New Series Announcement

Performance Works:

Histories and Theories of a Social Practice

Series Editors:

Patrick Anderson (University of California, San Diego)
Nicholas Ridout (Queens Mary, University of London)

This series will publish monographs in theatre and performance studies, focused in particular on the material conditions in which performance acts are staged, and to which performance itself might contribute. We define "performance" in the broadest sense, including traditional theatrical productions and performance art, but also cultural ritual, political demonstration, social practice, and other forms of interpersonal, social, and political interaction which may fruitfully be understood in terms of performance. In launching this new series, we are responding to a renewed interest in thinking and writing about performance in ways which seek to connect affect and aesthetics to institutions, social processes, and political action.

We invite proposals from researchers and writers.

Please contact:

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The Department of Theater & Performance Studies (TAPS) integrates theory, criticism, and performance.





Students in the department learn analytic skills through research-based scholarship.

Our interdisciplinary department welcomes students from across the University who want to be involved in intensive, innovative, intellectual work.

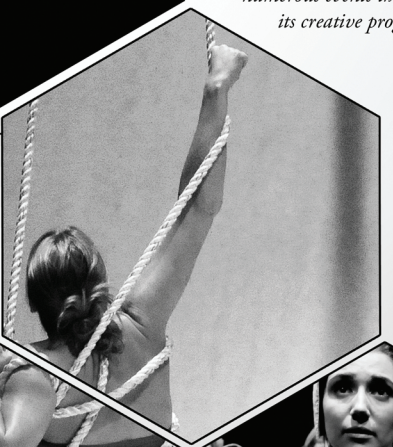
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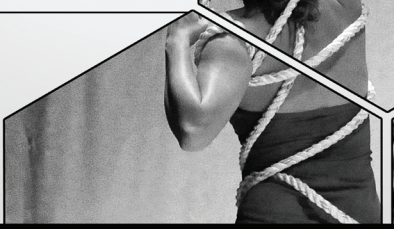
We foster students' engagement with performance in multiple modes.

In collaboration with our academic mission the department produces numerous events through its creative program.

Our workshops and artistic productions include canonical plays, commissioned dance works, experimental projects, and work by visiting artists.



The Department serves many audiences and facilitates engaged scholarship in dance, theater, and performance.





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WHENCE PERFORMANCE?

TICKING AND LEAPING

Performance doesn't fully belong to abstract time divided into a series of measurable, interchangeable, and equivalent units, nor to a free flowing time that knows no distinctions and quantities. Every performance generates its unique temporal identity. It is always positioned within conceptual scissors that recent theories of temporality seem unable to resolve. Within modernity, conceptual investigations of time seem to dwell on a deep rift within the very concept of time. So, Henri Bergson distinguishes between a linear, continuous and homogenous time adapted to the needs of language and space, and a pure duration with multiple rhythms and flows. On the other side of the philosophical spectrum, Martin Heidegger maintains a separation between temporality as a primordial phenomenon of authentic being and what he calls public time or world time. And back to the resurgence of vitalist philosophy, so influential in performance studies, Gilles Deleuze speaks of Chronos that takes the present moment as time's only existing facet, thus relegating past and future to its two dimensions, and Aion as a past-future of infinitely divisible abstract moment that sidesteps the present. The list goes on, all the way to the split between vulgar commodification of time and queer temporalities seen as discontinuous, multiple and ever resisting homogenization.

Performance can't escape time-keeping, whether it is a split-second performance, or a durational performance that takes days, weeks, months or even years to complete (for example, Tom Marioni's one-second sculpture, which he will present in this conference, and John Cage's composition organ2/*ASLSP*, the performance of which started in a church in Halberstadt, Germany in September 2001, and is projected to last until the year 2639). At the same time, it defies limitations of any kinds by evading the present, leaping into the future, and devising strategies of multiple time tracks. It is both a time slot firmly rooted in an Augustinain idea of time as passage of moments from past, to present, to future, and an experience that originates from an anticipated future and slips directly into the time of memory. The former gives itself to visual representation, the latter actively opposes it.

HOW TO READ A TEMPORAL NOTATION?

A conference brochure is an instrument for keeping track of events and synchronizing with them and with other people. Most commonly, conference brochures rely on proven visual representations of time: time-tables (in this brochure, it is a sheet of paper that features an at-a-glance schedule for each

conference day), and time-lines that provide detailed information about conference proceedings. These tools (time tables, time lines) will help you orient yourself within homogenized and rigidified framework of Pacific Standard Time that gives legibility to the swirl of simultaneous events in the conference. That doesn't even approach problems of representation and reading of durations (queer temporalities, becomings…). Perhaps, instead of ordering disparate events into uniform slots, we should try to recognize different species of events and take them as our starting point.

PLENARY DIALOGS To confer is to bring together, but also to consult. Both of these notions are based on the principle of exchange. In a confer-ence, the organizer proposes a theme, the field sends its responses, and the organizer then becomes a facilitator of these ideas. The institution of a keynote address imposes a mono-logic onto this dialogic structure by privileging one voice and one point of view. By devising a plenary dialogue format, we attempted to provide the conference with a focal point and a time shared by all, while offsetting asymmetrical power relations inherent in the very format of the keynote address. Each afternoon, multiple conference dialogues will come together in a plenary dialogue, before they fan out again into manifold exchanges.

