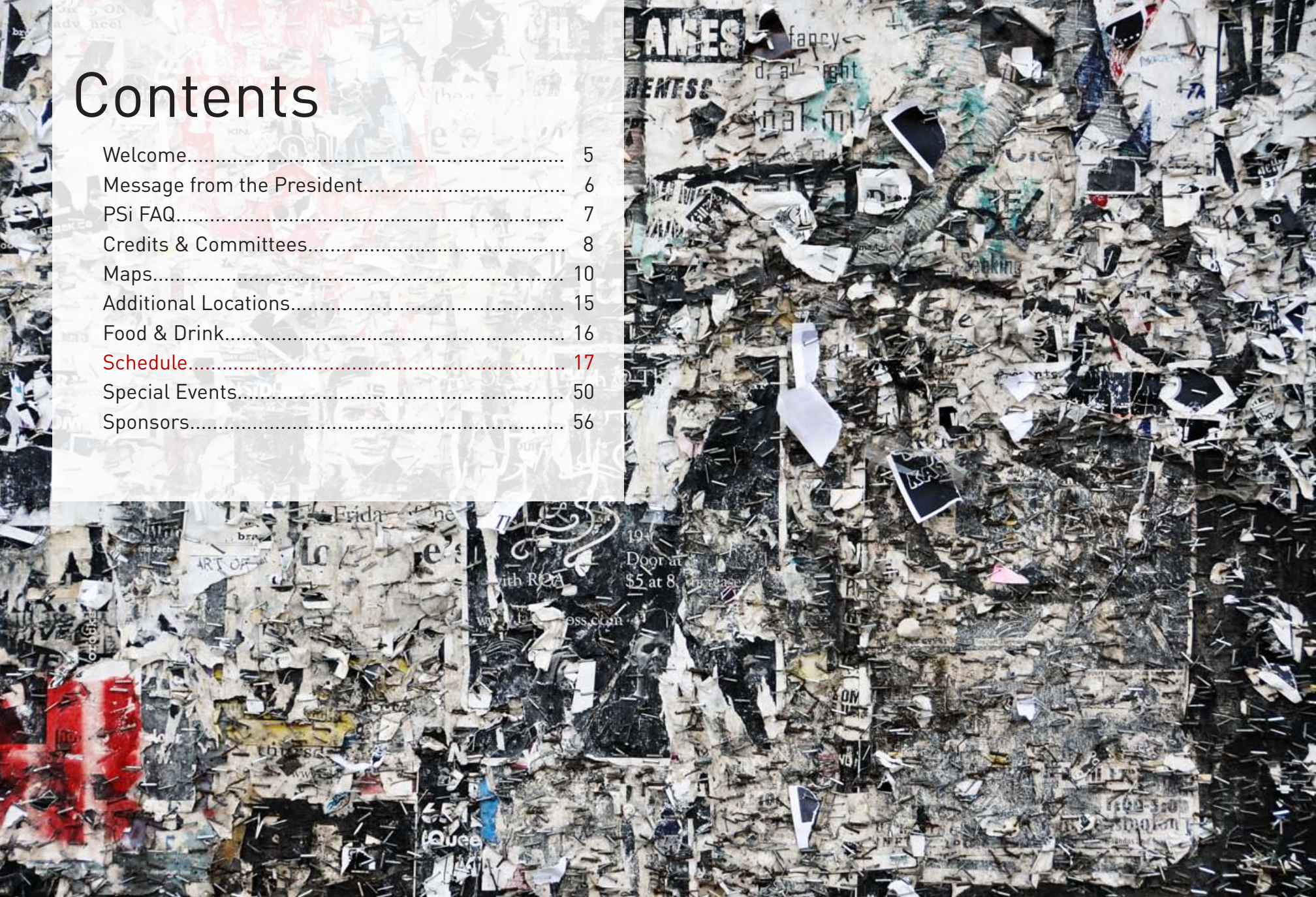# PSi16 / Performing Publics

Toronto, Canada / June 9-13, 2010
York University & Ontario College of Art & Design

Contents

Welcome

Welcome to PSi 16, Performing Publics! We are thrilled to host the boisterous and continually evolving PSi caravan in Toronto this year. The primary conference organizers are York University's Faculty of Fine Arts and the Ontario College of Art & Design, two schools that have helped define the study and practice of performance in Canada. The exhilarating, zany, and intricate process of organizing the conference has forged a number of fruitful links between artists, scholars, and institutions in the region. Our motley crew includes FADO (Toronto's artist-run centre for performance art), Buddies in Bad Times Theatre (Canada's leading venue for queer and community-based performance), and the Graduate Centre for the Study of Drama at the University of Toronto.

Our conference explores the many ways in which the term "public" has reverberated through Performance Studies, taking up multiple genealogies and meanings of the term. PS theorists, trained to look at performances both with concrete audiences—i.e. "publics"—and in the spaces of everyday life have been especially well-positioned to take up questions of "publicness." On one level, PS has helped to frame the idea of "public" as an imagined social totality and as a performative relation between individuals. This sense of publics resonates closely with what Michael Warner famously dubbed "publics" and "counterpublics," evoking the complex processes by which individuals avow and disavow membership within groups, discourses, and social worlds. The presentations at PSi 16 approach the enactment of "public" as a form of social activism—a means of rehearsing, querying, and producing alternative forms of local and global citizenship—and also as a form of social legitimation and exclusion.

On another level, PS has, following Foucault, helped answer the question "What is a public?" by "calling attention to the visceral force behind the moral ideas of public and private" (Warner 21). For many presenters at PSi 16, the idea of "public" is inseparable from the body, the site where public meets private. The program features complex discussions of the gendered, sexed, and raced public body. It also reflects the ways that PS has shaped the literature on "public feelings," arguing for the centrality of affect in everyday forms of public expression and in the articulation of political identities.

The idea of "performing publics" is especially important to the local context of the conference. It reflects the vibrant history of urban performance interventions and "public spacing" movements in Toronto, where artists, activists, and researchers have worked together to transform shared civic spaces (*Spacing Magazine*, Toronto Public Space Committee, Project [murmur], etc.). Inspired by this lineage, we have included several presentations that reframe Warner's question "What is a public?" by asking "What is public space?" PSi 16 presenters examine this question not only in relation to small-scale community-based actions, but also in the context of massive cosmopolitan festivals like Toronto's Nuit Blanche, an all-night celebration of the arts that draws thousands of spectators each year. PSi 16 aims to highlight and interrogate this connection by staging the conference during Luminato, another Toronto arts festival that makes "public art" an explicit part of its programming. This year, for example, participants can attend *Ship O'Fools*, a free public art installation by renowned Canadian audio-artists Janet Cardiff and Georges Bures Miller. We have partnered with Luminato to host a discussion of this piece with Cardiff/Miller as the closing session of the conference.

A final goal of PSi 16 is to consider the ways in which PS has emerged and is emerging within Canada, and how these histories intersect with and depart from genealogies of PS in other regions. This topic will be explored in two plenaries, a roundtable on PS in Canada and a panel on Performing Trans-Indigeneity. Both have been supported by generous grants from the Social Sciences and Humanities Research Council of Canada.

On behalf of the Performing Publics conference organizers, we want to thank you all for traveling from near and far to form a temporary critical public and to celebrate the infinite number of micro-publics that reside within PSi.

Laura Levin & Lisa Wolford Wylam
Conference Directors, York University

Reference
Warner, Michael. *Publics and Counterpublics*. New York: Zone Books, 2002.

President's Welcome

*'The public actor is the man
who presents emotions.'*
  - Richard Sennett (107)

Richard Sennett's classic *The Fall of Public Man* charts what happens to culture when the search for character in the self and others, particularly political leaders, gives way to the lust for personality and the 'superimposition of public and private imagery.' (27) The failure of ritual in the west, the constant attacks on the notion of community and public and the very concept of society by a variety of governments in recent times reminds us of the cogency of these arguments.

Sennett sees this 'tyranny of intimacy' as 'an attempt to solve the public problem by denying that the public exists.' (27) The psychologization and theatricalization of social reality, which aim to negate the distance between the self and others, ends up endorsing a process which substitutes the disclosure of personality for public action or critical scrutiny of public actions. Productions of the public are therefore significant in the sense of their potential to restore value to public discourse beyond the presentation of emotions (the politics of charisma) and the ongoing trivialization of the public sphere in celebrity worship and lifestyle porn.

PSi 16 'Performing Publics' represents an opportunity to rethink these issues and to ask what public performance and the analysis of public performance can do to restore a spirit of contestation in the public sphere. So with this in mind let me welcome new and old members of Performance Studies international to PSi 16 'Performing Publics' in Toronto. I take great pleasure in thanking the organizers of PSi 16, especially conference directors Laura Levin and Lisa Wolford Wylam and OCAD organizers Joanne Householder and Dot Tuer, for their work in bringing the conference to Toronto, and the team at York University and the Ontario College of Art & Design for their work in making this particular manifestation of public performance happen. I thank them for all their commitment, professionalism, and foresight.

Thanks also to the Graduate Centre for the Study of Drama at the University of Toronto, Buddies in Bad Times Theatre, FADO Performance Art Centre, the Luminato Festival, *Performance Research*, and *Women & Performance* for partnering with PSi this year to make the conference a success. Thank you also to the Social Sciences and Humanities Research Council of Canada, and to all of the exhibitors, institutional sponsors and co-sponsors of PSi.

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Every year PSi honours the memory and example of our late colleague Dwight Conquergood by acknowledging the importance of the work of some of our emergent scholars and artists. The Dwight Conquergood Award is given to an artist, an activist or an emerging academic working in between or outside of educational or institutional structures and conducting research or working on projects with disenfranchised communities. (http://psi-web.org/awards/dca-faq/). It is therefore a special privilege to welcome the winners of the Dwight Conquergood award for 2010: Jazmin Llana (Aberystwyth University) who is doing ethnographic research on performances of devotion in the Philippines in contexts of extreme poverty and Melissa Geppert (University of Minnesota) who is working on the global visibility of community-based art projects in the Rio favelas.

I look forward to meeting with Jazmin and Melissa and as many of you as possible over the precious few days of our annual conference. I also hope you will join us at the PSi Annual General Meeting on Sunday afternoon to discuss our plans as an organization and to contribute your voice to the future of PSi and the development of the field.

Edward Scheer
President, PSi

Reference
Sennett, Richard. *The Fall of Public Man - On the Social Psychology of Capitalism*. Vintage Books/ Random House, New York, 1978.

PSi FAQ

Welcome to Performance Studies international! PSi is the leading international professional association for scholars and practitioners working in the field of performance. It is a network promoting communication and exchange among academic and artistic communities in different cultures. For more general information about the organization, please visit the website at www.psi-web.org. In what follows, however, you will find specific details about what it means to be a member of PSi.

1. HOW DO I BECOME A MEMBER OF PSi?

When you register for the annual PSi conference, you automatically become a member. Membership lasts for a calendar year and can be renewed at each year's conference.

2. ARE THERE BENEFITS OF MEMBERSHIP?

Members of PSi are automatically registered on the PSi E-list, which contains edited digest announcements regarding professional, creative and research initiatives in the international performance studies field.

Members can receive a 20% discount on subscription to a number of journals that make a valuable contribution to cultural and critical discourse on performance. Participants at the PSi 16 conference also receive a copy of *Performance Research*. See the website for more details.

3. HOW IS PSi RUN?

PSi is run by a Board of Directors, some of whom are also Officers (Secretary, Treasurer, etc.), while others are Committee Chairs (International, Graduate Students etc). Directors hold office for 2-4 years. When positions on the Board fall vacant, nominations are invited from the membership, which are then voted on by the Board. This and other procedures are set out in the Bylaws of the organization. See below for a list of current Board members.

4. HOW IS PSi FUNDED?

The costs of running the organization are met through fundraising, donations, and a percentage of the annual conference fees.

5. WHAT IS THE RELATIONSHIP BETWEEN THE ORGANIZATION AND ITS CONFERENCE?

PSi undertakes a range of activities in publishing and promotion of the field, but the annual conference is by far the most significant feature of PSi. Anyone interested in staging one can submit a proposal for consideration by the Board. Once accepted, conference organizers work independently, with input from PSi where required.

6. WHAT ARE THE RIGHTS AND RESPONSIBILITIES OF MEMBERS?

The following list summarises those Bylaws that relate most directly to members:

» The Annual General Meeting of PSi takes place at the annual conference. A third of all members constitutes a quorum for the transaction of business.

» At any meeting, each member is entitled to one vote, and may request that the vote be conducted by ballot. A simple majority is required for any action to be authorized.

» An action may be authorized without a meeting, if a majority of all members give their written consent.

» While the Board is authorized to act on behalf of the membership in some areas, actions relating to the dissolution or merger of the organization require the vote of members.

7. HOW CAN I GET MORE INVOLVED?

» Attend the AGM!

» Participate in working groups (see program for details)

» Attend a committee meeting (see program for details)

» Consider hosting a PSi conference

» Look out for opportunities to join the Board (see Digest for announcements)

To find out more, please feel free to approach any Board member in person, or to email the Secretary, Gunhild Borggreen:
gunhild@hum.ku.dk

Credits

Hosts

Ontario College of Art & Design
York University

Conference Directors

Laura Levin, York U
Lisa Wolford Wylam, York U (Program Chair)

OCAD Conference Organizers

Johanna Householder, OCAD
Dot Tuer, OCAD (Local Arrangements)

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Johanna Householder, OCAD (Shift Chair)
Kim Solga, U of Western (Paper Chair)
Melanie Bennett, York U
Paul Halferty, York U
Benjamin Gillespie, York U
Patrick Anderson, UC San Diego
Jim Drobnick, OCAD
Jennifer Fisher, York U
Stephen Johnson, U of Toronto
Danielle Robinson, York U
Marlis Schweitzer, York U
Jenn Stephenson, Queen's U
Susan Stover, York U
Dot Tuer, OCAD
Lauren Wetmore, OCAD

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Shannon Cochrane, FADO
Paul Halferty, U of Toronto/Buddies in Bad Times
Erika Hennebury, Buddies in Bad Times Theatre
Judith Rudakoff, York U
Kim Simon, Gallery TPW

Conference Lieutenants

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Opening Party Coordinators

Paul Smith, Maureen McGoey

Closing Party Coordinators

Benjamin Gillespie, Elizabeth Stinson, Krista Miranda, Lydia Brawner

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Eliot Che (web), Ren Bucholz (print)

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Conference Sponsors

Buddies in Bad Times Theatre, Canadian Theatre Review, FADO Performance Art Centre, Graduate Centre for Study of Drama at U of Toronto, Luminato – Toronto Festival of Arts + Creativity, OCAD, Performance Research: a journal of the performing arts, Social Sciences and Humanities Research Council, Steam Whistle Brewing, UC Drama at U of Toronto , Vitamin Water, Women & Performance: a journal of feminist theory, York U Department of Theatre, York U Faculty of Fine Arts, York U Graduate Program in Theatre Studies

Exhibitors

Intellect
TDR: The Drama Review / MIT Press Journals
Palgrave Macmillan
Performance Research / Routledge Journals
University of Michigan Press
Wesleyan University Press

Institutional Members

McGill University
New York University
Stanford University
TDR: The Drama Review / MIT Press Journals
University of Leeds
University of Maryland
University of New South Wales
University of San Diego
Utrecht University

PSi Co-Sponsors

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Massey University College of Creative Arts

Special Thanks

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Performance editorial collective, Andrea Wilson, York U Office of Events and Community Relations, Art Gallery of Ontario, all of the presenters, session chairs, plenary speakers, and performers

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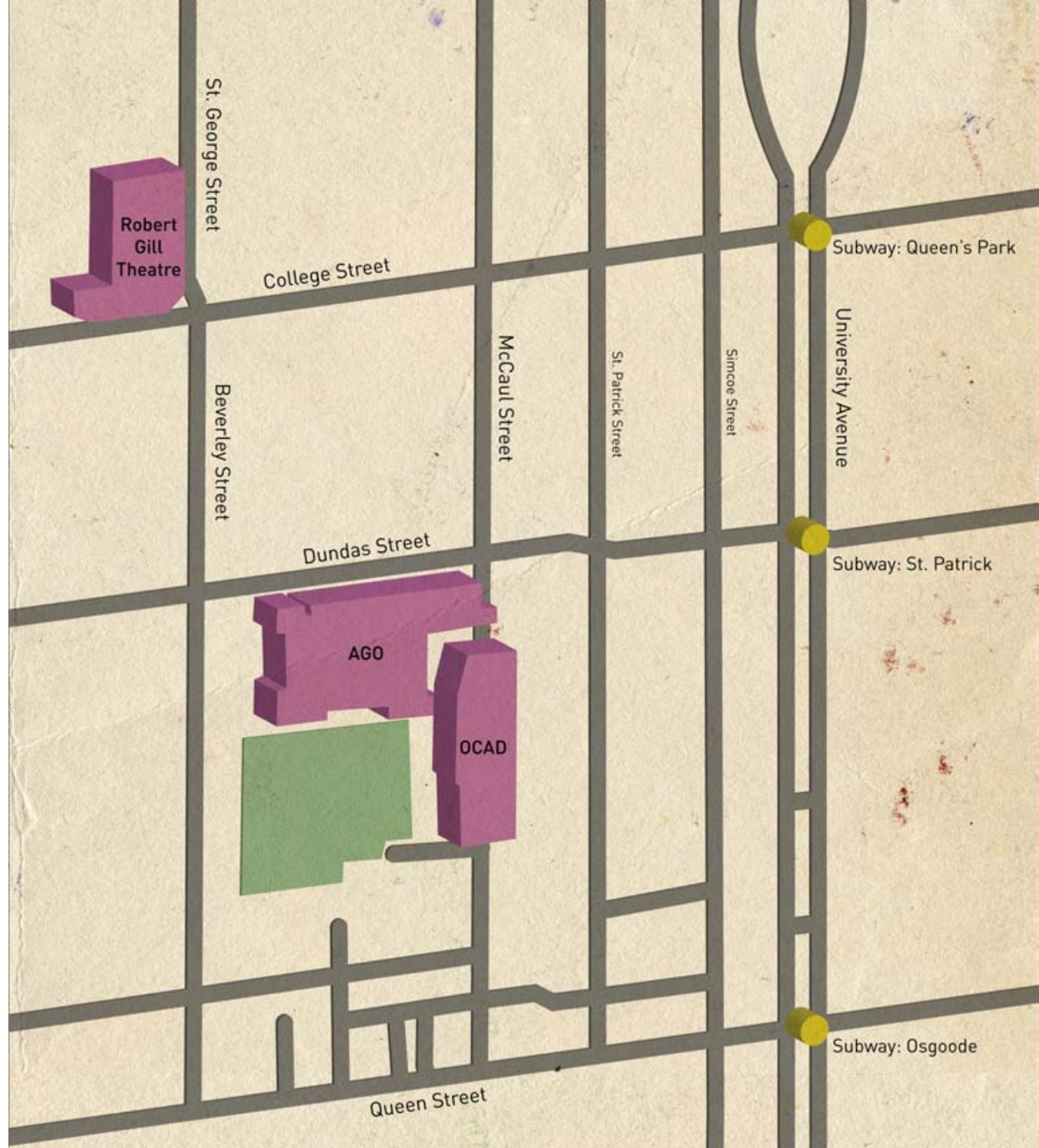   http:// www.flickr.com/photos/felipeskroski/

Maps

The main conference venue is the Ontario College of Art & Design (OCAD). OCAD itself is an architectural landmark in Toronto; in 2004, it completed a redevelopment project which transformed the campus's main building into a stunning, black and white "flying" tabletop held aloft by brightly coloured crayon legs.

Conference registration will take place in the entrance hall, and a cash machine is located near the elevators on the main floor. Book exhibits and coffee will be located in OCAD's Great Hall (RM270) on the second floor.
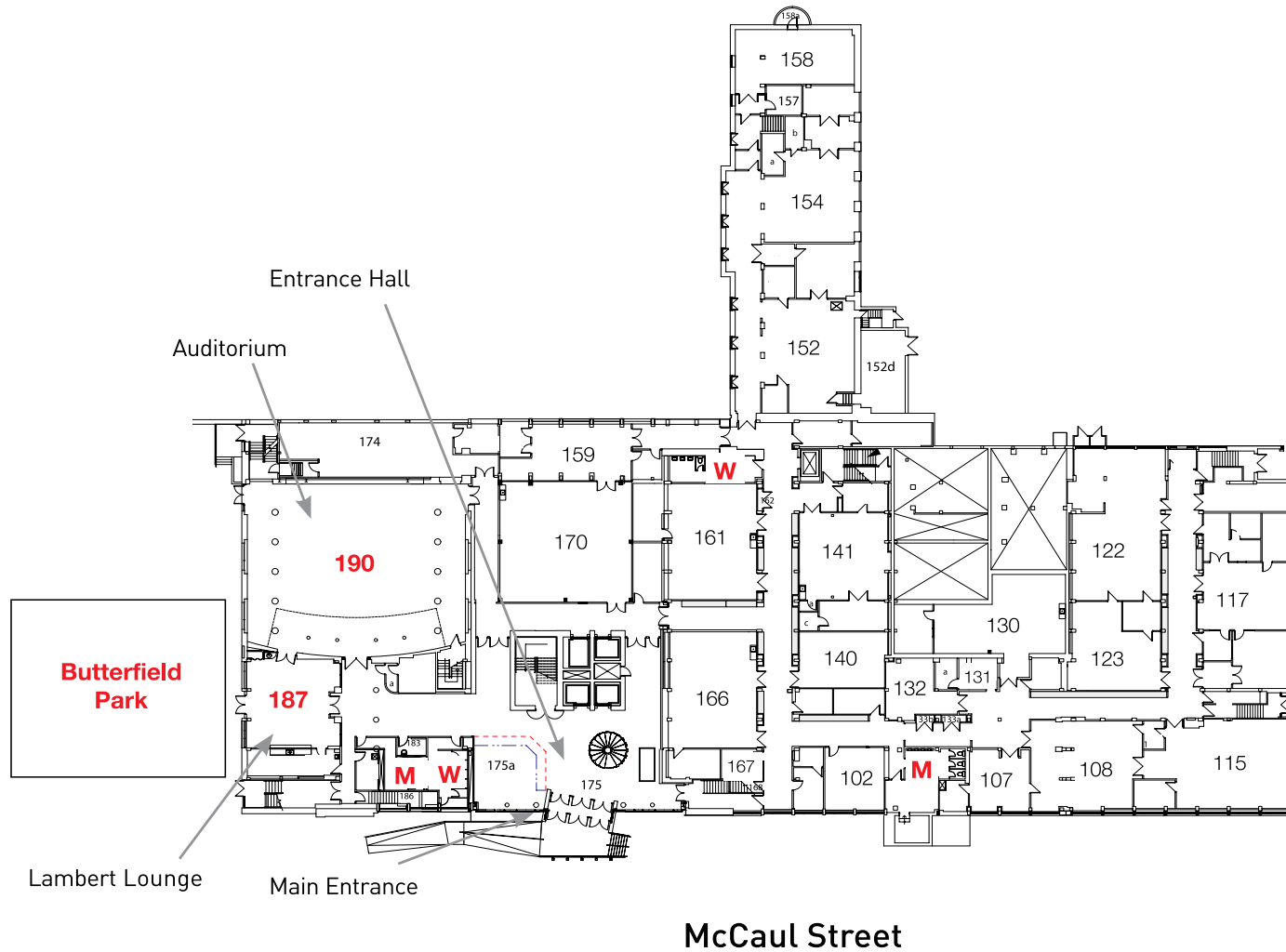
Conference sessions will also take place at Jackman Hall, the lecture theatre of the Art Gallery of Ontario (AGO) located next door to OCAD and the Robert Gill Theatre and Morrice Hall a few blocks north of OCAD at the University of Toronto. A number of other performances events take place further afield. Please see the addresses and maps below for additional information.

- » OCAD: 100 McCaul St.
- » Jackman Hall, AGO (entrance on McCaul St., south of Dundas): 317 Dundas St. W.
- » Robert Gill Theatre [entrance on St. George St., north of College]: 214 College St., 3rd floor of the Koffler Student Services Centre
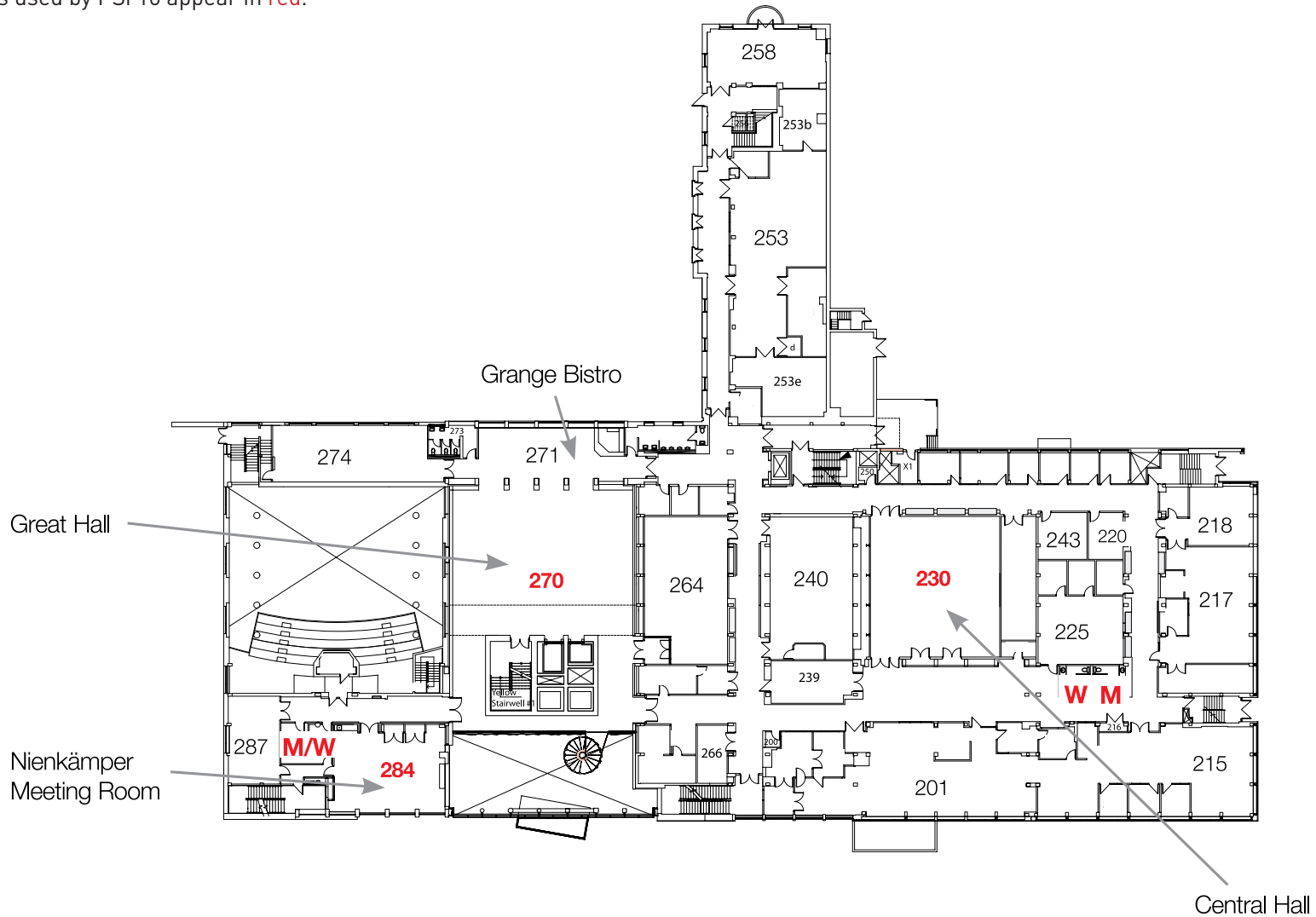
OCAD, Floor 1

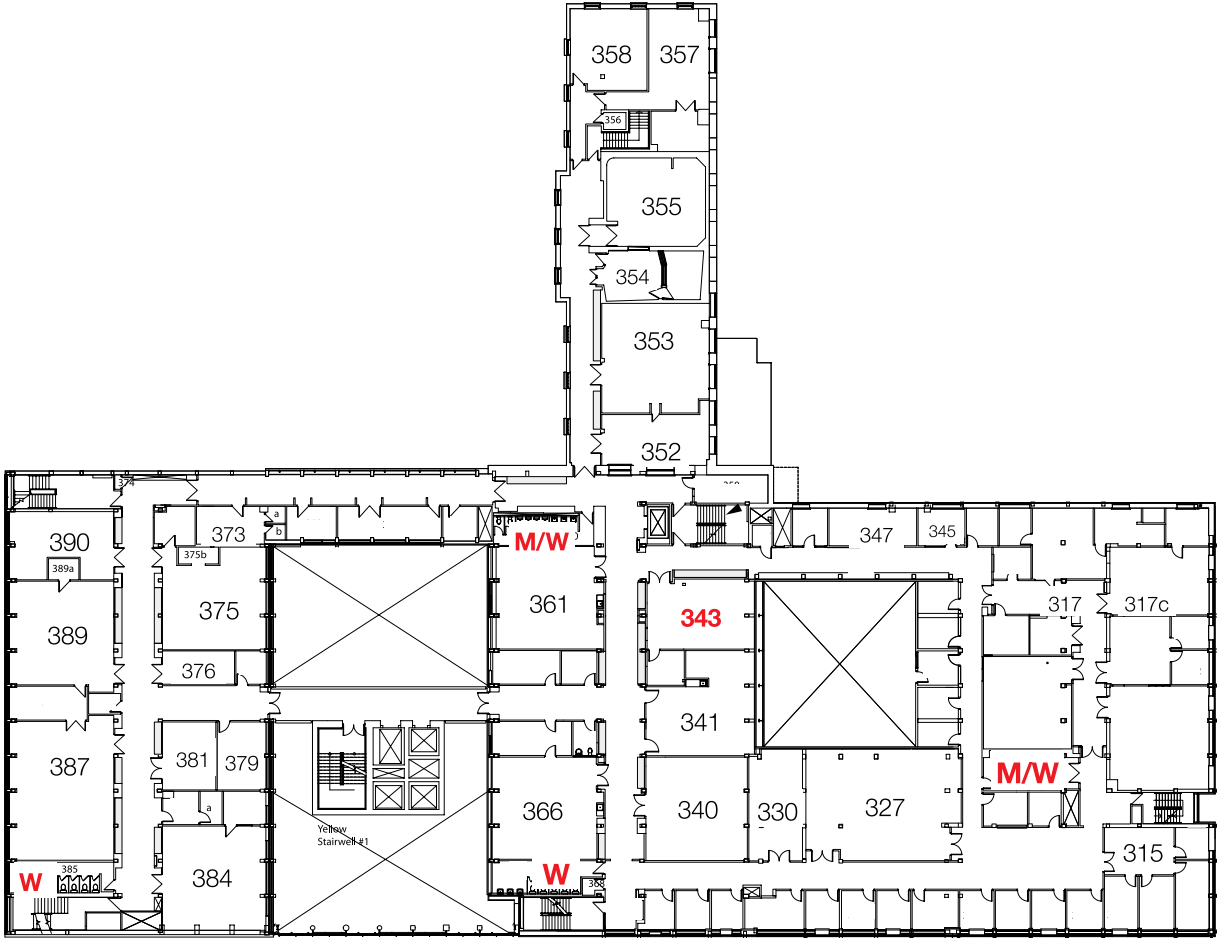Spaces used by PSi 16 appear in red.

Entrance Hall

Auditorium

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W

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122

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117

Butterfield Park

140

132

131

123

187

166

102

107

108

115

167

M **W** 175a

175

M

183

186

Lambert Lounge

Main Entrance

McCaul Street

OCAD, Floor 2

Spaces used by PSi 16 appear in red.

258

253b

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253e

Grange Bistro

273

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271

Great Hall

270

264

240

230

243

220

218

225

217

239

W **M**

216

Yellow
Stairwell

266

Nienkämper
Meeting Room

287

M/W

284

201

215

Central Hall

OCAD, Floor 3

Spaces used by PSi 16 appear in red.

358 357
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M/W
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M/W
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Yellow
Stairwell #1

OCAD, Floor 5

Spaces used by PSi 16 appear in red.

550 543 542 540 530 522 520 a b
552 544 546 a 548 528 M W 501 517 518 516 a b
554 556 558 560 570 500 DESIGN OFFICES 515

OCAD, Floor 6

650 642 628 627 625b 625 622 620
652 640 636 635 634 633 632 631 M 617
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651 660 668 669 670 600 615
654 656 600b 600a
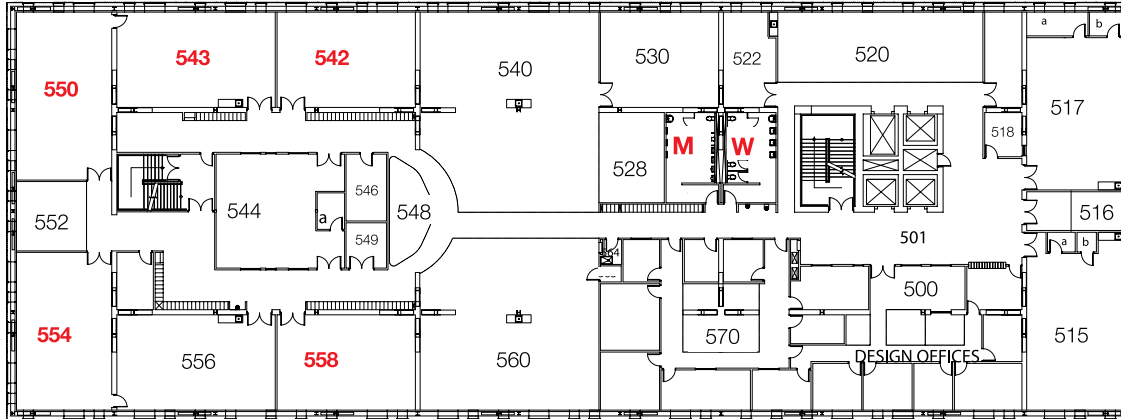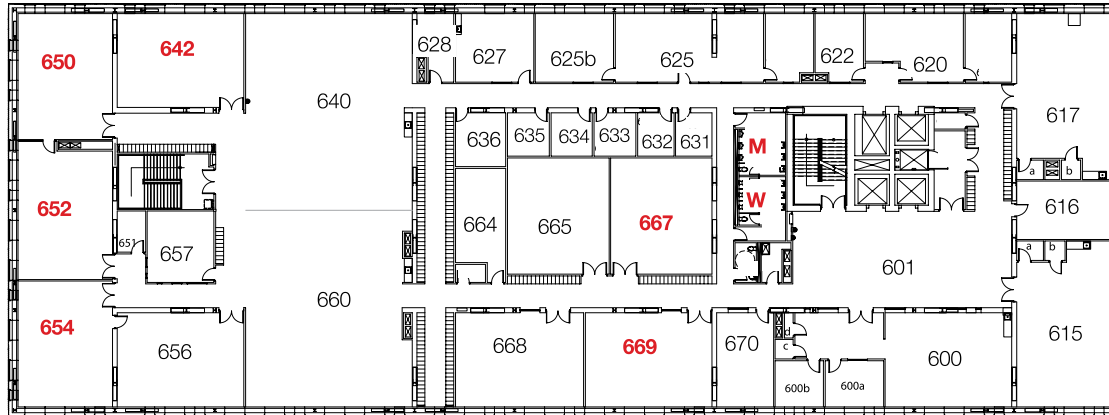
Additional Locations

» **Buddies in Bad Times Theatre**

12 Alexander Street

» **Fleck Theatre**

207 Queen's Quay West

» **Gallery TPW**

56 Ossington Avenue

» **Jackman Hall, Art Gallery of Ontario**

317 Dundas Street West (entrance on McCaul Street just south of Dundas)

» **Leonard Common Room, Morrison Hall**

75 St. George Street (in the basement of Morrison Hall, U of Toronto)

» **Lorraine Kimsa Theatre for Young People**

165 Front Street East (Nathan Cohen Studio Theatre)

» **Luminato Artist Lounge**

123 Queen Street West (top floor, Sheraton Centre Toronto Hotel)

» **The Ossington**

61 Ossington Avenue

» **Robert Gill Theatre**

214 College Street (3rd floor, Koffler Student Services Centre, U of Toronto; entance on St. George Street)

» **Sin & Redemption**

136 McCaul Street

» **Toronto Public Library, George H. Locke Memorial Branch**

3083 Yonge Street

Public transit directions from OCAD to outside the Toronto Public Library, George H. Locke Branch (meeting place for shift): Walk East on Dundas Street to Yonge and Dundas. It's about a 10 minute walk past University Avenue. From Yonge and Dundas, find the entrance to the TTC and take the Yonge subway line North to Lawrence station. From the subway platform, turn left and follow the signs towards the Exit onto Lawrence Ave (NOT Bedford). Exit out of the station on the East side, which will be the NE corner of Yonge and Lawrence. The Locke Library is across the street on the SE corner.