PANELS Three times a day delegates come together by dividing into separate rooms, in 90- or 120-minute intervals, to listen to and offer 20-minute presentations. In these regimented increments of time, they reach into the future, cast back to the past, draw from the archives while generating new ones, question evidence, contemplate non-linear time, age, reinvigorate, remember, reinscribe, live and relive. Obeying the rigid schedule, conference papers start at the same time. Then, they disperse. The inevitable asynchronicity of morning sessions indicate that we move differently through time. These syncopated panels, where papers finish at disparate times, address issues as varied as new media, doing time, past-times, architecture, movement, hip-hop, and folklore. The conversations that begin during these panels will extend through other sessions, through the interstices of the conference, and beyond temporal and spatial confines of this conference. Our journey through these panels will be anything but chronological, even while the clock marking Pacific Standard Time ticks on.

PRAXIS SESSIONS Building on "shifts" initiated at PSi 15 in Zagreb (2009), praxis sessions extend the dialogic principle into the very format of conference events: a praxis session is a dialogue between performance practice and performance theory, discursivity and non-discursivity, images and words, actions and voices. Praxis sessions take place in late afternoons, evenings, and late nights. They accommodate various hybrid forms, from workshops and lecture demonstrations, to performative talks, to durational sessions combining all of the above, and then some.

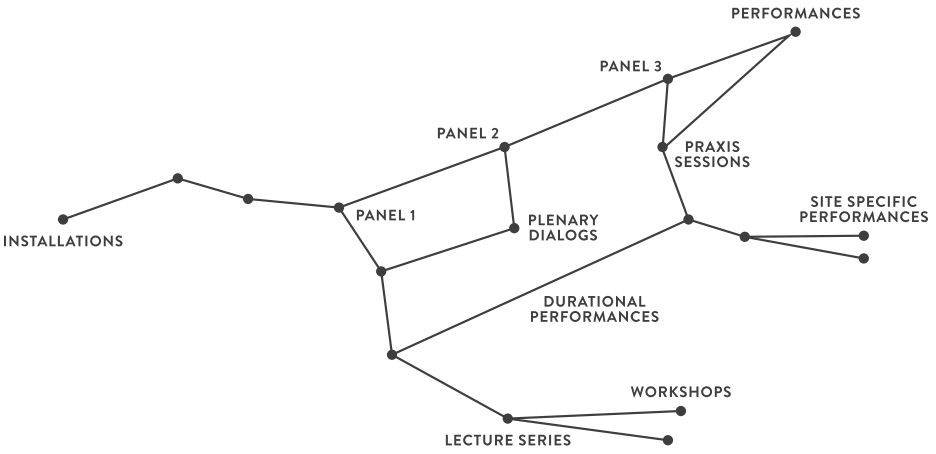
PSi 19 LECTURE SERIES While the field offered an extremely broad range of responses to the theme of performance and temporality, particular sub-themes could benefit from rigorous and focused elucidation. The PSi 19 Lecture Series consists of short, to-the-point lectures by local scholars and artists that address particular aspects of the subject of temporality. They roughly fall into three categories. Cosmic time (Mandeep Gill, Alice Rayner), local histories (Tom Marioni, Ron Davis), performance and historiography (Bissera Pencheva), and economic performances (Christian Nagel).

PERFORMANCES This conference, like the field itself, is built on performances. In PSi 19, some performances were curated (Michael Hunter curated works from the San Francisco Bay Area, and Helen Paris and Leslie Hill from California and Great Britain), and most arrived through submissions. The artists who sent us performance proposals astonished us with their response to temporality, to time, to now, to then. They offered us performances in which time spirals, contracts, freezes, circles, repeats, dissolves, is swallowed, spilled, smashed and repaired. They offered us performances that last only one minute, that last the entire 10 hour and 50 minute duration of a long haul flight between London and San Francisco. They offered us performances that start at nightfall and end at dawn, performances that use time to break and to mend, to degrade and to regenerate, to plant (a word, a seed and image) and to unearth. Then they came right up close and showed us time held in the palm of their hand. They counted it down, they ran it up, they cast it, conjured it, dug it and buried it, they danced it, walked it, hiked across it and traveled beyond it. They offered us an extraordinary range of performances that you can experience over the five days of this conference, performances that cross the Stanford campus and beyond. This work is already inlayed with Performance's secret time, the hidden time of creation and rehearsal, the time of repeating and rupturing and redoing. The over and over and again time. The up until this very moment now, then, time.

A conference, like performance, has its own hidden times: how long does it take to schedule 180 panels, round tables and lectures, and 100 performances, praxis sessions, installations…? What is the cumulative travel time required to bring together over 600 participants from China, India, Russia, Scandinavia, the Balkans, South America, Australia, France, Spain…? And it has its time pockets: lunches, dinners, brief encounters between sessions, tedium of waiting, intensity of performing, insomnia and dreamless sleep of jetlagged travelers. All of these disparate and asynchronous times come together to make the unique temporality of this conference/performance.

These different species of conference events sit awkwardly in a (time) table, and they refuse to fall into a neat (time) line. Their gravitational forces pull them towards and away from one another. Through these mutual affinities and resistances they form highly idiosyncratic and unstable groupings. As we approach the confer-

ence, they reveal an additional dimension of Walter Benjamin's idea of history as past events coming together in a flash with the now to form a constellation. This conference, now as we write this text, is a constellation invoked, anticipated, desired, and planned. We are the readers of this coming constellation: its only proper reading is its passage. Diagrams of constellations are unruly and they incite imagination. In one possible constellation named PSi 19, plenary dialogs could occupy the center. That would put panels right above them. This point and line structure is grounded in and animated by performances and praxis sessions. The lecture series, installations, and site specific works designate the outer limits of the constellation. They invite the constellation's reader to inscribe an image around a diagram. These spatio-temporal loci indicate an outline of a walking animal. It could be Ursa Major:



This constellation helps us find the north (south, east, and west) and orient ourselves. Flip it around, and you will get a bear pointing westward.



Constellations are experienced, not read. Unlike in a conventional reading or spectating situation, one has to enter a constellation in order to engage it. The conference is on a move, and no grid (table, line, cage) can contain it. You are the star it approaches infinitely. Like the bear in Heinrich von Kleist's parable about marionettes, it will respond to your every move by a counter-move. It will engage you in a game of anticipation and hesitation, acceleration and stillness. This temporal environment is navigable not only with the help of a life-long training in reading (left to right, top to bottom), but just as much with an aid of faculties not given to knowledge acquisition: intuition, gut feeling, tempo…

BRANISLAV JAKOVLJEVIĆ
LINDSEY MANTOAN
HELEN PARIS
LESLIE HILL

WELCOME NOW, WELCOME THEN

The Department of Theater and Performance Studies at Stanford welcomes you to NOW, THEN: Performance and Temporality, PSi 19. I recall that I had wanted to call the conference "Then, Now" to confound the way in which history is always already present; however, in consultation with my colleagues, we flipped my script so that it faced another much better direction. Then, as now, we find ourselves in anticipation of this gathering. It is a point of arrival to which we will return now and again. We cannot say, now, at the outset as we set out on our time together, where or how we will overlap or intersect: we can only trust that as in all performance something will have happened. I am pleased to inaugurate this iteration of our conference that has been, is, and will be a time of disjunctive togetherness. Our spatio-temporal meeting attends to the attenuated time of the now that as Rebecca Schneider's book Performing Remains: Art and War in Times of Theatrical Reenactment (2011) explains, is a queer time devoted to "the past's fugitivity." It is our hope that you will wonder as you wander among the myriad offerings we have organized and that in doing so, your time at Stanford will be well spent. So again, then, welcome to Now, Then, again…

JENNIFER DEVERE BRODY, CHAIR
Stanford University, Department of Theater and Performance Studies



Photo: James Lyons

Ann Carlson The Symphonic Body (page 15)

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CONFERENCE MANAGER
Lindsey Mantoan

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Helen Paris
Jennifer Brody
Michael Hunter
Jisha Menon

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Peggy Phelan, Alice Rayner, Patrice O'Dwyer, Janet Pineda, Stefanie Okuda, Brendon Martin, Ross Williams, Michael Ramsaur

Brigid Neff, Colin Ferrie and Stanford Conferences

Anita Black and Tresidder Meeting Services

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Janeen Giusti at Bing Concert Hall

Snehal Naik and the Office of Student Activities

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DONATIONS

The following people donated to our "Sponsor an Artist Fund," which enabled us to give two full bursaries this year:

TIER 1
Amanda Card
Mel Day

TIER 2
Una Chaudhuri
Campion Decent
Maria O'Connor

TIER 3
Anthony Bonney
Derek Kreckler
Larry Lavender
Sarah Miller

TIER 4
Heli Aaltonen
Barbara Browning
Irene Hultman Monti
Mark Jackson
Ray Langenbach
Goki Miyakita
Ylva Sommerland
Wei-Chih Wang

LETTER FROM THE PSi PRESIDENT

"A person with a clock always knows what time it is; a person with two clocks is never sure."

Now then, here we are. At Stanford for PSi 19. "Now then. When is that exactly?" the organizers of this conference wonder. A question that for many of us, having crossed a number of different time zones in order to be here, will have visceral dimensions. We are here and now but we are also, at least partly, in other times. And we feel it.

Travel turns time into a question. Historically, travel raised the question of the relationship between different clocks, as well as the need for synchronization. Navigators on boats needed to synchronize their chronometers in order to keep track of time. The emergence of railroads required synchronization on a large scale in order to allow for complex schedules that could be followed over distances of hundreds of miles.

Synchronization as it has been increasingly refined since then has resulted in a situation that is somewhat paradoxical. On the one hand, synchronization has contributed to an increased awareness of time differences; of how we live in different times existing simultaneously. Air travel and the internet further enhanced such awareness. On the other hand, it seems that synchronization has also somehow blinded us to some of the implications of 'living in synchronous times', as the organizers of the PSi Regional Research Cluster in Athens (November 2011) so aptly put it. Synchronization has contributed to a centralized perspective on time: on an understanding of time and time differences as existing in relation to a central and detached point of view. Furthermore, synchronization invites an understanding of differences between times in terms of a formal, calculable abstraction; of sameness placed differently on an abstract scale, where engaging with time differences is a matter of resetting the clock. The jetlag, we might argue, is the symptom par excellence of this condition.