» **Trinity Bellwoods Park**

790 Queen Street West

Food & Drink

Coffee and baked goods will be available in the mornings in the Great Hall (RM 270) at OCAD. There are many options for lunch and dinner within walking distance of the conference venue. A few good options are listed below. The closest place to eat is the food court at Village by the Grange, located directly across the street from OCAD.

In Chinatown

» **AGO Café ($$)**

A café on the concourse level of the Art Gallery of Ontario. 317 Dundas Street West, 416-979-6660 ext 449

» **Art Square Café ($$)**

A café specializing in "the artistry of crepes." 334 Dundas Street West, 416-595-5222

» **Asian Legend ($$)**

Delicious northern Chinese fare. 418 Dundas Street West, 416-977-3909

» **Banh Mi Ba Le ($)**

Fresh Vietnamese Banh mi sandwiches. 538 Dundas Street West, 416-977-2168

» **Bright Pearl ($$)**

All-day dim sum in an enormous, festive dining room. Dim sum happy hour from 9 am-11:30 pm and 1:30-4:00 pm. 346 Spadina Avenue, 416-979-1103

» **Frank Restaurant, AGO ($$$)**

An elegant take on comfort food in a room designed by Frank Gehry. 317 Dundas Street West, 416-979-6688

» **King's Noodle Restaurant ($)**

A bustling, friendly noodle shop. Open until 1 am. 296 Spadina Avenue, 416-598-1817

» **Rol San ($)**

Good, fast dim sum. 323 Spadina Ave, 416-977-1128

» **Village by the Grange ($)**

A food court across the street from OCAD which offers many different kinds of food: Carribean, Thai, Vietnamese, Italian, Middle-Eastern, etc. 275 Dundas Street West

In Baldwin Village
(Baldwin Street is 2 blocks north of Dundas, west of McCaul Street)

» **John's Italian Caffe ($$)**

Rustic Italian cooking. Some swear by the sandwiches. 27 Baldwin Street (at Henry Street), 416-596-8848

» **Kon-Nichi-Wa Japanese Restaurant ($$)**

Tasty noodle soups in a cozy atmosphere. 31 Baldwin Street (at Henry Street), 416-593-8538

» **Matahari Grill ($$)**

An intimate Malaysian bistro. 39 Baldwin Street (at Beverly Street), 416-596-2832

» **Vegetarian Haven ($$)**

A haven for herbivores with a large, diverse menu. 17 Baldwin Street (at McCaul Street), 416-621-3636

» **Yung Sing Pastry Shop ($)**

A friendly dim sum take-out shop with famous buns. 22 Baldwin Street (at Henry Street), 416-979-2832

On Queen Street

» **Little India Restaurant ($$)**

Speedy Indian lunch buffet. Buffet served from 11:30-3:30. 255 Queen Street West, 416-205-9836

» **Nota Bene ($$$)**

New American cuisine. Named 'Best New Restaurant' by Toronto Life Magazine in 2009. 180 Queen Street West, 416-977-6400

» **Queen Mother Café ($$)**

American cuisine meets Laotian-Thai. Ask about the secret patio. 206 Queen St West, 416-598-4719

» **The Rex**

Classic Toronto jazz club with tasty pub food. Open late. 194 Queen Street West, 416-598-2475

Price range is the approximate cost per person for a meal including one drink, tax, and tip.
$ = Cheap, Under $10
$$ = Moderate, $11 – $30
$$$ = Pricey, $31 – $60
$$$$ = Splurge, Above $60

WEDNESDAY, JUNE 9

⬊ 14:00-18:00: Registration
Place: Entrance Hall, OCAD

⬊ 18:00-19:00: Welcome to PSi 16 & Opening Performance
Place: Auditorium, RM190, OCAD

Lesbian National Parks and Services Wants You! Presented by Shawna Dempsey and Lorri Millan

⬊ 19:00-21:00: Opening party, Sponsored by Routledge Journals
Place: Great Hall, RM270, OCAD

THURSDAY, JUNE 10

⬊ 8:00-17:00: Registration
Place: Entrance Hall, OCAD

⬊ 9:00-9:30: Opening remarks
Place: Auditorium, RM190, OCAD

⬊ 9:30-11:00: Plenary

Performing Publics
Place: Auditorium, RM190, OCAD
Chair: Kim Solga, University of Western Ontario

Shannon Jackson
University of California, Berkeley | *Social Works: Performing Art, Supporting Publics*

Janine Marchessault and Michael Prokopow
York University and OCAD | *Situating Leona Drive: Experimental Communities and Anonymous History*

José Esteban Muñoz
New York University | *The Affective Life of Browness: Sonia Sotomayor with Mario Montez*

⬊ 11:00-11:30: Break

⬊ 11:30-13:00: Session 1.1

Performing Gendered Violence: Jouissance and the "Pathological Public Sphere"
Time: 1.1 / Place: RM542, OCAD
Chair: Donia Mounsef, University of Alberta

T.L. Cowan
University of Calgary | *Picking up at Take Back the Night: Feminist Anti-Violence Performance and the Erotics of Community Protest and Mourning*

Susanne Luhmann
University of Alberta | *Performing Perpetrator Publics: Domesticating Female Nazi Perpetrators at Ravensbrück*

Donia Mounsef
University of Alberta | *Women, Torture, and the Banality of Jouissance*

Computer Communities and Networked Neighbourhoods
Time: 1.1 / Place: RM543, OCAD
Chair: Edward Scheer, University of New South Wales

Valerie Lamontagne
Concordia University | *Ecologies of Relational and Participatory Interactive Technologies*

Chris McGahan
Yeshiva University and New York University | *Answering the Call of the Public in the Globalized Mediascape: Rimini Protokoll and Intercontinental Telephone Performance*

Heather Warren-Crow
University of Wisconsin, Milwaukee | *Public Access Identity and Mouchette.org*

Performance and the Global City: Towards a New Historiography
Time: 1.1 / Place: RM550, OCAD
Chair: Kim Solga, University of Western Ontario

Jean Graham-Jones
CUNY Graduate Center

Jisha Menon
Stanford University

Haiping Yan
Cornell University

Patricia Ybarra
Brown University

Kim Solga
University of Western Ontario | *Respondent*

Co-performing Publics: Performative Ethnographies in Practice
Time: 1.1 / Place: RM558, OCAD
Chair: D. Soyini Madison, Northwestern University

Derek Barton
Northwestern University | *The Nature of Desire: Migratory Birds, Nuclear Missiles, and Gay Sex on Chicago's Lakefront*

Lisa Biggs
Northwestern University | *Inside/Out: Staging Research from Behind Bars*

Barnaby King
Northwestern University | *Red-nosed coperformance: Clowns Without Borders in Colombia*

Interventions in Public Amnesia
Time: 1.1 / Place: RM650, OCAD
Chair: Olivia Robinson, Syracuse University

Dara Greenwald
Rensselaer Polytechnic Institute | *Beyond Uncle Sam: Making Visible Resistant Histories*

Olivia Robinson
Syracuse University | *Spectres of the Non-monumental*

Joanna Spitzner
The Dream Image of an Art School

Fereshteh Toosi
Columbia College | *Locative Sound: listening for environmental justice in Syracuse*

Hailing the Sinner in the Street: The Performance of Public Preaching
Time: 1.1 / Place: RM654, OCAD
Chair: Joshua Edelman, Trinity College Dublin

Claire Blackstock
University of California, Davis | *Street Church and Service as Salutation: the Public Ecclesiology of St. Gregory of Nyssa Episcopal Community*

Simon Du Toit
University of Windsor | *The Man in Full Armour: Preaching's Hail of Bodily Order in Early Modern England*

Joshua Edelman
Trinity College Dublin | *Missionaries to Their Own: Preaching on the Streets of Modern America*

Tensions with(in) Trans-Bodies
Time: 1.1 / Place: RM667, OCAD
Chair: Shannon Bell, York University

J. Paul Halferty
University of Toronto | *Transgendered Performance: Nina Arsenault's The Silicone Diaries and Marie Brassard's Jimmy*

Elias Krell
Northwestern University | *Toward a productive discomfort: Gender performance of the public and private trans-bodies*

Kestryl Lowrey
New York University | *Bodies in Motion: Passports, Trannymals, and the near-miss*

Theatre in Toronto
Time: 1.1 / Place: RM669, OCAD
Chair: Judith Rudakoff, York University

Michele Anderson
York University | *Luminato Festival: contributing to the habitus of place and belonging?*

Robin C. Whittaker
University of Toronto | *Nonprofessionalized Theatre and Its Publics in the Professional Era: Patronage and Philanthropy at Toronto's Alumnae Theatre Company*

Keren Zaiontz
University of Toronto | *Risk and Response in the Work of Mammalian Diving Reflex*

Light and the Moving Image
Time: 1.1 / Place: RM343, OCAD
Chair: Vladimir Spicanovic, OCAD

Lis Austin
Roehampton University | *Light Subjects: Reconfiguring Public Pedagogy*

Sonja Leboš
Association for Interdisciplinary and Intercultural Research | *Mnemopolitics. Mnemotopias. Mnemopoetics*

Michele Whiting
Bath Spa University | *Entering Elsewhere: ways in which space may be delimited through performance used as material in moving image installation art practice*

Performing Public Intimacies [shift]
Time: 1.1 / Place: RM284, OCAD

Maria Chatzichristodoulou, aka Maria X
University of Hull

Jess Dobkin

Rachel Zerihan
Queen Mary, University of London

Having and Hearing About: Performance, History and the Public Record
Time: 1.1 / Place: Jackman Hall, AGO
Chair: Jane Blocker, University of Minnesota

Cecilia Aldarondo
University of Minnesota | *The Legacy of Joseph Wagenbach and the Legislation of Historical Knowledge*

Jane Blocker
University of Minnesota | *The Empty Stage: Matthew Buckingham's Pursuit of Amos Fortune*

Anna Chisholm
University of Minnesota | *Speak of Me As I Am: Aesthetics, Physiognomy, and the Refusal of Sublimation*

Della Pollock
University of North Carolina, Chapel Hill | *Respondent*

⬎ 13:00-14:30: Lunch Break

⬎ 13:00-14:30: Lunch Sessions

Artists' Committee Meeting
Place: RM543, OCAD
Chair: Annette Arlander, Theatre Academy, Helsinki

Open networking session for PSi participants

Lunch Time Professionalization Session 1: Traversing the Academic Job Market (Emerging Scholars Committee and Graduate Students Committee)
Place: RM550, OCAD
Chair: Melissa Wansin Wong, CUNY Graduate Center

Jill Dolan
Princeton University

Laura Cull
Northumbria University

Marlis Schweitzer
York University

Peter Eckersall
University of Melbourne

Elise Morrison
Brown University | *Respondent*

⬎ 14:30-16:30: Session 1.2

Border Patrols | Perimeters, Police, and the Public
Time: 1.2 / Place: RM542, OCAD
Chair: Natalie Alvarez, Brock University

Samuel Anderson
University of California, Los Angeles | *Those Who Eat the Night: Policing the Invisible on the Shores of Benin*

Jacinta Arthur de la Maza
University of California, Los Angeles | *Matato'a Prisoner: Border, Colony and Commodity in Rapa Nui*

Cesar Garcia
University of California, Los Angeles | *Along The Thin Edge of Barbwire: Failing State(s), Dismembered Bodies, and the Performative Spatialization of Tijuana's Public Domain*

Neelima Jeychandran
University of California, Los Angeles | *Spectacle of Peace, Specter of War: The Lowering of Flags Ceremony at the Wagah India-Pakistan Border*

Taking it to the Streets with Radical Performance
Time: 1.2 / Place: RM543, OCAD
Chair: Dot Tuer, OCAD

Ethan Philbrick
University of Cincinnati | *Queer Conversations in Conservative Publics: Street Performance Interventions in Downtown Cincinnati, Ohio*

Sir Anril Pineda Tiatco
University of the Philippines Diliman | *Filipino Artists vs. President Arroyo's Proclamation of 2009 National Artists: Resonating Performances of Protests Against Imperialism*

Beliza Torres Narvaez
University of Texas at Austin | *Papel Machete: Radical Street Performance in Puerto Rico*

Theatre as Counterpublic
Time: 1.2 / Place: RM550, OCAD
Chair: Richard Gough, Aberystwyth University

Peter Falkenberg
University of Canterbury | *The Theatre as Counterpublic: From The Balcony to Distraction Camp*

Nicholas Johnson
Trinity College Dublin | *Preacher Seeks Unconverted: Spectatorship in the Documentary Theatre*

Megan Macdonald
Queen Mary, University of London | *Performing the National Interest? Mother Courage at the National Theatre in London and Ottawa*

Cindy Rosenthal
Hofstra University | *From Six Public Acts to Prometheus: Analyzing the Living Theatre's Collaborative Community Performances*

Mediatization and the Public/Private Divide
Time: 1.2 / Place: RM558, OCAD
Chair: Mick Wallis, University of Leeds

Annette Arlander
Theatre Academy, Helsinki | *Private performances in public landscape*

Sarah Kozinn
New York University | *The Judging Public*

Douglas Rosenberg
University of Wisconsin, Madison | *Mediated Performance: Making the Private Public*

Diana Smith
University of New South Wales | *Private Spaces in the Public Eye: Australian Artists Performing for the Camera*

Creating Consumers
Time: 1.2 / Place: RM650, OCAD
Chair: John Fletcher, Louisiana State University

Christina Allaback
University of Oregon | *Performance of Alternative Public Space in the Phish Fan Community*

Alex Pittman
New York University | *Affects for Clunkers: Harry Crews, Cars, and Public Consumption*

John Potvin
University of Guelph | *Consuming Space: Giorgio Armani and the Fashions of the Public Sphere*

Andrew Starner
Brown University | *"Boom Cape Cod": Staging the Promised Land*

Social Choreography
Time: 1.2 / Place: RM654, OCAD
Chair: Brian Rusted, University of Calgary

Susanne Clausen
University of Reading | *Ballet, 2009 - Performing normality in the face of crisis*

Jessica Dellecave
University of California, Riverside | *One One-Hundred-Thousand, Two One-Hundred-Thousand, Three One-Hundred-Thousand, War: Repetition and Queerness in the Anti-War Dance of Juliette Mapp and Miguel Gutierrez*

Zita Nyarady
York University | *Dancing Space Detectives: Exploring possibilities of dance improvisation in public spaces*

Marcos Steuernagel
New York University | *Lia Rodrigues' Incarnate: Remapping violence in the favelas of Rio de Janeiro*

Improvising Public(s): Moments of repetition and performance
Time: 1.2 / Place: RM667, OCAD
Chair: Rebecca Caines, University of Guelph

Sally Booth
University of Guelph | *Queering the Rhythm: Repetition, Memes, and Improvisation in New York's AIDS Activism*

Rebecca Caines
University of Guelph | *Community Sound [e] Scapes*

Ajay Heble
University of Guelph | *Alternative Public Spheres: Improvisation, Music Curation, and Social Activism*

Ellen Waterman
University of Guelph | *Sounds Provocative: Experimental Music Performance in Canada*

Resisting Audience Assumptions
Time: 1.2 / Place: RM669, OCAD
Chair: Marin Blažević, University of Zagreb, Academy of Drama Arts

Maaike Bleeker
Utrecht University | *Going Public: Rimini Protocoll and the Anxiety of Audience*

Alana Gerecke
Simon Fraser University | *Curbside Attention: Paul-André Fortier's Solo 30x30*

Mary O'Neill and Angela Bartram
University of Lincoln | *Performance Art, Audiences and Ethics*

Joshua Schwebel
Concordia University | *Misinformed Public(s): one or many encounters?*

Whose Public Is This Anyway?: Minoritarian Performance Between Publics and Counterpublics
Time: 1.2 / Place: RM343, OCAD
Chair: Joshua Chambers-Letson, Wesleyan University

Christina Balance
University of California, Irvine | *Manhunt: Andrew Cunanan and Intimate Counterpublics*