Bringing us here together, the organizers of this conference have created a temporary space/time continuum of concentrated synchronicity. Freely after Hakim Bey we might consider their offering a temporary autonomous time zone in which, with their question "Now then. When is that exactly?," they invite us to enjoy our symptom (Zizek) and embrace the not knowing resulting from two or more different clocks.

Organizing a conference of this magnitude and complexity is inevitably a race against the clock, as those of us who have been involved in such organizing themselves know all too well. All the more we appreciate the effort, care and energy invested in making this amazing event happen. Therefore a big, loud and wholehearted Thank You and Bravo to the organizing team! You did an excellent job and we are going to have a great time. Now.

MAAIKE BLEEKER
PSi President

PERFORMANCE STUDIES INTERNATIONAL BOARD

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PSi AWARD WINNERS

ROUTLEDGE PRIZE 2012

Gigi Argyropoulou - University of Roehampton, for the paper "Unstable Grounds: Collective Strategies and (the production of) Precarious Structures"

DWIGHT CONQUERGOOD AWARD 2013

Full Award: Brahma Prakash - Jawaharlal Nehru University, New Delhi will present his paper "When to Bell the Cat: The Concept of Time in Indian Folk Performance" at PSi 19.

The conference fee was covered for Sasha Kovacs, who will present her paper: "A Mohawk Princess' Commemorative 'Comeback': The Struggle to Resurrect Pauline Johnson in the Rehearsals for a 1961 Canadian Postage Stamp" at PSi 19.

ASA AWARD 2013

Annie Sprinkle

BURSARY WINNERS 2013

Juliana Escobar Cuellar
Amy Lee Sanford

WED-
NES-
DAY
JUNE
26

Registration

Bing Concert Hall
Registration opens at 5:30pm

PSi OPENING CEREMONY

Ⓟ

Bing Concert Hall 7 - 8:30pm
Hugo Glendinning

UN STILL - DANCE, PHOTOGRAPHY AND THE MOVEMENT OF TIME

Photographer and filmmaker Hugo Glendinning creates a big-screen projected photo-work with newly commissioned music by John Avery (long time collaborator with Forced Entertainment and Wendy Houstoun), in a project curated by Noémie Solomon (McGill University Montréal). Glendinning's work draws on 30 years of photographing dance and performance, while also including work from throughout his archive. John Avery's music both leads and follows the imagery in a series of long leaning notes that float, and are held, at once in motion and waiting to move. Supported by the British Council, USA.

Ⓟ

Bing Concert Hall 7 - 8:30pm
Ann Carlson

THE SYMPHONIC BODY

The Symphonic Body is a performance made entirely from gestures. It is a movement based orchestral work performed by people from across the Stanford University campus. Instead of instruments, individuals in this orchestra perform gestural portraits based on the motions of their workday. These portraits are individual dances, custom made for each person, choreographed from the movements they already do. The particular choreographed gestures themselves become part of a larger movement tapestry within each performer and within the piece as a whole. By engaging with this performance practice members of the Stanford community come together in concert to expand, renew and re-experience the artistry embedded in the everyday.

OPENING NIGHT

Reception

Bing Concert Hall Atrium
8:30 - 10pm

Your first drink is on PSi 19 and Routledge, on behalf of Richard Schenecher's Performance Studies: an Introduction.

KEY

- Ⓧ PRAXIS SESSION
- Ⓟ PERFORMANCE
- Ⓘ INSTALLATION
- Ⓓ DURATIONAL
- Ⓒ COME AND GO
- Ⓡ RSVP
- Ⓣ TICKETED
- Ⓦ WORKSHOP
- Ⓢ SITE-SPECIFIC

THU-
RS-
DAY
JUNE
27

INSTALLATIONS AND MORNING PERFORMANCES

FULL CIRCLE

Amy Lee Sanford

ROBLE COURTYARD
8am and ongoing during conference breaks
Attending ○ C P

Encircled by forty Cambodian clay pots, artist Amy Lee Sanford will perform the durational Full Circle by breaking and reassembling each pot, progressively. The performance is complete when all forty clay pots have been broken, repaired, and returned to the circle. Full Circle brings attention to impermanence and healing, realization and remembrance, through a single repetitive act. Full Circle offers a painstakingly slow physical reconstruction that is at once specific to individual histories, yet unmistakably transnational. The performance calls attention to issues of stability, wholeness and fragmentation, physical memory, durability and fragility, devastation and reconstruction, psychological memory, resolution.

SHUTTLE

Mick Douglas - **RMIT University**
Beth Weinstein - **University of Arizona**
James Oliver - **The University of Melbourne**

TOYON COURTYARD
7 - 8:45am
Attending ○ S C P

Shuttle explores the performance of mobilities through a 3-week mobile participatory performance research process, pausing at PSi Stanford mid-journey from and to Tucson, Arizona, via desert landscapes. Engaging the performing body, the mobile social body, and a body of mobile infrastructure in their relationship to desert ecologies, the research group aims to develop a praxis of shuttling between registers of space-time, and enacting these on a daily basis during 'Now/Then.' Visit performingmobilities.net for details about the project and its participants.

TRANSCONTINENTAL GARDEN EXCHANGE

Cat Jones
Melissa Hunt
Jeanne Thompson

ROBLE FRONT LAWN
Ongoing
Attending ○ S C P

Transcontinental Garden Exchange is an experiment in communication between homo sapiens & flora. A floriligeum remix of plant sentience that highlights how our green friends have seeded changes in human social history and behaviour. An united act of gardening between species and across time zones. Audience delegates are invited into a tactile and audio-visual oasis to communicate & interact with our green friends through "transcontinental gardening methodologies". An eclectic mixture of art, science and sociology what unfolds is part strange story, botany class, DIY experiment, gardener meet up.

DISSOLVING ECHOES: A PERFORMANCE IN TWO PARTS AND MANY ACTS

Angel Viator Smith

NEARBY STANFORD MEMORIALS AND LANDMARKS
Ongoing
Attending ○

Observing the performance of daily life around you will yield special rewards at PSi19. Keep an eye out for this durational, performative installation by Angel Viator Smith. Dissolving Echoes reflects the juxtaposition of the monumental and the ephemeral. Look for temporary plaques placed around conference venues. The precarious nature of the plaques, vulnerable to the elements as well as the public will serve to counterpoint the durability of the monuments. The extra observant will be rewarded with personal souvenirs of the installation, serving both to document the monument and an individual's engagement with it or near it.

LOUD PAUSES

Louis Bury - **NYU**
Mara Jebsen - **NYU**
Abigail Joseph - **NYU**
Matthew McClelland - **NYU**
Megan Shea - **NYU**
Ben Stewart - **NYU**

OLD UNION COURTYARD
Ongoing
Attending ○

Participants from the Our Own Devices: Kairotic Tactics as Cathartic Machinery linked panel and praxis session will demarcate strategically selected areas of the common conference space as temporary zones of silence. Performers will invite conference-goers, passers-by, and hotel employees to accompany them in silence for exactly four minutes and thirty-three seconds, after John Cage's 4'33. As a symbolic gesture, guests will be asked to leave all timepieces and electronic devices in a bin just outside the perimeter of the performance space. The zones will be operational (that is, manned by a performer) according to a deliberately undisclosed schedule.

SITEWORKS: 217 EVENTS/ SITES, SAN FRANCISCO 1969-1984

Nick Kaye - **University of Exeter**
Gabriella Giannachi - **University of Exeter**
Laura Carletti - **University of Exeter**

THE BAY AREA
Ongoing
Attending ○

SiteWorks is a locative, interactive curation of the archival remains of 217 past conceptual, performance and site-specific artworks and events that occurred between 1969 and 1984 across the city of San Francisco. Embedding a set of linked virtual artifacts to be encountered in the present city via networked tablet, SiteWorks will haunt specific locations with remains and suggestions of performance histories. SiteWorks is the first iteration of a long-term online project about absence, inaccuracy, and the capacity of place to create and disrupt histories of the ephemeral. SiteWorks will be available throughout PSi 19 on screen and across San Francisco.

RECORD OF THE TIME

Spatula&Barcode

EVERYWHERE
Ongoing
Attending ○

C X

For this durational project, the performance collaborative Spatula&Barcode asks PSi 19 attendees to collectively create a subjective, temporal record of experience during the conference. The aim is the opposite of surveillance, a distributed observation of time and what fills it. We will support this process with souvenirs, time-based foods, and leisurely conversations.

LONG HAUL

Marcia Farquhar

NITERY THEATER
10am - 8:50pm
Attending ○

C D P

Marcia Farquhar, creator and performer of The Omnibus, a 30 hour monologue performed at the National Review of Live Art 2010, on the occasion of its 30th anniversary, will offer an entirely new, much abbreviated version this summer as part of PSi 19. She promises to stay with her audience, whether or not they stay with her, for the 10 hours and 50 minutes of Long Haul, the title alluding to the flying time between there (London) and here. Described recently as a consummate Surrealist composer, stitching together the factual and the fictional, and critical analysis with myth and personal anecdote, Farquhar's performances are loquacious and precarious. This long durational monologue will be her first performance in the USA. Supported by British Council USA.

FALLING INTO PLACE

Gretchen Schiller - **Stendhal Grenoble 3 University and Brunel University**

ROBLE STUDIO 33
RSVP REQUIRED
10am - 11pm
Attending ○

R D

Falling into Place takes the form of an intimate 15 minute guided sound and video installation. Each participant is invited into this dimly lit room, guided by the soft-spoken librarian. One at a time they are invited to touch, catch and hold the traces of place with different custom designed audiovisual-furniture environments. The different multisensory interfaces hold secrets that the participant is asked to investigate. In the library, the audience physically explores landscapes of pages, textures and colours of places near and far.