Joshua Chambers-Letson
Wesleyan University | *Illegitimate: On Belonging and 'The War Baby Problem'*

Jeanne Scheper
University of California, Irvine | *Lesbians Bait the Military: The L[ast] Word on "Don't Ask, Don't Tell"*

Shane Vogel
University of Indiana, Bloomington | *Divorce, American Style: The Letitia Ernestine Brown Case*

Out Walking Turtles: Disability, Performance, and Public Space
Time: 1.2 / Place: RM284, OCAD
Chair: Bree Hadley and Kirsty Johnston, Queensland University of Technology and University of British Columbia

Bree Hadley
Queensland University of Technology | *(Dia)logics of Difference: Disability, Performance and Spectatorship*

Kirsty Johnston
University of British Columbia | *Paralympic Performances? Theatre, inclusion and the Vancouver 2010 games*

Petra Kuppers
University of Michigan | *Let's open up that sensorium: experimental disability performance*

Exploring the Public Sphere (Performance and Philosophy Working Group)
Time: 1.2 / Place: Jackman Hall, AGO
Chair: Freddie Rokem, University of Tel Aviv

Janelle Reinelt
University of Warwick | *Re-thinking the Public Sphere for a Global Age*

Freddie Rokem
Tel Aviv University | *The Crises of Representation in the Public Sphere*

Annalisa Sacchi
University of Bologna | *A public space for ghosts*

Horseback Views: a Queer Hippological Performance (Performance in Historical Paradigms Working Group) – 14:30-15:50 [shift]
Time: 1.2 / Place: Robert Gill Theatre, U of T
Organizer: Tracy C. Davis, Northwestern University

Kim Marra
University of Iowa

Our Research, Our Selves (panel following Horseback Views, see above) – 15:50-17:30
Time: 1.2 / Place: Robert Gill Theatre, U of T
Chair: Jill Dolan, Princeton University

Susan Bennett
University of Calgary

Jennifer Brody
Duke University

Tracy Davis
Northwestern University

Kim Marra
University of Iowa

Della Pollock
University of North Carolina at Chapel Hill

Suk-Young Kim
University of California, Santa Barbara

↘ 16:30-17:00: Break

↘ 17:00-18:30: Session 1.3

Performing Playce: Artist Interventions in Public Space
Time: 1.3 / Place: RM542, OCAD
Chair: Allison Yasukawa and Adam Farcus, University of Illinois at Chicago and University of St. Francis

Adam Farcus
University of St. Francis | *Store Interventions (Merchandise (re)organized by color and (re)installed on store shelves)*

Erik Peterson
University of Illinois at Chicago | *Snow Machine (Snowball making device installed on existing parking meter poles); Qeej Hero (Video game based on Guitar Hero utilizing the Hmong Qeej as interface)*

Philip von Zweck
VONZWECK Exhibition Space | *Temporary Allegiance (Flagpole exhibition space); Preferred Card Exchange Program (Mail exchange of Jewel and Dominick's Preferred cards)*

Nicholas Wylie
University of Illinois at Chicago | *We Interrupt This Broadcast (Pirated television shows edited by a group and uploaded to the web)*

Allison Yasukawa
University of Illinois at Chicago | *Woodpecker 2016 (Fictitious Olympic campaign promoting spitting)*

Indigenous Knowledges
Time: 1.3 / Place: RM543, OCAD
Chair: Ric Knowles, University of Guelph

Julie Nagam
Ontario College of Art & Design | *The performance of (re) remembering and (re)-imagining Indigenous memories through the body and the archive in the cityscape*

Hannah Turner
University of Toronto | *Dancing the Archive: Aboriginal performance meets ethnographic film "In the Land of the Head Hunters"*

Virginie Magnat
University of British Columbia | *Conducting interdisciplinary research at the intersection of performance studies, experimental ethnography, and indigenous methodologies*

The Urban Playground

Time: 1.3 / Place: RM550, OCAD
Chair: Edward Scheer, University of New South Wales

Joe Kelleher
Roehampton University | *We have to stop meeting like this*

Maria Elena Perez Rodriguez
University of Trondheim, Norway | *Resisting the market: street games and performance*

Nicolas Whybrow
University of Warwick | *Street/Art: London Playing Fields*

Performing Community, Producing Value: The Cultural Economy of Collaborative Art

Time: 1.3 / Place: RM558, OCAD
Chair: Margaret Werry, University of Minnesota

Melissa Geppert
University of Minnesota, Twin Cities | *A Model Slum: Exhibition and NGOification of 'Projeto Morrinho'*

Adair Rounthwaite
University of Minnesota | *Publics and Difference in Thomas Hirschhorn's 'Bijlmer Spinoza Project'*

Raysh Weiss
University of Minnesota | *From Mogadishu to Minneapolis: The Publics and Politics of Somali Music*

Provocateurs and their Publics

Time: 1.3 / Place: RM650, OCAD
Chair: Natalie Alvarez, Brock University

Jacob Gallagher-Ross
Yale University | *Staging Counter-Publics: Radiohole's "Anger/Nation" and Big Art Group's "SOS"*

Madison Moore
Yale University | *Terrorism in the Art World*

Andrew Weiner
University of California, Berkeley | *Public Disagreements: The Action and its Recombinations*

Communist Counterpublics

Time: 1.3 / Place: RM654, OCAD
Chair: Dominika Laster, New York University

Paulina Popek
University of Adam Mickiewicz in Poznan, Poland | *Spaces of oppositions*

Jing Wang
Ohio University | *Sound Walk: Engaging the Public Through Listening and Walking*

Stephen Wilmer
Trinity College Dublin | *Enactments and Re-enactments in the Public Sphere: Resorting to Farce as Cultural Nostalgia*

Spectating in Cyberspace

Time: 1.3 / Place: RM667, OCAD
Chair: Sarah Bay-Cheng, University of Buffalo

Kelly Aliano
CUNY Graduate Center | *"Finish the Fight": The Role of Spectators in First-Person Shooter Video Games*

Kathleen Irwin
University of Regina | *Gendered Platforms: Performance, Spectating and Cyberspace*

Michael Ryan Skolnik
Swinburne University of Technology | *Designing a Videogame of the Oppressed*

(Re)cover: The Black Body and Multi/national(ist) Mythologies of Censure and Resistance

Time: 1.3 / Place: RM669, OCAD
Chair: Nia Witherspoon, Stanford University

Jakeya Caruthers
Stanford University | *Spilling over the Margins: Race, Gender, Obesity and the Social Pathologies of Motherhood*

April Sizemore-Barber
University of California, Berkeley | *Demonstrating 'our humanity': South African Performances of Trans/Nationalism, Neoliberalism, and Masculinity for the 2010 World Cup Games*

Nia Witherspoon
Stanford University | *The Negress Re/membered: Cyber-Mythologies of the Hatian Revolution*

Flash Your Groove Thing
Time: 1.3 / Place: RM284, OCAD
Chair: Anne Flynn, University of Calgary

Barbara Browning
New York University | *Flashers: Public Performances of Exhibitionism and Discretion*

Kirsten Pullen
Texas A&M University | *What a Feeling: Flashdancing and the Public Sphere of Images*

Alanna Thain
McGill University | *No there, there:*

↘ 18:30-20:00 Emerging Scholars Committee Social
Place: Sin & Redemption, 136 McCaul St.

↘ 19:30: A History of Performance in 20 Minutes
Place: Gallery TPW, 56 Ossington Ave.

A performance-lecture by Guillaume Désanges with Hélène Meisel, presented in conjunction with *Child's Play*, an exhibit at Gallery TPW (June 10-19); Presented by FADO Perfor-mance Art Centre and Gallery TPW

↘ 20:00: Performance Showcase at Buddies in Bad Times Theatre, Cabaret
Place: Tallulah's Cabaret, Buddies in Bad Times Theatre, 12 Alexander St.

Performances by Jess Dobkin, Shawna Dempsey, Ryan G. Hinds, John Greyson, Waawaate Fobister, Lorri Millan, Kitty Neptune, Fay Slift, Fluffy Souffle, Lex Vaughn, and Sasha Van Bon Bon; Curated by J. Paul Halferty and Erika Hennebury

↘ 21:00: Artists' Committee Salon
Place: The Ossington, 61 Ossington Ave.

↘ Day & Night: Luminato Festival Events
See Luminato website for details

↘ 8:00-16:00: Registration
Place: Entrance Hall, OCAD

↘ 8:30-9:00: Critical Run
Place: Begins at main entrance of OCAD (100 McCaul St.)

↘ 9:00-10:30: Plenary

Performance Studies in Canada
Place: Auditorium, RM190, OCAD
Chair: Laura Levin, York University

Susan Bennett
University of Calgary

Erin Hurley
McGill University

Naila Keleta Mae
York University and Goddard College

Ric Knowles
University of Guelph

Jayne Wark
Nova Scotia College of Art & Design

↘ 10:30-11:00: Break

Performances and Publics of the Past

Time: 2.1 / Place: RM542, OCAD
Chair: Darren Gobert, York University

Luke Arnason
Université Paris-Sorbonne | *Manipulating the public through paratheatre in French "classical" drama*

Kris Salata
Florida State University | *The Urge to Perform: Greek Theatre of Sources*

Mustafa Sekmen
Anadolu Universitesi | *Ottoman Public Festivities*

Robert Shimko
University of Houston | *Imagining a World Safe for Performance: The Counter-Publicity of Unemployed Theatre Workers in Interregnum England*

Public Philosophy: A Manifesto Workshop, Part 1 (Performance and Philosophy Working Group) [shift]

Time: 2.1 / Place: RM543, OCAD
Chair: Laura Cull and Beth Hoffmann, Northumbria University and George Mason University

Ana Bigotte Vieira
New University, Lisbon

Franziska Bork Petersen
Stockholm University

Shane Boyle
University of California, Berkeley

Laura Cull
Northumbria University

Will Daddario
University of Minnesota

Matthew Goulish
School of the Art Institute of Chicago

Lin Hixson
School of the Art Institute of Chicago

Beth Hoffmann
George Mason University

Esa Kirkkopelto
Theatre Academy Helsinki

Embodied Histories (Performance in Historical Paradigms Working Group)

Time: 2.1 / Place: RM550, OCAD
Chair: Ioana Szeman, Roehampton University

Robin Bernstein
Harvard University | *Black Dolls, Blackface: Children's Domestic Minstrelsy*

Michelle Carriger
Brown University | *Lo(o)sing the Thread: Performance Theory, Historiography, and the Victorian 'Exquisite Slave'*

Lisa Merill
Hofstra University | *Performing Empathy, Performing Race: Antebellum American Appeals*

Karima Robinson
SUNY, Purchase | *Rereading the Colonial Discourse on Afro-Jamaican Ritual Performance*

Churching Performance

Time: 2.1 / Place: RM554
Chair: Monica Stufft, University of San Diego

Lydia Brawner
New York University | *Faith is the new and final material: public and private spaces of religious abjection*

John Fletcher
Louisiana State University | *"And By the Way, Are You 100% Sure You Aren't Going to Hell": Evangelical Outreach to Post-Christian Publics*

Kris Messer
Maryland Institute College of Art and University of Maryland, Baltimore County | *Your own public Jesus, reach out touch faith*

Carol Marie Webster
University of Leeds | *Churching the Bus/Churching Strangers: Igniting and Transporting Religious Publics*

Entr'acte
Time: 2.1 / Place: RM558, OCAD
Chair: Jordan Geiger, University at Buffalo / Ga-Ga

Rodolphe el-Khoury
KLF / University of Toronto | *MyCity: Digital Media and Public Appearance*

Omar Khan
Liminal Projects / CAST / University at Buffalo | *In the Madding Crowd*

Mark Shepard
and inc. / CAST / University at Buffalo | *Hertzian Rain*

Marianne Weems and Moe Angelos
Builders Association | Media, adjective, Spanish   1. half / 2. middle, in the middle of / 3. average, mean

Health, Pathology, and Performance of Illness
Time: 2.1 / Place: RM650, OCAD
Chair: Catherine Graham, McMaster University

Megan Bayles
University of California, Davis | *"A clash of medical philosophies is taking place.": Dueling Modernities, National Subjectivities, and the Transnational Spectacle of Indonesia's "Treeman"*

Ola Johansson
Stockholm Academy of Dramatic Arts | *The Performative Politics of Health: A Diachronic Comparison of Tanzania and Sweden*

Brian Lobel
Queen Mary, University of London | *Perverts and Postergirls: Performance, Advocacy and Spokespersonhood*

Jo Loth
Queensland University of Technology | *Tension as inspiration: Performing depression and bi-polar disorder for a cabaret audience*

Physical Activity, Beyond the Body
Time: 2.1 / Place: RM654, OCAD
Chair: Heather Warren-Crow, University of Wisconsin, Milwaukee

David Benin
University of California, San Diego | *On Quarterbacks, Canines, and the Compulsory Performance of Affect*

Amy Champ
University of California, Davis | *Yoga and Public Feelings: On the Imminent Expansion of Identity Politics*

Ryan Hartigan
Brown University | *Affective Temporalities and Performing Disunity: The Haka, Rugby, and Aotearoa-New Zealand in the UK*

Margaret Trail
Victoria University | *Sounds of football: global teeming*

Performing Multicultural Identities
Time: 2.1 / Place: RM667, OCAD
Chair: Patricia Ybarra, Brown University

Kemi Adeyemi
Northwestern University | *TV & the Radio: Afropunks, Blipsters and Blackness in the Media*

Colleen Daniher
"I Really Would Prefer Not to Disturb You": Racial Passing and Racial Disclosure in Adrian Piper's Performance Art

Sarah Grochala
Queen Mary, University of London | *Colourblind/ Colourseen: Performing a British multicultural public in the National Theatre's England People Very Nice*

Markus Wessendorf
University of Hawai'i | *Young Jean Lee's Deconstructions of a 'Post-racial' American Public in "Songs of the Dragons Flying to Heaven" (2006) and "The Shipment" (2009)*

Bodies in Cinematic Space
Time: 2.1 / Place: RM669, OCAD
Chair: Johanna Householder, OCAD

Nicholas Hope
University of Sydney | *The Actor as Audience: self viewed, suspended animation, and pixilated futures in the re-played, re-viewed, captured moving image*

Laura-Zoe Humphreys
University of Chicago | *Cuban Bureaucrat Comedies: Social Criticism and Socialist Values in Cuban Cinema*

Ian Maxwell
University of Sydney | *Nuremberg's Performing Public: Leni Riefenstahl's 'Triumph of the Will' revisited*

Joanne Taylor
University of California, Berkeley | *A Place for Performing Cinematic Space*

Indian Dance Practices and the Politics of Performance in the Public Sphere
Time: 2.1 / Place: RM343, OCAD
Chair: Pallabi Chakravorty**,** Swarthmore College

Anurima Banerji
University of California, Los Angeles | *Exceptional Embodiments: Odissi Dance, Gotipuas, and Gender Performance in the Indian Public Sphere*

Pallabi Chakravorty
Swarthmore College | *Commodity Bhakti: Dancing Desire in India's New Public Sphere*

Nandini Sikand
CUNY Graduate Center | *Odissi Tradition(s) Revisited: Strategies for an Embodied Practice in the Public Sphere*

Pleasure and Praxis: Sexing Up Counter-Publics
Time: 2.1 / Place: RM284, OCAD
Chair: Gregory Mitchell & Jennifer Tyburczy**,** Northwestern University

Luis-Manuel Garcia
University of Chicago | *Homo-something: Men Touching Men and Vague Pleasure in Paris Nightclubs*

Gregory Mitchell
Northwestern University | *No Need for a Counter: Prostitute-Friendly Family Dining*

Tamara Roberts
University of California, Berkeley | *"I Need a Little Girl": Forging an Afro Asian Feminist Counterpublic*

C. Riley Snorton
Harvard University and University of Pennsylvania | *Down Low Publics: Public Secrets and Mediated Lives*

Jennifer Tyburczy
Leather Archives & Museum, Columbia College, and Northwestern University | *Queer Curatorship: Race, Sex, and Power at the Museum*

The Acting President
Time: 2.1 / Place: Jackman Hall, AGO
Chair: Marlis Schweitzer, York University

Peggy Phelan
Stanford University | Ronald Reagan: Public and Private Redux

T. Nikki Cesare
New York University | *Barack Me Tonight: Re-Sounding Politics via the Interweb*

Lindsay Cummings
Cornell University | *Reviving Feeling: Performing Robert F. Kennedy in Kentucky*

Catherine Schuler
University of Maryland, College Park | *Putin Tells All: Re-branding and Re-masculinizing Russia in the Post-Soviet Era*

↘ 13:00-14:30: Lunch break

↘ 13:00-14:30: Lunch sessions

Community Performance Working Group Meeting
Place: RM542, OCAD
Chair: Petra Kuppers**,** University of Michigan

Open networking session for community artists

Opening remarks by:

Rebecca Caines
University of Guelph

Brian Lobel
Queen Mary, University of London

Lunch Time Professionalization Session 2: Publishing a First Book (Emerging Scholars Committee and Graduate Students Committee)
Place: RM550, OCAD
Chair: Beth Hoffmann, George Mason University

Patrick Anderson
University of California, San Diego

Maaike Bleeker
Utrecht University

Tracy C. Davis
Northwestern University

Harvey Young
Northwestern University

⬊ 14:30-16:00: Session 2.2

Defining 'public': performing for intimate audiences
Time: 2.2 / Place: RM542, OCAD
Chair: Paul Couillard, York University

Marilyn Arsem
School of the Museum of Fine Arts, Boston

Paul Couillard
York University

Shawna Dempsey
Finger in the Dyke Productions

Making Space: A Performative Presentation [shift]
Time: 2.2 / Place: RM543, OCAD
Chair: Bonnie Eckard, Arizona State University