PANEL 1

9 - 11AM

THE SOCIAL AND TEMPORAL LIFE OF OBJECTS

OLD UNION 122

Attending ○

SAREH AFSHAR

Now Then, Here's How It's Going to Be: The Disciplined and Disciplinary Body of the Female Mannequin in Post-Revolutionary Iran

- New York University

How does an inanimate, human-form body perform in and through time? Does its performance uphold the conventional ontological qualities attributable to performance—does it vanish, persist, accumulate, stop, start, repeat in time? How, then, does it stray from our definitions of performance? Basing these questions in the role of female mannequins as state-appropriated, ideological apparatus in Iran, this paper explores how, for women in 1979, the mannequin became the very embodiment of the adverbial "now then," depicting not only how to cover up—as a disciplinary strategy—but also the so-called value in covering up—as a disciplined body. The past remained encapsulated in these bodies, on which the future was etched so that it could be enacted socially, thus creating the present as veiled.

JISHA MENON

Obsolescence and the Stuff of History

- Stanford University

This talk considers the art works of Bangalore visual and performance artists: Sheela Gowda, Ayisha Abraham, Pushpamala N, and Surekha whose sensuous engagement with obsolete objects brings new questions to the material life of history. Working with discarded grinding stones, putrefying found footage of amateur film, human and nonhuman detritus, these artists raise a range of questions about concrete relics that co-exist with and interrupt the progressive temporality of development.

KARIN SHANKAR

In Times of Waste: Neoliberal Plans, Temporality and Amar Kanwar's Filmmaking

- University of California, Berkeley

This paper explores the work of New Delhi-based filmmaker, video and installation artist Amar Kanwar (b. 1964), focusing on two short films, Scene of Crime and A Love Story. Both films stage the precarity of life-worlds under erasure in neoliberal development plans, together with the tools with which to reconfigure modes of narration. I pay attention to how the critical categories of 'waste' and 'time' are dislodged and re-understood in Kanwar's work. In creating films precisely at the

border of several media and venues of art-making, this paper also argues that Kanwar's work reinvigorates the ongoing debate between autonomous and heteronomous art production while also pushing the vocabulary with which we might theorize contemporary performance, art, film and activism from the 'Global South.'

ALEXANDRA (SASHA) KOVACS
A "Mohawk Princess'" Commemorative Comeback: The Resurrection of Pauline Johnson's Performances in the Canadian Postage Stamp
- University of Toronto

This paper reconsiders the methodological approach to the study of Six Nations poet entertainer E. Pauline Johnson's performances by addressing the context within which the 1961 Canadian five-cent postage stamp, featuring Johnson, was created. Rather than dismiss the stamp as a site of triviality, I foreground the process of imagination guiding its design by citing the 'essays' created before its circulation. Attending to these 'rehearsals' destabilizes the normative understanding regarding the design's departure from a faithful depiction of E. Pauline Johnson and also troubles the assumptions directed at Johnson's own assays, her own 'trials' at live circulation, within her time.

CHAIR: STEVE LUBER

IN THE PRESENCE OF TIME, TIME STOPS

OLD UNION 121

Attending ○

ANDREW FRIEDMAN
The One-Thousand Suicides of Hedvig Ekdal: Mythologizing History in Vegard Vinge and Ida Müller's Ibsen-Saga
- The Graduate Center, City University of New York

Vegard Vinge and Ida Müller's Ibsen-Saga illuminates the rarely staged time signature governing Henrik Ibsen's oeuvre: the co-existence of the past and present in what Brian Johnston calls, "a recollection and reliving, at every moment, of our total past." The artists' aesthetic of overt artifice inverts the discrete, linear time of realism, enabling the fantastical co-presence of fictive, historical, and contemporary characters and narratives, uniting the modern and archetypal in a continual present. Hedvig's suicide epitomizes this aesthetic. Her death, repeated at gory length, acquires the weight of historical atrocities, illustrating the artists' mythologization of history through Ibsen.

BRODERICK CHOW
Time + Materials: Choreographing the Labouring Body in the Dangerologists' Work Songs
- Brunel University, London

In this presentation, Chow reflects upon the creation of the dance-theatre performance Work Songs by The Dangerologists (2012). This work begins from the question: 'How is labour as such made present and perceptible within the frame of the theatre?' The performance, Chow argues, presents two orders of time. One is the forward-propelling time of narrative. The second he will call 'en-durational.' Following performance theorists including Ridout and Garner, Chow proposes that the narrative time of the theatre erases the labour of the corporeal

body, while time as 'endurance' makes this labor present and allows for alternative projections for the future.

MAURYA WICKSTROM
Hofesh Schechter's Political Mother
- The Graduate Center and College of Staten Island, City University of New York

In Israeli choreographer Hofesh Schechter's Political Mother, dancers, people from everywhere, are lacerated by an incendiary history, of some of us, of all of us, that cannot stop its punishments, its terrible divisions. It is a time of riots, in which time and its narratives fail to emancipate. But there are also pauses; the dancers, arms above their heads, seem to dangle in a suspension of time. Wickstrom suggests these as political moments, a strange kind of present, a snag or a hook that interrupts history's violent effects, exposes its crippling narratives and repetitions. In these moments the dancer's work gestures toward the possibility of the political mother, the principle of radical generation of a new universal.