Bonnie Eckard
Arizona State University

Maria Porter
Long Island University

Reassessing the Past (Performance in Historical Paradigms Working Group)
Time: 2.2 / Place: RM550, OCAD
Chair: Robin Bernstein, Harvard University

Lisa Freeman
UIC | *Performing the Body Public: History in Motion in James Shirley's The Triumph of Peace*

Ioana Szeman
Roehampton University | *Romani Memory, NGO Historiography and Transnational Publics in the "New" Europe*

Aniko Szucs
New York University | *"Best of Communism"? The Statue Park in Budapest, Hungary*

Performative Galleries: (Re)defining Publics and Performance
Time: 2.2 / Place: RM554, OCAD
Chair: Megan Alrutz and Julia Listengarten, University of Texas at Austin and University of Central Florida

Megan Alrutz
University of Texas at Austin

Katie Dawson
University of Texas at Austin

Julia Listengarten
University of Central Florida

Vandy Wood
University of Central Florida

PRIVATE and ONSCREEN: What is at Stake in Choreographing the Public in Live/Media Works?
Time: 2.2 / Place: RM558, OCAD
Chair: Douglas Rosenberg

Isabel Maria de Cavadas Valverde
Center for Art and Technology, Lisbon | *Body-Tech-Body Interfaces: Convergences of Nation, Tradition, and Contemporaneity in Digital Corporeality*

Ashley Ferro-Murray
University of California, Berkeley | *Installing Choreography: Digital Installation as Movement Practice*

Katherine Mezur
University of Washington, Seattle | *Screening Inspiration in Beijing 2008-09: New China's Mediated Kinaesthetic Agenda*

Matthew Causey
Trinity College Dublin | *Virtual Participant*

Post-Secondary Protest
Time: 2.2 / Place: RM650, OCAD
Chair: Lara Shalson, King's College London

Kate Eichhorn
The New School | *"The Best Six Hours of My Life": Student Occupation and Neoliberal Desire -- April 10, 2009 at The New School*

Lising Lily Wei
Ohio University | *The Performing Publics in the Wild Strawberry Student Movement*

Richard Wilcox
York University | *The Sentinel Players: Renovating the Spaces in a Counterpublic*

Perspectives on State Oppression
Time: 2.2 / Place: RM654, OCAD
Chair: Harvey Young, Northwestern University

Deanne Bell
Pacifica Graduate Institute | *Acting Back*

Michael Carlson
Center for Performing Arts, Minneapolis | *Signing Your Confession: Safeguarding Imaginative Publics*

Nathan Stucky
Southern Illinois University, Carbondale | *State versus Nation: Local Hegemonic Performances*

Defamiliarizing Disability
Time: 2.2 / Place: RM667, OCAD
Chair: Kirsty Johnston, University of British Columbia

Tony McCaffrey
University of Canterbury | *Disability Performance: Art, Therapy or Exploitation?*

Krista Miranda
New York University | *Reforming, Remapping, Reimag(in)ing: The Corporeal Politics of Dance and Disability in GIMP*

Mick Wallis
University of Leeds | *Emergent Objects: Performance, design and world-making*

Querying the Public Sphere: Performing Queer Theory in Straight Space
Time: 2.2 / Place: RM669, OCAD
Chair: J. Paul Halferty, University of Toronto

Michele Baron
University of California, Berkeley | *Public Mourning and Queering Kinship: New York's African Burial Ground*

Marc Boucai
University of California, Berkeley | *Little Mosque in Queer Time: Queering the Local and Disorienting the Global in CBC's Little Mosque on the Prairie*

Benjamin Gillespie
York University | *Queering the Feminine Body/Image: Nina Arsenault's Transaesthetic Body as a Living Work of Art*

Post-Blackness in the United States After and Before the Queer (Panel Series on Race and Performance, PSi Graduate Students Committee)
Time: 2.2 / Place: RM284, OCAD
Chair: Celeste Fraser Delgado, Barry University

Kevin Brown
Missouri Western State University | *Paint it Black: Karaoke and the Performance of Ethnicity*

Maya Winfrey
New York University | *A New Arcade: Virtual Conversations in Online Face Databases*

Private Parts in Public Space
Time: 2.2 / Place: Jackman Hall, AGO
Chair: Amelia Jones, McGill University

Sam Trubridge
Massey University | *Dream Analysis: Private Journeys in Public Thoroughfare*

David Cross
Massey University | *Willing Participants: The Public Sphere and the Im/Possibilities of Performance*

Dorita Hannah
Massey University | *The Performance of the Barricade*

Branislav Jakovljevic
Stanford University | *Invisible Spectacles: Management as Art/Art as Management*

16:00-16:30: Break

16:00-18:00: FADO Performance Event

Place**:** Butterfield Park (under the "tabletop"), OCAD

FADO Performance Art Centre presents a new performance work by Lori Blondeau

16:30-18:00: Session 2.3

Dancing Dissent and Moving Multiculturalism
Time: 2.3 / Place: RM542, OCAD
Chair: Danielle Robinson, York University

Lisa Doolittle and Anne Flynn
University of Lethbridge and University of Calgary | *Dancing Difference in Public: Government and Corporate Interventions in Inventing Canada's Multicultural Identity*

Diane Letoto
University of Hawai'I, Manoa | *Multiculturalism and Performing Cultural Identity: Entanglement with the Indigenous*

Sharon Mazer
University of Canterbury | *You Talkin' To Me? Eavesdropping on the Conversation at Te Matatini Maori Performing Arts Festival*

Contemporary Culture and the Romance of Site
Time: 2.3 / Place: RM543, OCAD
Chair: Jen Harvie, Queen Mary, University of London

Jen Harvie
Queen Mary, University of London | *Installation Art's Fantasy*

Michael McKinnie
Queen Mary, University of London | *Ideologies of Site-specificity*

Erin Hurley
McGill University | *Respondent*

Roundtable of Participants (Performance in Historical Paradigms Working Group)
Time: 2.3 / Place: RM550, OCAD
Chair: Robin Bernstein and Ioana Szeman**,** Harvard University and Roehampton University

Robin Bernstein
Harvard University

Michelle Carriger
Brown University

Lisa Freeman
UIC

Lisa Merill
Hofstra University

Karima Robinson
SUNY, Purchase

Ioana Szeman
Roehampton University

Aniko Szucs
New York University

Drag: Politics, Problems, and Parties
Time: 2.3 / Place: RM554
Chair: Fintan Walsh, Trinity College Dublin

Anne Beggs
Colgate University | *Evita Bezuidenhout: Dragging through apartheid*

Jason Crawford
Concordia University | *Those Were the Days My Friend: Performing Montreal's Gay Downtown*

Katie Horowitz
University of California, Berkeley | *"You Show Up, We'll Teach You How to Tape Your Boobies": Some Notes on Drag and the Queer in "Queer Counterpublic"*

New Media and New Means of Public Performance
Time: 2.3 / Place: RM558, OCAD
Chair: Alanna Thain, McGill University

Ulf Otto
University of Hildesheim | *Pervasive Performance, Embedded Actors and Distributed Publics: How Digital Technologies effect Public Performances*

Angel Viator Smith
PerformanceStudies.Org | *Return to an Oral Tradition of Public Performance*

Henry Svec
University of Western Ontario | *Marshall McLuhan on Acting in Public*

Performing Bodily Extremes
Time: 2.3 / Place: RM650, OCAD
Chair: Catherine Schuler, University of Maryland, College Park

David Fancy
Brock University | *"I scream the body electric," or: "Confessions of an electrosensitive"*

Isaac Morrison
University of Maryland | *Self-Immolation: The Performance of Protest by Fire*

Mathew Sandoval
University of California, Los Angeles | *Bodies in Extremis: Suicide-Protests at Guantanamo Bay*

(En)counter(ing) Publics
Time: 2.3 / Place: RM654, OCAD
Chair: Sara Brady, Trinity College Dublin

Sara Brady
Trinity College Dublin | *Just Say Yes! Performing Positive Thinking and the Economic Meltdown*

Gabriella Calchi Novati
Trinity College Dublin | *Corpus Hominis Sacri. Between (Bio)political Supremacy and Popular Legitimacy*

Cat Gleason
Trinity College Dublin | *"Lincoln Avenue": A Contemporary Agora where the Counter-public Space Meets the Counter-culture Scene*

Entrepreneurship Out of Context: Publics, Presence, and the Production of Value
Time: 2.3 / Place: RM667, OCAD
Chair: Megan Macdonald, Queen Mary, University of London

Kate Elswit
Stanford University | *So You Think You Can Dance Does Dance Studies*

Louise Owen
Central School of Speech and Drama | *Identity Correction: The Yes Men and Acts of "Discursive Leverage"*

Kelly Rafferty
University of California, Berkeley | *Presencing: Performance Studies Goes to Business School*

Serbische und Kroatische / Kroatische und Serbische Nation(und)spielwissenschaft
Time: 2.3 / Place: RM669, OCAD
Chair: Edward Scheer, University of New South Wales

Marin Blažević
University of Zagreb, Academy of Drama Arts | *The Fall and the Raise of the Queen of Croatia*

Branislav Jakovljevic
Stanford University | *Why We Remain at Play: On Resistance to Province*

Joker
TBA

Private Stories for Public Performance
Time: 2.3 / Place: RM343, OCAD
Chair: Michael Bowman, Louisiana State University

Laurie Frederik Meer
University of Maryland | *Private Lives at the Open Mic: Modern Movements in Storytelling*

Christopher Grobe
Yale University | *Print-Public/Performance-Public: Poetic World-Making and Peripatetic Practice in Spalding Gray's "Interviewing the Audience"*

Ira S. Murfin
School of the Art Institute of Chicago | *Sitting Down at the Table: Spalding Gray's Talk Performance In and After Three Places in Rhode Island*

This Performance is Not Political: Private Bodies Made Public
Time: 2.3 / Place: RM284, OCAD
Chair: Celeste Fraser Delgado, Barry University

Sage Xaxua Morgan-Hubbard
Northwestern University | *On becoming a global scholar: Hip Hopping from The United States to the Pacific Islands*

Lauren Rhodes
University of Washington | *A Private Performance Turned Public: An Ethnography of Black Bodies in Latvia*

Elizabeth Stinson
New York University | *Philanthropy, Race, and Capital: The Publics and Counter-Publics of Altruism*

↘ 19:30-21:30: IntiMedia Shift

Dancing with (200) Strangers [shift]
Place: Leonard Common Room (LCR), Basement of Morrison Hall, U of T
Chair: Bruce Barton, University of Toronto

Bruce Barton
University of Toronto

Ciara Adams, Cam Davis, Stephen O'Connell, Sabrina Reeves-Usher, Lucy Simic, Richard Windeyer
bluemouth inc.

↘ 20:00: Performance Showcase at Buddies in Bad Times Theatre: Double Bill
Place: Tallulah's Cabaret, Buddies in Bad Times Theatre, 12 Alexander St.

Nina Arsenault, *I Was Barbie*; Curated by Judith Rudakoff, York University

d'bi.young, *She*

↘ Day & Night: Luminato Festival Events
See Luminato website for details

SATURDAY, JUNE 12

↘ 8:00-11:00: Registration
Place: Entrance Hall, OCAD

↘ 9:00-10:30: Plenary

Performing Trans-Indigeneity
Place: Auditorium, RM190, OCAD
Chair: Lisa Wolford Wylam, York University

Alicia Arrizón
University of California, Riverside | *Trans-American Performance: Indigeneity, Gender and Sexuality in Chicana/o Culture*

Skawennati Tricia Fragnito
Aboriginal Territories in Cyberspace | *Indigenous Avatars: Talk About Wanna-bees!*

Jolene Rickard
Cornell University | *Performing Indigeneity in Colonial Settler Nations: from James Luna to Erica Lord*

↘ 10:30-11:00: Break

↘ 11:00-13:00: Session 3.1

Performance, Policy and the Production of Publics in Four UK Cultural Organisations
Time: 3.1 / Place: RM542, OCAD
Chair: Jen Harvie, Queen Mary, University of London

Eleanor Paremain
Birkbeck, University of London | *Acts of Audience: performing citizenship at the Tricycle Theatre*

Louisa Pearson
Queen Mary, University of London | *The Sultan's Elephant: Street Performance, Citizenship and Policy*

Pen Woods
Queen Mary, University of London | *Shakespeare's Globe: Fashioning Citizenship through Reconstruction*

Fan Gathering: Media Cabaret [shift]
Time: 3.1 / Place: RM543, OCAD **– 11:00-18:00 (all day event)**
Chair: Hilary Harp**,** Arizona State University

Grisha Coleman
Arizona State University | dance, dance, revolution

John Mitchell
Arizona State University | *Virtual Fan-Gathering and Mixed Reality Performance*

Hilary Harp
Arizona State University

Imagining Canada
Time: 3.1 / Place: RM550, OCAD
Chair: Laura Levin, York University

Stephanie Clare
Rutgers University | *Public Culture and the Performance of Northern Sovereignty*

Amber Day
Bryant University | *Making and Faking the Canadian Public: Parodic News Shows and Cultural Identity*

Daniel J. Keyes
University of British Columbia | *British Columbia's Heritage: Red Face Pageantry*

Bryanne Young
University of Calgary | *Performing an Imagined Place: The Performative Practices of Euro-American Tourists in Canada's High Arctic*

Reactions to Racial and Sexual Violence
Time: 3.1 / Place: RM554
Chair: Kirsten Pullen, Texas A&M University

Dirk Gindt
Stockholm University | *Public violence in contemporary Sweden*

Megan Lewis
University of Minnesota | *Afrikaner History Goes Public: The Performance/Exposure of Whiteness in Contemporary Afrikaner Performance*

Elena Panican
Central European University | *Sticky and Sweet: Pop and Anti-discrimination in Madonna's Bucharest Performance*

Julia Steinmetz
New York University | *Let's Cry for Everything Bad That's Ever Happened: Sexual Violence in Queer Feminist Communities*

Degraded Affect: Feeling Musical, Feeling Outta This World
Time: 3.1 / Place: RM558, OCAD
Chair: José Esteban Muñoz**,** New York University

Katie Brewer Ball
New York University | *An Alibi, an Apology: Escapology and The Brief Wondrous Life of Oscar Wao*

Jim Brashear
New York University | *Media, Camp, and the Ambience of Privacy: Xanadu Before the Stage Musical*

Daniel Dinero
New York University | *Dreams Come True, Bitches!: Nicholas Dayton and the World-making Power of Lin-Manuel Miranda's In the Heights*

Sound Sensations
Time: 3.1 / Place: RM642, OCAD
Chair: David Fancy, Brock University

Gelsey Bell
New York University | *Extended Vocal Techniques: Experimentations in Making the Body Public*

Kate Galloway
University of Toronto | *Performative Pathways Through the Labyrinth in R. Murray Schafer's Patria 7: Asterion*

Tracy McMullen
University of California, Berkeley | *Event as Monument: When Performance Turns Solid*

Laura Wertheim
University of Minnesota | *Charlotte Moorman's Apotropaic Cello*

Disrupting the Public Space
Time: 3.1 / Place: RM650, OCAD
Chair: Nicholas Whybrow, University of Warwick

Edward Scheer
University of New South Wales | *Non–places for non people': Social sculpture in Big Pinko*

Astra Howard
Orchestrating the Public: To reveal and activate through design and performance the experience of the city

Martin Patrick
Massey University | *Performative interventions and the redefinition of public space*

Višnja Rogošić
University of Zagreb | *Private/Public?: Personalising the City by Shadow Casters*

Performing Poetry's Publics: Local and Global Practice
Time: 3.1 / Place: RM654, OCAD
Chair: Jenifer Vernon, University of Alaska Southeast

Corey Frost
CUNY Graduate Center | *Earbud Audiences: Performance Poetry in the Digital Public Sphere*

Helen Gregory
University of Bath/University of Exeter, Bath | *Pen Pals: Counter-Hegemony and Counter-Publics in U.S. Poetry Slam*

Susan Somers-Willett
Montclair State University | *From Slam to Def Poetry Jam: The Racial Encoding of Poetry's Publics*

Jenifer Vernon
University of Alaska Southeast | *Poetry Crews: Making Working Class Space with Performance Poetry*

T.L. Cowan
University of Calgary | *Respondent*

Embodied protests and reenactments of justice in the global south
Time: 3.1 / Place: RM667, OCAD
Chair: Eugene van Erven, Utrecht University

Honor Ford-Smith
York University | *Fences, Walls and borders: violence and the politics of public memory in Kingston, Jamaica*

Alberto Guevara
York University | *The embodied protests of pesticide workers in Nicaragua*

Bunmi Oyinsan
York University | *Hunhu and the Dynamics of Gender in Tsitsi Dangarembga's Kare Kare Zvako*

Vannina Sztainbok
OISE, University of Toronto | *The Carnival Vedette: Black Femininity, the Symbolic Order, and Space*

Wasting Performance, Performing Waste: Economies of Excess, from Ephemera to Empathy
Time: 3.1 / Place: RM669, OCAD
Chair: Patrick Anderson, University of California, Berkeley

Patrick Anderson
University of California, San Diego | *I Feel For You*

Renu Cappelli
Stanford University | *All for the dark*

Ariel Osterweis Scott
University of California, Berkeley | *The Choreographic Body Amidst Urban Detritus*

Investigating publics: Archives, Art, and Politics; Part 1: Politics of Memory (Performing Archives Study Group)
Time: 3.1 / Place: RM284, OCAD
Chair: Malene Vest Hansen, University of Copenhagen

Gunhild Borggreen
University of Copenhagen | *Private Matters on Public Display: Yoshiko Shimada's art project Bones in Tansu - Family Secrets*

Rivka Eisner
Aarhus University | *Dancing Archives: Performing Preservation and Transformation*

Peter Van der Meijden
University of Copenhagen | *This Way Brouwn: The Emphatic Archive*