THERON SCHMIDT
Some People Will Do Anything to Keep Themselves From Being Moved
- King's College, London

Who not will else let slip, a fist raised afore a fire? A dim shape, an in-between light, a tongue too heavy to lift. In other algorithms the pixels are quantized stepwise with error correction after each step. As a continuation of my lecture-performance 'The state of images' (How Performance Thinks, London 2012), this talk sits unsteadily at the tipping point between stasis and movement, between feeling and critique, between image and recognition. Drawing on political events, theatrical descriptions, and daily ephemera, I ask, what is it that moves us to act? Like all performances, it is an attempt to hold that within which it is itself held.

CHAIR: MAURYA WICKSTROM

THE PHOTOGRAPH IN MOTION

OLD UNION 120
Attending ○

ANNA KHIMASIA
Sophie Calle's Chromatic Diet: the Fictional Event, the Photograph, and Performativity
- Carleton University

In his novel Leviathan, Paul Auster bases his fictional character Maria on French artist Sophie Calle. In Calle's project Chromatic Diet, Calle follows Auster's instructions written for the character Maria, eating only foods of a certain colour for each day of the week. Focusing on Calle's use of photographs, and reconsidering Philip Auslander's concept of performativity, my paper looks at the ways in which Calle's reenactment of Maria's project intersects with the fictional, and how the fictional might interfere with the temporality of this project.

IAN WIBLIN
Robert Smithson's Sand Box and the Now Then (and Forever) of Photography
- University of Glamorgan

The paper will explore the phenomenon of 'now then' manifest within photography. Photography is rooted in performance precisely because of its tricky relationship to time. Conflicting time-based works, such as Eadweard Muybridge's serial photographs and Smithson's sand box (from his photographic 'Tour of the Monuments of Passaic'), will be discussed. These extremes of temporality, figured through photography and performance, will be considered alongside other manifestations of creation and simultaneous entropy occurring in the writings of Bréton and Kracauer, and Hollis Frampton's film (nostalgia). Thus this paper will explore the value of photography considered as performance in negotiating and reordering time.

GWYNETH SHANKS
The Potential of Im-potential: Mariko Mori Suspends Capitalist Mobilization
- UCLA

Artist Mariko Mori's photographs, Beginning of the End documents the artist lying in a plastic pod on the sidewalks of major cities. Mori's photographs juxtapose hyper-mobility with the stillness of her alien pod-body. If, as philosopher Peter Sloterdijk argues, modernization is predicated upon movement, then Mori's stillness critiques the mobilization of late capitalism. The first half of this presentation reads Mori's piece alongside Giorgio Agamben's notions of potential. The second half of this paper focuses on potential actualized: a turn to the imagined moment, prescient in the photographs via Mori's pod-body, when she emerges from her shell and enters the cityscape around her. What happens when the alien is born?

CHAIR: KEVIN BROWN

ARCHITECTURAL PERFORMANCES AND THE SYNCOPATION OF SPACE

OLD UNION 200
Attending ○

STEFANIE MILLER
Political Imaginings of the Printemps Érable
- Brown University

Armed with pots and pans, thousands of protestors took to the streets of Montreal in the spring of 2012, opening up political possibilities through percussive, embodied political action. This paper examines the performance ecologies produced by these protests, and how they push back against a neoliberal understanding of the individual subject as homo oeconomicus. What might an attentiveness to the syncopation of rhythms – slow buildings, fluctuating drum beats, the quick construction of a barrier – teach us about the complexities of collective practice? What kinds of possible futures are imagined and performed through these actions?

JOANNE ZERDY
Concrete, Stone, and Soil: Crumbling Histories, Propping Up Ruins
- Independent Scholar

North of Glasgow sits St. Peter's Seminary, a Modernist ruin, encompassed by the derelict Victorian estate, Kilmahew. Arts organization NVA seeks to re-animate the environmental and pedagogical histories of this estate by enacting an Invisible College to perform socio-cultural experiments and by transforming St. Peter's into an arts center while maintaining its precarious state. Architectural ruins conjure fantasies; they offer traces of a receding past. My work draws from cultural geography, archaeology, and architecture studies to theorize ruins as multi-temporal embodied events. I attend to Kilmahew's historicity and NVA's creative explorations and ask: What comprises a performance of supported ruin?

ANGRETTE M. MCCLOSKEY
Future-Ruins: Incomplete Structures in the Photographic Work of Jeff Vanderpool
- Stanford University

Reading construction and dwelling though an expanded notion of performance "Future-Ruins" engages with the incomplete residential and commercial structures which litter Athens and its surrounding areas. Since 2009 photographer Jeff Vanderpool has

documented these structures, visually contrasting them to the region's archeological sites. Framed by Vanderpool's aesthetic lens, "future-ruins" are the physical manifestations of hoped-for futures—the possibility and fantasy of new modes of habitation—however unrealized. These unfulfilled fantasies are written upon the social and physical landscape of the city and countryside; illustrating not only a series of systemic failures but also the resourcefulness of the citizen-subject in finding alternative spaces for action.