Diana Taylor
New York University | *Respondent*

Performing the Spectacle
Time: 3.1 / Place: Jackman Hall, AGO
Chair: Jim Drobnick, Ontario College of Art & Design

Jennifer Fisher
York University | *Nuit Blanche: Performance as Mass Media*

Charlotte McIvor
University of California, Berkeley | *Returning St. Patrick's Day to "the Irish people" on the tail of the Celtic Tiger: Public Festivals, Interculturalism, and Economic Reversal(s)*

Bianca Scliar Mancini
Concordia University | *The emergent Rio: How Urban Intervention of Art Collectives play with the Spectacle of Sport towards the invention of a city*

Fiona Wilkie
Roehampton University | *"Public" transport, "private" space*

Public Philosophy: A Manifesto Workshop, Part 2 (Performance and Philosophy Working Group) [shift]
Time: 3.1 / Place: Robert Gill Theatre, U of T
Chair: Laura Cull and Beth Hoffmann, Northumbria University and George Mason University

Ana Bigotte Vieira
New University, Lisbon

Franziska Bork Petersen
Stockholm University

Shane Boyle
School of the Art Institute of Chicago

Laura Cull
Northumbria University

Will Daddario
University of Minnesota

Matthew Goulish
School of the Art Institute of Chicago

Lin Hixson
School of the Art Institute of Chicago

Beth Hoffmann
George Mason University

Esa Kirkkopelto
Theatre Academy Helsinki

⤷ 13:00-14:30: Lunch Break

⤷ 13:00-14:30: PSi Committee Meetings

Emerging Scholars Committee
Place: RM650, OCAD
Chair: Lara Shalson and Rivka Eisner

Independent Scholars Committee
Place: RM654, OCAD
Chair: Cobina Gillitt

International Committee
Place: RM667, OCAD
Chair: Peter Eckersall

Graduate Student Committee
Place: RM669, OCAD
Chair: Laura Cull and Melissa Wansin Wong

Site-Specific Performance Working Group Meeting
Place: RM550, OCAD
Chair: Jerrard Smith

↘ 14:30-16:30: Session 3.2

Community-Based and Activist Performance
Time: 3.2 / Place: RM542, OCAD
Chair: Julie Salverson, Queen's University

Benjamin Fink
University of Minnesota | *Making Counter/Publics: Acting Out Effective Action*

Catherine Graham
McMaster University | *Defining an Ethics of Publicness for Community-Based Performance*

Christina McMahon
University of California-Santa Barbara | *Splintering the Lusophone Public: Boal's Forum Theatre as 'Invisible Ethnography' in Portuguese-language Theatre Festivals*

Tiina Rosenberg
Lund University | *Aesthetics of Activism and Activist Aesthetics: Contemporary Feminist Performance in Sweden*

Fan Gathering: Media Cabaret [shift]
Time: 3.2 / Place: RM543, OCAD **– 11:00-18:00 (all day event)**

Continued; see previous session block for info

Site-specific performance and the built environment
Time: 3.2 / Place: RM550, OCAD
Chair: Fiona Wilkie, Roehampton University

Biba Bell
New York University | *Inscribing the (sur)faces of city*

Shana MacDonald
York University | *Dear Ruth: Negotiating the private everyday in public art*

Joanne Tompkins
University of Queensland | *Theatre's Heterotopia and the Site-Specific Production of Suitcase*

Beth Weinstein
University of Arizona | *Turned Tables*

Aging Provocateurs and Specteracular Public Performances
Time: 3.2 / Place: RM554, OCAD
Chair: Geraldine Harris, Menopausal Professor of Theatre Studies at Lancaster University

Johanna Frank
University of Windsor | *Static Play, Ecstatic Presence, and the Electricity of Carmelita Tropicana*

Geraldine Harris
Lancaster University | *Last Orders, Lost Plots and Audience Anxiety: Lynn Ruth Miller at the Edinburgh Fringe*

Roberta Mock
University of Plymouth | *Joan Rivers, Roseanne Barr and the Threat of the Mature Vagina*

Erica Stevens Abbitt
University of Windsor | *Haunted Daughters/ Monstrous Mothers: Age, Provocation and (Re)generation in Performance*

Protests, Politics, and Performances
Time: 3.2 / Place: RM558, OCAD
Chair: Sharon Mazer, University of Canterbury

Celeste Fraser Delgado
Barry University | *Infiltrate: Police, Street Protest, and Paranoiac Knowledge, Miami, 2003*

Michael Frederick Ahmad and Monica Stufft
University of San Diego | *Consuming Performance Art: The Interpolation of Public Action as Counter to or Part of "Official" Public Culture*

Mary Oliver
University of Salford | *Vox Populi Vox Dei: and the people said "right let's just stop for a minute and reassess"*

Lara Shalson
King's College London | *Enduring Protests (Greensboro, 1960)*

Concealed Publics: "Problems" of Performance in Out-of-the-Way Places
Time: 3.2 / Place: RM642, OCAD
Chair: Virginia Preston and Omar Ricks, Stanford University and UC Berkeley

Gregory Caldwell
University of California, Santa Cruz | *The Division of Robert Beck: A Melancholic Performance of US Style Patriarchy*

Virginia Preston
Stanford University | *Stage and Sovereignty: Watching 21st Century War, from a Ghost Town in Saxony*

Omar Ricks
University of California, Berkeley | *What Public(s) Does Public Art Deconstruct? Digital Interactive Art in San Francisco's Tenderloin District*

Sampada Aranke
University of California, Davis | *The Game is Out There and It's Play or Get Played: Carceral Subjectivities and Representational Logics of The Wire*

Queering the Globe
Time: 3.2 / Place: RM650, OCAD
Chair: Stephen Johnson, University of Toronto

Keith T Bennie
University of Warwick | *The Struggle for Equal Rites: Same-sex Marriage and the Performance of Sexual Citizenship in Canada*

Andrew Brown
Northwestern University | *Camp Acts: Glocalizing Camp Performance as Queer Intervention in South African Politics*

Eser Selen
New York University and Izmir University of Economics | *The stage: A space for queer subjectification in contemporary Turkey*

Fintan Walsh
Trinity College Dublin | *Counter-Couture: Pride, Performance, Politics*

Pedagogies of Performance
Time: 3.2 / Place: RM654, OCAD
Chair: Rhonda Blair, Southern Methodist University

Tim Edkins
Queen Mary, University of London | *Performing governance for the public*

Rick Evans
Cornell University | *Engineering as Performance: An exploration of the public life of engineering*

Mia Perry
University of British Columbia | *"Sensational" performance as counter-public pedagogy*

Ofer Ravid

York University | *Creating (Disembodied?) Publics: Pedagogical Praxes in Theatre and Performance Studies*

Re-presenting Iconic Performance Art
Time: 3.2 / Place: RM667, OCAD
Chair: Helena Reckitt

Julianna Barabas and Kristen Hutchinson
University of Alberta | *Engaging the Public(s) in Reframed Refrain: A Sampling of the History of Performance Art*

Kyle Gillette
Trinity University | *Dionysus in '09: the Rude Mechanicals Reperform the Performance Group*

Lucian Gomoll
University of California, Santa Cruz | *Participatory Re/collections: Restaging Performance Art for Contemporary Audiences in Museums*

Patricia Kelly
DePaul University | *Aspen Magazine, Performing Outside of the Box*

Transnational Asian (Counter)Publics: Performing Bodies Between Empires
Time: 3.2 / Place: RM669
Chair: Anurima Banerji, University of California, Los Angeles

Rosemary Candelario
University of California, Los Angeles | *A Transnational Offering in New York City: Moving the Space of Mourning*

Anusha Kedhar
University of California, Riverside | *Between Stage and Street: South Asian Men and the Performance of Transnational Counter Publics in the UK*

Lorenzo Perillo
University of California, Los Angeles | *Beyond the Clap of the Bamboo Sticks: Pilipino Culture Night (PCN) and Decolonizing the Public*

Hentyle Yapp
University of California, Berkeley | *Re/De-Orientalized Ornaments: The Body, Beijing Olympics, and Neoliberal Aesthetics*

Investigating publics: archives, art, and politics; Part 2: Critical Publics? (Performing Archives Study Group)
Time: 3.2 / Place: RM284, OCAD
Chair: Gunhild Borggreen, University of Copenhagen

Mathias Danbolt
University of Bergen | *Touching History: The Affective Economies of Queer Archival Activism*

Laura Luise Schultz
University of Copenhagen | *Framing political events as theatre*

Malene Vest Hansen
University of Copenhagen | *The Istanbul Biennale: Investigating critical art publics*

Bente Larsen
University of Copenhagen | *Broadcast Publics: Radio Democracy, Avant-Gardes and Activism - two cases on public service in Danish Broadcast Radio*

Hailing all publics: urban storytelling and spoken word [shift]
Time: 3.2 / Place: RM230, OCAD
Chair: Anna Hudson, York University

Ian Kamau
Spoken word artist, Toronto

Taqralik Partridge
Spoken word artist, Montreal/Kuujuaq

Kinnie Starr
Spoken word artist, Toronto

Moving Publics, Sensuous Sites and Markets of Desire
Time: 3.2 / Place: Jackman Hall, AGO
Chair: Brian Rusted, University of Calgary

Michael Bowman
Louisiana State University | *Memory, Mimicry, and Mary Queen of Scots*

Ruth Laurion Bowman
Louisiana State University | *A Feast for the Eyes: or a Little Girl Licking a Dish of Pumpkin Something or Other?*

Rachel Hall
Louisiana State University | *Unwitting Performances of Transparency: Monitoring the Traveling Public, Managing Airport Affect*

Della Pollock
University of North Carolina | *The convergence of witness: emplaced and displaced*

Brian Rusted
University of Calgary | *How Memory Repeats Itself: Summers on the S.S. Kyle*

↘ 16:30-17:00: Break

17:30-19:30: Site-Specific Shift - Garden/ /Suburbia

Garden/ /Suburbia: Mapping the Non-Aristocratic in Lawrence Park [shift]
Place: Begins at Toronto Public Library, George H. Locke Branch (across the street from Lawrence station, on the Yonge subway line)
Chairs: Melanie Bennett and Hartley Jafine, York University

Melanie Bennett
York University

Aaron Collier
Musician and sound artist

Andy Houston
University of Waterloo

Hartley Jafine
York University

Note: A PSi 16 volunteer will be available to escort interested participants to the off-campus site. Please meet outside of OCAD RM550 (site-specific performance panel) at 16:30 to join the group.

17:00-18:30: Session 3.3

Performing Stereotypes: Asian Americans and Gender
Time: 3.3 / Place: RM542, OCAD
Chair: Karen Shimikawa, New York University

Allan Axibal
California State University, Los Angeles | *Get on the good foot and do the bad thing: Gender identity and sexuality as performances of resistance by Asian American hip-hop dancers.*

Vivian Huang
New York University | *Reimaging Kinship, Reimagining Belonging in Zhang's "A Stream Bends for a Thousand Li"*

Hyun Joo Lee
New York University | *Imagining Utopia in Margaret Cho's Stand-Up Comedy*

Fan Gathering: Media Cabaret [shift]
Time: 3.3 / Place: RM543, OCAD **– 11:00-18:00 (all day event)**

Continued; see previous session block for info

Public Nuisances: Rupture, Pranks, Burlesque
Time: 3.3 / Place: RM550, OCAD
Chair: Tony Perucci, University of North Carolina, Chapel Hill

L.M. Bogad
University of California, Davis | *All the News We Hope to Print: the Creation and Mass Distribution of Progressive Prank Paper*

Tony Perucci
University of North Carolina, Chapel Hill | *The Poetics of Ruptural Performance: The End(s) of Sense in Political Performance*

Benjamin Shepard
New York School of Technology/City University of New York | *From Queer to There: Queer Activism, Play, and Public Space*

Performative Responses to Trauma
Time: 3.3 / Place: RM554
Chair: Kelli Moore, University of California, San Diego

Patrick Duggan
University of Northampton (UK) | *Trauma-tragedy*

Zachary Lamdin
Birkbeck, University of London | *Improper Laughter?: Performing Contention in Theatre of Reconciliation*

Janka (Janina) Skrzypek
University of St Andrews, Scotland | *Killing with laughter? Public responses to satirical and comic presentations of terrorism*

Performative Tours: Narrating the Urban Landscape
Time: 3.3 / Place: RM558, OCAD
Chair: Stephen Johnson, University of Toronto

Justin Blum
University of Toronto | *Walking [Just East of] The City: History, Performance, and Performance History in Jack the Ripper Walking Tours*

Deborah Wang
Ontario College of Art & Design | *Ordinary practitioners of the city*

Network Fetishisms: Beyoncé, Bicycle Couriers, Digital Divinity, and Development Design
Time: 3.3 / Place: RM642
Chair: Ben Stewart, New York University

Harmony Bench
University of California, Los Angeles | *Single Ladies Circulating the Dance Floor: Beyoncé and YouTube's Networked Choreographies*

Ralph Borland
Trinity College Dublin | *Play Pumps and Bush Pumps: Capital Outflow vs. Fluid Technology*

Kristin Dombek
Princeton University | *Digital Divinity: the Osteens, the Secret, and the Subprime*

Ben Stewart
New York University | *Cycle Couriers and Symbolic Communities: Cosmopolitan Networks and Lifestyle Publics*

Rituals and Sacred Spaces
Time: 3.3 / Place: RM650, OCAD
Chair: John Emigh, Brown University

Kim Skjoldager-Nielsen
University of Copenhagen | *Public Theology as Liturgical Drama: A case of contemporary prophetic, artistic intervention in the Church of Sweden*

Victor Vicente
Chinese University of Hong Kong | *Acoustic Clash: The Politics of a Sufi Musical Performance at Aya Sofia Square, Istanbul*

Farah Yeganeh
International Research Institute of Interweaving Theatre Cultures of Freie University of Berlin | *The Performance of the Black Counter-Public in Iran*

Multiple Publics: Cross-disciplinary conceptions of engaging the public
Time: 3.3 / Place: RM652, OCAD
Chair: Stephen Di Benedetto, University of Miami

Stephen Di Benedetto
University of Miami | *Provoking Attendant Response: Performance Design and the shaping of human experience*

Amy J. Elias
University of Tennessee | *Performance Inter-face in No Ghost Just a Shell*

Melissa Lam
The Chinese University of Hong Kong | *Is Public Art Possible Without Democracy?: Chinese Art and Performance in the Twenty-First Century*

Sam O'Connell
Northwestern University | *Dualing Audiences: Locating the Multiple Audiences at The Met: Live in HD*

Capital Concerns in Scotland and England
Time: 3.3 / Place: RM654, OCAD
Chair: Joanne Tompkins, University of Queensland

Karalee Dawn
University of Maryland | *"I'm Going Home": Exploring Issues of Public and Private Performance of Scottish Cultural Identity at The Gathering - Homecoming Scotland 2009*

Sophie Leighton-Kelly
Queen Mary, University of London and Barbican Centre | *Publics and Partnerships: London's Barbican Centre*

Joanne Zerdy
Augsburg College | *Homecoming 2009: Home-Making, Marketing, and Mapping in Scotland*

Phenomenology, Embodiment, and Perception
Time: 3.3 / Place: RM667, OCAD
Chair: Bruce McConachie, University of Pittsburgh

Simone Hancox
Queen Mary, University of London | *Seeing our Place in a Global Age: Olafur Eliasson's Phenomenology*

Dominika Laster
New York University | *Memory of Essence: Body Memory in the Grotowski Work*

Megan Nicely
New York University | *The Dancer's Visual Field*

Animals, Anthropocentrism and Agency
Time: 3.3 / Place: RM669, OCAD
Chair: Kim Solga, University of Western Ontario

Marla Carlson
University of Georgia | *Furry Self-Fashioning along the Cognitive Styles Rhizome*

Konstantina Georgelou
University of Utrecht | *undoing the human 'as such' in postdramatic theatre*

Ciara Murphy
Stanford University | *Scientific Citizens: Informing, involving, or engaging?*

Spaces For All: Materialist Dialectics, Emancipation, and the Reactive Discourse of Neoliberalism
Time: 3.3 / Place: RM284, OCAD
Chair: Maurya Wickstrom, Graduate Center and The College of Staten Island, City University of New York

John Fletcher
Louisiana State University | *Commitment, Conversion, Co-existence: Faith in/as Activism*

Wade Hollingshaus
Brigham Young University | *Redistributing the Sensible: The Disappearing Public of the NAKAMATA and Their (Video) Performance of Human Rights*

Ioana Szeman
Roehampton University | *Performing Activism: The Class Politics of NGOs after Socialism*

Maurya Wickstrom
Graduate Center and The College of Staten Island, City University of New York | *Architecting by The Theatre for the Emerging American Moment (TEAM): remaking the conjunction of theatre and politics with a new vision of a space for all*

Performing Rites [shift]
Time: 3.3 / Place: RM230, OCAD
Chair: Holly Hughes, Megan Carney, Maureen Angelos

Maureen Angelos
Independent

Megan Carney
Columbia College Chicago

Fereshteh Toosi
Columbia College Chicago

Lane Fenrich
Northwestern University

Holly Hughes
University of Michigan

Sage Morgan-Hubbard
Northwestern University

↘ 20:00: PSi Grad Cabaret

Salon Théorique: Graduate Student Cabaret [shift]
Place: Robert Gill Theatre, U of T
Chair: Michelle Liu Carriger, Brown University

Gelsey Bell
New York University

Jane Frances Dunlop
York University

Anna Gallagher-Ross
University of Toronto

Juliacks
Theatre Academy of Helsinki

Millie Kapp
School of the Art Institute of Chicago

Tümay Kilicel Kilicel
University of Arts Berlin

Barnaby King
Northwestern University

Sasha Kovacs
University of Toronto

Brian Lobel
Queen Mary, University of London

Jo Loth
Queensland University of Technology

Jennifer Mills
School of the Art Institute of Chicago

Elise Morrison
Brown University

Kai Simon Stoeger
University of Arts Berlin

Georgia Wall
School of the Art Institute of Chicago

⬇ 20:00: *My Life is a Secret*, The Little Embers

Place: Lorraine Kimsa Theatre for Young People, The Studio (Nathan Cohen) Theatre, 165 Front St. E.

⬇ 20:00: One Pure Longing: Táhirih's Search (+ PSi Q&A)

Place: Buddies in Bad Times Theatre, 12 Alexander St.

⬇ Day & Night: Luminato Festival Events

See Luminato website for details

SUNDAY, JUNE 13

⬇ 9:00-10:30: Session 4.1

Performing Micropublics
Time: 4.1 / Place: RM542, OCAD
Chair: Rebecca Schneider, Brown University

Jon Foley Sherman
Northwestern University | *Performing (for) My Own Audience: Some Intimate Public Performances*

Chloe Johnston
Northwestern University | *Imagined Audience: Marina Abramovic and Ulay's "The Lovers"*

Elise Morrison
Brown University | *Performing Citizen Arrests: Surveillance, Performance, and the Passerby*

Walking the City
Time: 4.1 / Place: RM543, OCAD
Chair: Steph Berntson, University of Toronto

Chris Eaket
Carleton University | *Remixing Public Spaces: Mobile Technologies in Performance*

Victoria Stanton
Independent artist | *Roadside Attractions (Toronto)*

Sara Wookey
California Institute of the Arts and Woodbury University | *Walking Los Angeles: From documentation to performance and back again*

The Crisis in Public Education
Time: 4.1 / Place: RM550, OCAD
Chair: Shannon Jackson, University of California, Berkeley

Patrick Anderson
University of California, San Diego

Michael Shane Boyle
University of California, Berkeley

Suk-Young Kim
University of California, Santa Barbara

Charlotte McIvor
University of California, Berkeley

Shannon Steen
University of California, Berkeley

Transnational Identities
Time: 4.1 / Place: RM554, OCAD
Chair: Susan Bennett, University of Calgary

Candice Amich
Rutgers University | *Toward a Poetics of the Americas: The Experiment of El Corno Emplumado*

Jessica Pabon
New York University | *Shifting Aesthetics: Performing Graffiti Crews in a Global and Virtual World*

Justine Shih Pearson
University of Sydney | *Airport: transit space on the global stage*

Queer Modernities
Time: 4.1 / Place: RM558, OCAD
Chair: Geraldine Harris, Menopausal Professor of Theatre Studies at Lancaster University

Penny Farfan
University of Calgary | *Gertrude Stein's Queer Celebrity: Lectures in America*

James Harding
University of Mary Washington | *Spies in the Closet: Passing in Public and Passing Secrets in Public*

Elizabeth Heard
New York University | *Exemplary Persons: a brief, queer History of the Salon*

Racial and sexual interventionism in Latino/a US, Mexico and Panama
Time: 4.1 / Place: RM642
Chair: Alberto Guevara, York University

Edwin Emilio Corbin-Gutiérrez
Northwestern University | *Racialization and sexual risk behaviors among Latino GBT immigrants in Chicago*

Saul Garcia Lopez
York University | *Whitening Mexican/Latino culture in USA Hispanic and Mexican telenovelas*

Katherine Zien
Northwestern University | *Politics in Motion: Paul Robeson's 1947 Concert in Panama*

Postcolonial Counterpublics
Time: 4.1 / Place: RM650, OCAD
Chair: Erica Stevens Abbitt, University of Windsor

Andrea Brassard and Eugene van Erven
Little Embers First Nations Performance Group and Community Art Lab / Utrecht University | *Uneasy Identities: A Comparative Analysis of a First Nations youth theatre production in Canada and a Dutch-Moroccan youth show in the Netherlands*

Jean O'Hara
York University | *How a Fish Changed a Community: the Production of Salmon is Everything*

Jazmin Llana
Aberystwyth University | *Pilgrimage as utopian performative for a post-colonial counterpublic*

Negotiating Judaism in the Public Sphere
Time: 4.1 / Place: RM654, OCAD
Chair: Belarie Zatzman, York University

Miriam Felton-Dansky
Yale School of Drama | *Viral Performance for a Mediatized Public Sphere: Caryl Churchill's "Seven Jewish Children"*

S.I. Salamensky
University of California, Los Angeles | *Jewface Minstrelsy in Contemporary East-Central Europe & Eurasia: Publics, Counter-Publics, Counter-Memory*

Shira Schwartz
York University | *The Ritual/ Performance Braid: Mikvah-Ritual in Orthodox Jewish Communities*

"Star" Decisis: Performing Law
Time: 4.1 / Place: RM667, OCAD
Chair: Karen Shimikawa, New York University

Kelli Moore
University of California, San Diego | *Mastering Monstrosity: Communicative Approaches to Representing Violence Against Women*

James Perez
University of California, San Diego | *Stand Up Justice*

Imagining Japan
Time: 4.1 / Place: RM669, OCAD
Chair: Peter Eckersall, University of Melbourne

Peter Eckersall
University of Melbourne | *Avant-garde bodies 'enter' Tokyo: Zero Jigen, performing publics, confrontation and transformation*

Chikako Nagayama
Independent Scholar | *Re-gendering the Viewing Public: Postwar U.S.-Japan Relations and Spectatorship*

Jessica Nakamura
Stanford University | *Acts of Exposure and Erasure in Nakahashi Katsushige's Zero*

Research-Based Practice
Time: 4.1 / Place: RM284, OCAD
Chair: Bruce Barton, University of Toronto

Bruce Barton
Univeristy of Toronto | *How the Doing is Done: Canadian Physical Dramaturgies*

Anna Friz
York University and Ryerson University | *The Dream Life of Radio*

Pil Hansen
University of Toronto | *Acts of Memory*

⬊ 10:30-11:00: Break

⬊ 11:00-13:00: Session 4.2

Participatory Interventions
Time: 4.2 / Place: RM542, OCAD
Chair: Melanie Bennett, York University

Diane Borsato
University of Guelph | *Terrestrial/Celestial: Recent projects by Diane Borsato*

Emma Cocker
Nottingham Trent University | *From Passivity to Potentiality: Performing Stillness*

Izabel Galliera
University of Pittsburgh | *"If You Lived Here" and "Inside Out": Strategies of Social Engagement in Collaborative Art Practices*

RICHard SMOLinski
University of Calgary | *Coinagitation: Performing the Participatory Portmanteau*

Performing Discourse: Artist-Scholars Acting Out
Time: 4.2 / Place: RM543, OCAD
Chair: Naila Keleta Mae, York University and Goddard College

Jackie Hayes
Goddard College and Center for Performing Arts, Minneapolis | *Developing Dialogue*

Naila Keleta Mae
York University and Goddard College | *Perpetual Performance: Black & Female in Canada*

David Khang
Emily Carr University of Art + Design and Goddard College | *Wrong Places: Performing across Borders*

Petra Kuppers
University of Michigan and Goddard College | *Cell Dance*

Rachael Van Fossen
Concordia University and Goddard College | *(Parenthetical Performance)*

The Private Lives of Animals and Advocates (Performance and Philosophy Working Group)
Time: 4.2 / Place: RM550, OCAD
Chair: Laura Cull, Northumbria University

Gunnar Theodór Eggertsson
University of Iceland | *Tinkebell's Animal Advocacy*

Matthew Goulish
Art Institute of Chicago | *Nextness and Generosity - The Flight of the Loon*

Laura Karreman
Utrecht University | *Becoming Animal*

John Mullarkey
University of Dundee | *J.M. Coetzee's Performative Counter-Publics*

Military, the Media, and Performing Politics
Time: 4.2 / Place: RM554, OCAD
Chair: Amber Day, Bryant University

James Ball
New York University | *Diplomacy's Public Faces*

Lindsay Goss
Brown University | *Entertaining Resistance: Free The Army, Counterpublics and the Theater of Solidarity*

Ivan Ramos
University of California, Berkeley | *"Booty Dancing In Iraq": Youtube, Choreography, and the Performance of a Bored Occupation*

Heather Rastovac
University of California, Berkeley | *Iran's Transnational Cyber-Counterpublic: The Case of the Green Movement*

The Public Performance of Heritage
Time: 4.2 / Place: RM558, OCAD
Chair: Roger Simon, University of Toronto

Susan Ashley
York University | *"New" Canadians and the public performance of heritage*

Mary Rizzo
New Jersey Council for the Humanities and College of New Jersey | *Hon-oring the Past: Play-Publics at Baltimore's HonFest*

Emily Stokes-Rees
Independent Scholar | *"Performing citizenship" at the Asian Civilizations Museum, Singapore*

Domesticity, Intimacy, and the City
Time: 4.2 / Place: RM650, OCAD
Chair: Jerrard Smith, University of Guelph

Jon Cairns
Central St Martins College of Art & Design | *Public Intimacies: my Audience with Adrienne*

Natalia Lebedinskaia
Concordia University | *Weaving carpets into the sidewalks of Montreal*

Sigrid Merx
University of Utrecht | *Performing public space: the intimacy of baking and eating apple pie in public*

Pain and Public Memory
Time: 4.2 / Place: RM654, OCAD
Chair: Andy Houston, University of Waterloo

Annette Blum
Ontario College of Art & Design | *Public Memory, Private Truths: Voices of Women and Visual Narrative in Post-Apartheid South Africa*

Marijana Mitrovic
Utrecht University | *The Body as a Site of Memory: Corporeal Literacy and Public Memory*

Jayson Morrison
Arizona State University, Tempe | *Going Public with Grief: Mourning and Militancy Revisited*

Bryoni Trezise
University of New South Wales | *The body in memory: haptic performance in empathic times*

Performing with/for Marginalized Communities
Time: 4.2 / Place: RM667, OCAD
Chair: Honor Ford-Smith, York University

Chris Richardson
University of Western Ontario | *Performing the Jane-Finch Resident*

Anna Teresa Scheer
University of Melbourne | *Christoph Schlingensief's "Passion Impossible": a Goffmanesque Intervention*

Caroline Wake
University of New South Wales | *Performing Listening: Multiculturalism, Mediatised Verbatim Theatre, and Urban Theatre Projects' Stories of Love & Hate*

Melissa Wansin Wong
CUNY Graduate Center | *Public Performances of "Bare life": Negotiating the mediation of the "voiceless" through Robert Lepage's Lipsynch and Nicholas D. Kristof's Investigative Column*

(Re)spacing Publics
Time: 4.2 / Place: RM669, OCAD
Chair: Lonneke van Heugten, University of Warwick and University of Amsterdam

Gargi Bharadwaj
University of Amsterdam and University of Warwick | *Imprints of popular iconography of an imagined gendered national identity explored in children's comic books*

João Carrolo
CIAC, Portugal | *Urban spatial practices and embodied utilization of city streets and squares for social expression and regulation*

Tory Mountain
University of Warwick and University of Tampere | *The hyper-gendered acts of the 'traceur' against modern civic structures in Parkour performances*

Lonneke van Heugten
University of Warwick and University of Amsterdam | *Theatre in and as Public Space*

Jenna Rodgers
University of Amsterdam and University of Tampere

Mele Yamomo
Ludwig Maximilians-Universität – München | *Staging Modernity: Western Classical Opera and Modernity/(ies) in Southeast Asia*

Understanding Audiences
Time: 4.2 / Place: RM284, OCAD
Chair: Keren Zaiontz, University of Toronto

Christof Migone
Blackwood Gallery / University of Toronto Mississauga | *Failures in Public, Failures of the Public*

Edwige Perrot
University of Quebec, Montreal & University of Sorbonne-Nouvelle Paris III | *From the Public in the space of the art work to the art work in the public space: Towards a new generation of specta(c)tors*

Willmar Sauter
Stockholm University | *Anna Odell's Art Work as Event*

Mechtild Widrich
National Gallery of Art, Washington | *Time, Photography, and the Public of Performance: A Case Study of Viennese Actionism*

Women & Performance: a roundtable of feminist performance studies
Time: 4.2 / Place: Jackman Hall, AGO
Chair: Barbara Browning, New York University

Alicia Arrizón
University of California, Riverside

Jill Dolan
Princeton University

Karen Finley
New York University

Jill Lane
New York University

Elizabeth Kurkjian
New York University

↘ 13:00-14:00: Lunch break

Lunch Time Professionalization Session 3: The Balancing Act (Emerging Scholars Committee)
Place: RM550, OCAD
Chair: Bree Hadley, Queensland University of Technology

Ric Knowles
University of Guelph

Jen Harvie
Queen Mary, University of London

↘ 14:00-15:30: PSi Annual General Meeting
Place: Jackman Hall, AGO

↘ 15:30-16:00: Break

↘ 16:00-17:30: Luminato Illuminations Plenary

In Conversation with Cardiff/Miller Place: Auditorium, RM190, OCAD

Janet Cardiff and Georges Bures Miller
Canadian audio installation artists

Amelia Jones
McGill University | *Respondent*

↘ 18:30-20:30: Site-Specific Shift – Garden/ /Suburbia

Garden/ /Suburbia: Mapping the Non-Aristocratic in Lawrence Park [shift]
Place: Begins at Toronto Public Library, George H. Locke Branch (across the street from Lawrence station, on the Yonge subway line)
Chair: Melanie Bennett and Hartley Jafine, York University

Melanie Bennett
York University

Aaron Collier
Musician and sound artist

Andy Houston
University of Waterloo

Hartley Jafine
York University

↘ Day & Night: Luminato Festival Events
See Luminato website for details

↘ 21:00: PSi 16 Closing Party, *Women & Performance: A Journal of Feminist Theory* Anniversary Celebration
Place: Tallulah's Cabaret, Buddies in Bad Times Theatre, 12 Alexander St.

Performances by Elizabeth Kurkjian, Lillian Allen, Ayo Leilani, Skin Tight Outta Sight Rebel Burlesque, T.L. Cowan; Music by DJ Carly and DJ Sigourney Beaver

Special Events

Performances: Shifts

There are many exciting performances taking place in the shift program at PSi 16. Shifts, pioneered by PSi 15 in Zagreb, experiment with the traditional conference session format and foster a high level of interaction between theory and practice. The shifts at PSi 16 include workshops, performances, and interactive events. Descriptions can be found under "abstracts" on the PSi 16 website.

Lesbian National Parks & Services Wants You!

When: Wednesday, June 9, 18:00-19:00
Where: Auditorium, RM190, OCAD

The public will thrill to tales of first-hand lesbian adventures from around the world! The intrepid Rangers have temporarily set aside their fieldwork to present a scintillating slide and video presentation about the LNPS three-pronged approach of research, education, and the importance of swelling the ranks. Do not miss this opportunity to satisfy your curiosity and Ask-A-Ranger! Learn about the ins and outs of the Force! Admire the uniforms! Driven by a deep-seated concern for the lesbian ecosystem, the Lesbian Rangers will open your eyes to lesbian flora and fauna, and recruit, recruit, recruit. The Lesbian Rangers have conducted tours-of-duty and made educational forays from Halifax to Vancouver, as well as Germany, Australia, and the US of A. Sponsored by York University's Graduate Program in Theatre Studies.

Performance Showcase at Buddies in Bad Times Theatre

PSi 16 brings you two nights of experimental performance at Buddies in Bad Times Theatre, a venue with a strong history of investment in queer and community-based performance. Tickets were available for purchase through the PSi 16 online registration system. Any remaining tickets will be available for sale in Toronto. For more information, please inquire at our info desk at the conference. Sponsored by York University's Faculty of Fine Arts and Department of Theatre.

» Cabaret

When: Thursday, June 10, 20:00
Where: Buddies in Bad Times Theatre, Tallulah's Cabaret, 12 Alexander Street

A cabaret extravaganza featuring Sasha Van Bon Bhon and Kitty Neptune (of the Scandelles), Ryan G. Hinds, John Greyson, Fluffy Souffle and Fay Slift, Waawaate Fobister, Shawna Dempsey and Lorri Millan, Jess Dobkin and Lex Vaughn. Curated by J. Paul Halferty and Erika Hennebury.

» Double Bill

When: Friday, June 11, 20:00
Where: Buddies in Bad Times Theatre, Tallulah's Cabaret, 12 Alexander Street

A double-bill with two of Toronto's most celebrated performance artists. The two performances will be followed by The Keith Cole

Experience, Buddies' monthly variety show.

» Nina Arsenault, _I Was Barbie_, Curated by Judith Rudakoff

After sixty cosmetic surgeries and procedures to remake her body, Nina Arsenault considers herself a queer artist and a queer art object. Her metamorphosis from an awkward man – who once resembled character actor Crispin Glover (Marty McFly's dad in Back to the Future) – into a silicone bombshell has been the subject of numerous television programs, radio interviews, and print articles.

» d'bi.young, _she_

music by prymtym, dubnotic sound system featuring d'bi.young and prymtym

'she' is the first play in a new trilogy of biomyth-monodramas by d'bi.young entitled she raw now. a young black womban snew is enchanted with a pop icon. as her enchantment becomes obsession, what's real is make-believe and lines of fantasy and reality are possibly permanently blurred.

A History of Performance in 20 Minutes

When: Thursday, June 10, 19:30
Where: Gallery TPW, 56 Ossington Ave.

To coincide with PSi 16, FADO Performance Art Centre and Gallery TPW are pleased to present work by French curator and critic Guillaume Désanges with Hélène Meisel. _A History of_

Performance in 20 Minutes is a performative lecture presenting a concise history of the representation of the body in art. The performance-lecture aims to divide the history of performance into ten gestures - appearing, receiving, holding back, escaping, aiming, falling, crying, biting, empting oneself and disappearing – all enacted and subjectively discussed.

Accompanying the performance is Désanges' exhibition _Child's Play_ (June 10-19 at Gallery TPW). The work is the outcome of a workshop with seven Romanian children in 2008. The impetus for the workshop was an assertion that the history of performance art be read as a history of silence rather than discourse – a pre-linguistic history of primary gestures. Perhaps the experience of childhood is closest to this

impulse in performance/body art. During the workshop, the kids replayed and interpreted more than fifty iconic performances, including gestures from Futurism and Dada to Paul McCarthy and Francis Alys. The resulting videos and drawings embody the energy, humor, and experimentation that are essential for an understanding of performance and body art.

FADO Performance Art Centre presents a new performance work by Lori Blondeau

When: Friday, June 11, 16:00-18:00
Where: Butterfield Park (outside under the "tabletop"), OCAD, 100 McCaul Street

Lori Blondeau is a Saskatoon–based performance artist, curator, and director of the innovative aboriginal arts organization, TRIBE. In her work, Blondeau examines the influence of popular media and culture on aboriginal self–identity through the creation of irreverent personas such as COSMOSQUAW and Belle Sauvage.

The Little Embers, My Life is a Secret

When: June 11 and 12th, 20:00
Where: Lorraine Kimsa Theatre for Young People, The Studio (Nathan Cohen) Theatre, 165 Front St. E. at Front and Sherbourne
Admission: $15 at the door

My Life is a Secret is an emerging play based on stories in the Little Embers lives. Some of them are stories they've heard, some are stories they've lived, and others are stories that have been made up about them, like gossip, derogatory or exaggerated narratives. The specifics of the characters and their stories are fictional, but based on the real stories in these youths lives. The play follows five Youth and a Dreaming Spirit, as they explore major challenges in their lives using the wisdom of the 7 Grand-father Teach-

ings. Like a butterfly emerging from a cocoon, this play is emerging, the actors are emerging, and the characters are emerging with the help of tradition, story, song, and dance. The show is a collaboration with De-ba-jeh-mu-jig Theatre. Directed by Andrea Brassard.

Luminato

PSi 16 is scheduled to coincide with the Luminato Festival, one of Toronto's premiere venues for international theatre, dance, music and public art. Structured around the principles of collaboration, accessibility and diversity, Luminato creates opportunities for "accidental encounters with art" in ways that showcase Toronto's vibrant urban culture and encourage people to reimagine their city. In recent years, Luminato has commissioned work by renowned artists such as Robert Lepage and the Builder's Association, and has provided a high profile venue for work by local artists and groups.

Some highlights at the Festival this year include: *Ship O' Fools* by renowned audio-installation artists Janet Cardiff and Georges Bures Miller; *Two Faced Bastard* by Chunky Move, Melbourne's leading contemporary dance company; *The Africa Trilogy* by Volcano Theatre (a piece by three playwrights and three directors from six countries on three continents); *One Pure Longing: Táhirih's Search* by Toronto-based performer-creator Erika Batdorf and a group of international creators; *Dark Star Requiem* by Tapestry New Opera Works (an oratorio on the history of AIDS). International visitors coming

to Toronto might also wish to plan a longer stay to catch Luminato events that run until June 20, such as *Best Before* by Germany's experimental theatre group, Rimini Protokoll.

PSi 16 has collaborated with Luminato on the final conference plenary, which is part of the Luminato Illuminations programming. The plenary will feature Janet Cardiff and Georges Bures Miller, in conversation with performance theorist Amelia Jones. They will discuss their site-specific installation, Ship O' Fools, a free Luminato event, which takes place in Trinity Bellwoods Park starting on June 11 and runs each day of the conference from 11:00–22:00.

How to book tickets: The full festival program is available on the Luminato website (http://www.luminato.com/2010), and tickets can be purchased there. Participants will also have access to outdoor events and public art installations running throughout the festival. A brochure is included in your registration package.

2. Discounted tickets are available for PSi 16 participants for the followings shows: Volcano Theatre Company, *The Africa Trilogy* – Thursday, June 10 (8 pm) at the Fleck Theatre; Erika Batdorf, *One Pure Longing: Táhirih's Search* – Friday, June 11 (8 pm) at Buddies in Bad Times; Saturday, June 12 (8 pm), includes Q&A for conference participants after show; Sunday, June 13 (8 pm). The PSi discounts can be accessed using these codes: 20PSIAFR (for *The Africa Trilogy*); 20PSIONE (for *One Pure Longing*).

Other Events:
PSi 16 Opening Party
When: Wednesday, June 9, 19:00-21:00
Where: Great Hall, RM270, OCAD

PSi 16 welcomes this year's attendees with drinks, hors d'oeuvres, and music! The party, co-sponsored by Routledge Journals, will celebrate the fruitful collaboration of PSi and *Performance Research* (Routledge). http://www.performance-research.net/

Closing Party
When: Sunday, June 13, doors open at 21:00
Where: Buddies in Bad Times Theatre, Tallulah's Cabaret, 12 Alexander Street

Come celebrate the closing of PSi 16 and the 25th anniversary of *Women and Performance: a journal of feminist theory*! http://www.womenandperformance.org

The first 100 people will receive a free beer or drink!

Two local DJs for massive dancing: DJ Carly and DJ Sigourney Beaver!

Party performances include video, dance, performance, music, spoken word, and burlesque.

The performers: Elizabeth Kurkjian, Lillian Allen, Ayo Leilani, Skin Tight Outta Sight Rebel Burlesque, T.L. Cowan

Critical Run Toronto – IS CIVIC ENGAGEMENT TOO CIVIL?
When: Friday, June 11, 8:30-9:00
Start location: Main entrance of OCAD, 100 McCaul St.

Critical Run is a format for criticism – a stimulating, debating, and sweating format. Critical Run is a run where one debates while running. Critical Run is mostly artists and critics, mostly wearing black, running and debating (Critical Run is not just for runners). Critical Run is an embodied metaphor. It's what we feel we should do in a world at the edge of an abyss but it's not a run away. Critical Run is a run for solutions.

The theme of the Toronto Critical Run is The Civic and the Civil. When we talk about "civic engagement," what is implied? Is civic engagement too civil? Doesn't civic engagement implicitly support the very structures and practices we must interrogate to imagine possible worlds and foster counter-publics? To what extent are the interruptions, disturbances and uncivil behaviors of artists essential to fostering such spaces?

CRITICAL RUN is a debate format by Thierry Geoffroy / Colonel (http://www.emergency-rooms.org/criticalrun.html)

CRITICAL RUN TORONTO is initiated by Kate Eichhorn

Emerging Scholars' Committee Social
When: Thursday, June 10, 18:30-20:00
Where: Sin and Redemption, 136 McCaul Street, 5 minutes walk from OCAD

Are you new to PSi or new to academia? The Emerging Scholars' Committee invites you to join us for a drink and some inexpensive dinner before you move on to the evening sessions. It is a chance to meet other people and make connections for the rest of the conference. Hope to see you there!

Artists' Committee Salon
When: Thursday, June 10, 21:00
Where: The Ossington, 61 Ossington Ave.

The Artists' Committee will hold a SALON for the purpose of bringing together local and foreign artists in Toronto, to share performance lineages from different parts of the world, the place of artists and performance practices in PSi, and other topics afoot. The Salon will take place at The Ossington, a bar across from Gallery TPW where FADO Performance Art Centre and Gallery TPW will be presenting Guillaume Désanges' recent work earlier that evening (http://guillaumedesanges.com). The Salon is open to all who would like to join in the discussions.

Luminato Artist Lounge

When: June 12-June 19, beginning at 22:00
Where: Top floor of the Sheraton Centre Toronto Hotel, 123 Queen Street West

Every night the artists involved in Luminato gather at the Artist Lounge – a private licensed space on the top floor of the Sheraton Centre. With nightly DJs, great food and drink, and an explosion of international artists, the Artist Lounge is a place for idea exchanges, great discussions, and a lot of fun. Luminato has extended an invitation to participants of PSi 16 to join the group. Please make sure to bring your PSi delegate badge to gain admission to the lounge.

Live Tweeting and Blogging

Angel Viator Smith will be live blogging (at PerformanceStudies.Org) and live tweeting (at http://twitter.com/psdotorg) from PSi 16. All attendees, and especially anyone who cannot make the conference, are invited to follow psdotorg on Twitter (http://twitter.com/psdotorg), visit performancestudies.org, or subscribe to its RSS feed using your favorite feed reader (simply click the orange square in your address bar). She will base her conference schedule on input from followers and readers, so don't wait for the conference to start interacting with her—and with each other! Anyone interested can submit blog posts/responses/reviews/etc. of PSi 16 events (everything from performances and papers to conversations among colleagues and personal observations). You can do so directly from the website or feel free to email her directly at performancestudies@gmail.com.
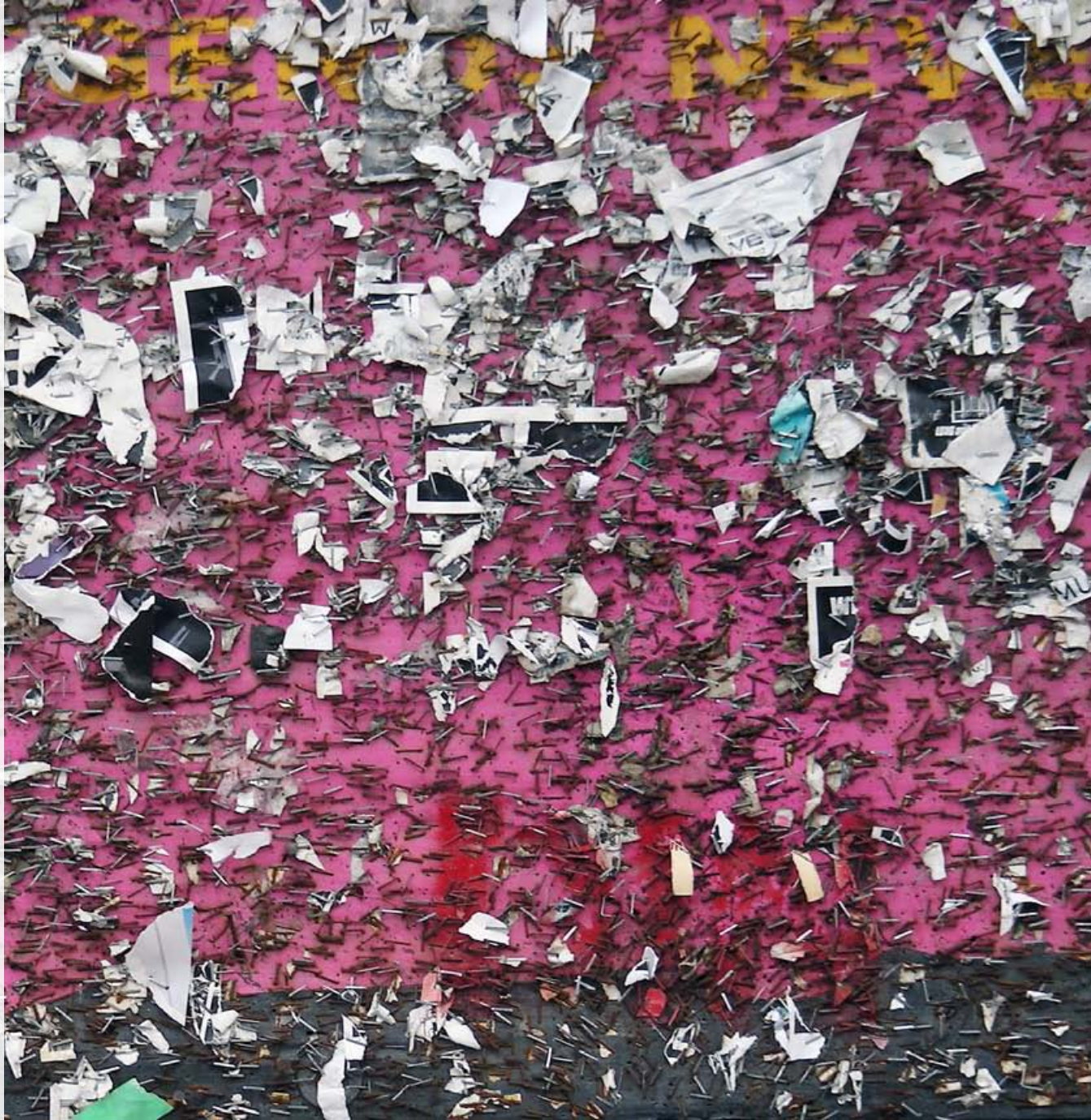
EVERY
THING
MUST GO

Sylvia Nan Cheng, *Satellites Shower*, 2010, plaster, water-based enamel paint, t-nuts, wing nuts, coupling nuts, threaded rods, bolts, wood, glue. 72 x 50 x 33 cm.

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Image credits from left to right: Patrick Baldwin, James Hewett, Nenagh Watson in doo-cot's *Golem*, by Sheila Burnett.

"Places and things precede action – as action. In harnessing their dynamic forces, and insisting on a co-creative audience, the aesthetic practice of performance provides a critical tool to reflect, confront and realign worldviews."

Professor Dorita Hannah

Lauren Skogstad, *Monster Bleed*, 2009

David Cross, *Pump*, 2009

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*the journal of
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For more Information about our Research Programmes please visit;

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or contact Linda Smith;
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• Spectatorship and performance technologies
• Scenographic performance
• Relationships between performers, operators, and technologies
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• Performance knowledge in the development of technologies

Practitioner Processes
led by Professor Jonathan Pitches
• Processes of Contemporary performance
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• Dramaturgy and performance
• Theatre, performance and spectatorship
• Performance and translation
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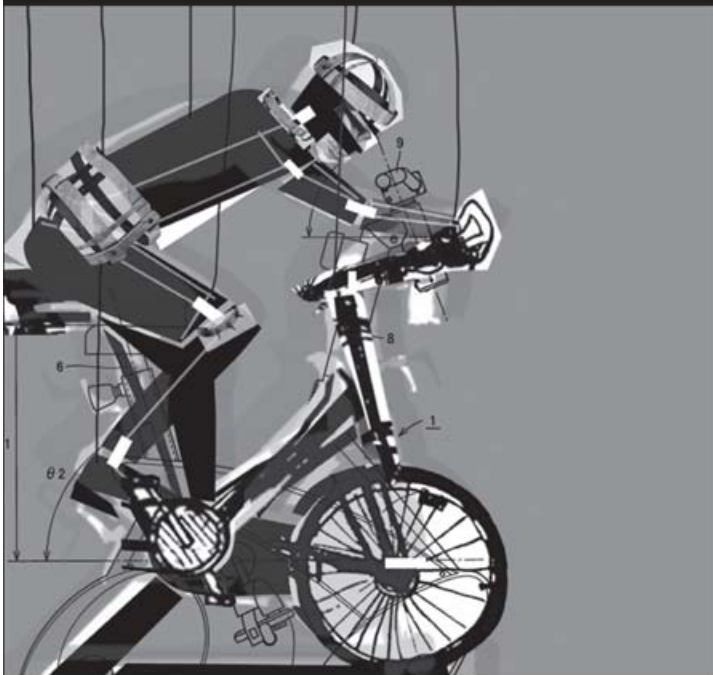
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Photo by Thomas Lenden

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image: Heidrun Löhr

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Schedule Overview

WEDNESDAY, JUNE 9

- 14:00-18:00: Registration
- 18:00-19:00: Welcome to PSi16 & Opening Performance
- 19:00-21:00: Opening Party

THURSDAY, JUNE 10

- 8:00-17:00: Registration
- 9:00-9:30: Opening Remarks
- 9:30-11:00: Plenary
- 11:00-11:30: Break
- 11:30-13:00: Session 1.1
- 13:00-14:30: Lunch Break, and Lunch Time Sessions
- 14:30-16:30: Session 1.2
- 16:30-17:00: Break
- 17:00-18:30: Session 1.3
- 18:30-20:00: Emerging Scholars Social
- 19:30: A History of Performance in 20 Minutes
- 20:00: Performance Showcase at Buddies in Bad Times Theatre: Cabaret
- 21:00: Artist Committee Salon

FRIDAY, JUNE 11

- 8:00-16:00: Registration
- 8:30-9:00: Critical Run
- 9:00-10:30: Plenary
- 10:30-11:00: Break
- 11:00-13:00: Session 2.1
- 13:00-14:30: Lunch Break, and Lunch Time Sessions
- 14:30-16:00: Session 2.2
- 16:00-16:30: Break
- 16:00-18:00: FADO Performance Event
- 16:30-18:00: Session 2.3
- 19:30: IntiMedia Shift
- 20:00: Performance Showcase at Buddies in Bad Times Theatre: Double Bill

SATURDAY, JUNE 12

- 8:00-11:00: Registration
- 9:00-10:30: Plenary
- 10:30-11:00: Break
- 11:00-13:00: Session 3.1
- 13:00-14:30: Lunch Break, and PSi Committee Meetings
- 14:30-16:30: Session 3.2
- 16:30-17:00: Break
- 17:00-18:30: Session 3.3
- 17:30-19:30: Site-Specific Shift - Garden/ /Suburbia
- 20:00: PSi Grad Cabaret
- 20:00: My Life is a Secret
- 20:00: One Pure Longing: Táhirih's Search (+ PSi Q&A)

SUNDAY, JUNE 13

- 9:00-10:30: Session 4.1
- 10:30-11:00: Break
- 11:00-13:00: Session 4.2
- 13:00-14:00: Lunch break
- 14:00-15:30: PSi Annual General Meeting
- 15:30-16:00: Break
- 16:00-17:30: Luminato Illuminations Plenary
- 18:30-20:30: Site-Specific Shift - Garden/ /Suburbia
- 21:00: PSi16 Closing Party, Women & Performance Anniversary Celebration