ANNA HARPIN
(Re)Visiting the Puzzle Factory: Cultural Representations of Psychiatric Asylums
- University of Exeter

Cultural representations of the past form a central part of the meanings of shared public histories. They render the wreckage of history tangible within representational frames. How, then, do we culturally remember the lunatic asylum? This paper examines the multivalent ways in which asylum history is performed in the UK considers the contribution such works make to the social history of madness. I am particularly concerned with the unofficial, even secret, histories of asylum life. Furthermore, I wish to linger over the politics of representation and ask what contemporary portraits of psychiatric history might reveal about mental health politics today.

CHAIR: DORITA HANNAH

PERFORMING PRIDE

OLD UNION 215

Attending ○

HUNTER HARGRAVES
"Proud" Mary: Nostalgia, Drag, and Affective Economies of Perversion
- Brown University

My talk troubles the structural concept of queer "pride," asking how the term itself contains affects of nostalgia that traffic through and against different temporalities. In this respect, to be "proud" is always already to perform a collapse in perceived time, whether it is through remembering historical events in gay liberation or through gesturing toward future political accomplishments. I ask how these nostalgic affects become queered, corrupted, and perverted in drag culture – though in a manner markedly different from pure satire or camp – by looking at drag performances from recent San Francisco pride celebrations.

AIDA MBOWA
Anti-Gay Pride and the Construction of Ugandan Heritage
- Stanford University

In 2009, MP David Bahati submitted the first version of an anti-gay bill that criminalizes further non-heterosexual orientations in Uganda. The international (western) community has condemned various iterations of the bill and threatened to withdraw aid. This has united Ugandans and inspired performances of anti-gay cultural pride and moral superiority across the country. Reading opinion editorials and public gatherings in support of an anti-gay Uganda, I interrogate the creation of a new national identity. I argue that in the construction of a factitious narrative of Uganda's national heritage, these performances of nationalism misrepresent the history of queerness in pre-colonial Uganda.

IVAN RAMOS
Pride at the Funeral: The Threat of Queerness in Mexican Politics
- University of California, Berkeley

The 2010 funeral of public intellectual Carlos Monsivais was interrupted by activists placing a rainbow flag in his casket. With this act of public outing, they claimed Monsivais for gays and lesbians in Mexico. Deploying the rhetoric of visibility, they were able to assure their presence in the public and legal sphere. Yet this action served to foster a neoliberal politics in Mexico, enabling claims toward liberal modernity while assuring further economic inequality. I read Mexican filmmaker Julian Hernandez' nearly silent films as a choreographed counter-articulation of how a queer erotics of brownness manage to stain the nation.

KATIE HOROWITZ
Manifest Faggotry: The Imperial Court System, Pride, and the Queer Jingoism of the Western Metropole
- John Carroll University

Straddling the line between camp irony, imperial fantasy, and conventional politics, the Imperial Court of New York—Grand Marshals of the 2011 NY pride parade—have transformed a mainstream sociopolitical economy that routinely neglects the needs of queer people into an alternative reality that dignifies a queer way of life. But they have also given rise to some troubling consequences, including the occasionally polemic timbre of Pride and the marshalling of camp as an excuse for racist discourse. Drawing on critiques of homonormativity and homonationalism, I problematize the ICS's mobilization of imperialism as a rhetoric of community-building.

CHAIR: APRIL SIZEMORE-BARBER

HAUNTED PRESENTS: WEEPING, LAUGHING, GRIEVING

OLD UNION 220
Attending ○

AMMA Y. GHARTEY-TAGOE KOOTIN
Laughing after Slavery: The Laughing of "Laughing Ben" Ellington
- University of Colorado, Boulder

"Laughing after Slavery" explores the performance act of "Laughing Ben" Ellington, an African-American former slave renowned in 1901 because of the stories he told about his slave experience and his extraordinary ability to laugh loudly for long periods of time thereafter. The paper investigates this minute-long laugh as the incomprehensible site at which the tragedy of the slave experience converged with humor to catapult a penniless freedman into the "negro who literally laughed himself into fame."

ELIZABETH BONJEAN
Spatio-temporal Histories: Bodies, Memories, and "Ghostings" Converge at the Cathedral of St. John the Divine.
- University of Washington

In October 2009, a benefit performance of The Year of Magical Thinking, the one-woman play based on Joan Didion's memoir of loss and grief, was staged at the Cathedral of Saint John the Divine in New York. The benefit supported UNICEF's aid to Gaza and Israel and featured a performance by West-Eastern Divan Orchestra co-founded by Edward Said. Utilizing Gaston Bachelard's idea of the now then and its moving dialectic of space/time/history, this paper explores the personal and political spatio-temporalities operating during the performance that form a dynamic relationship between writer-performer-character-audience and create new understandings of "being" in the world.

MARIJA KRTOLICA
Hysterics' Excesses and Malleability of Mephistopheles

Starting with Foucault's analysis of the logic of unreason, paper examines the construct of mental illness within Modernity, and evasion of normative embodiments through ruses, and confluences of identities. After looking into staging of hysteria at Salpêtrière, and the residual identifications with religious possessions, the paper turns to the adroitness of an actor prospering during Social Nationalism. Initial focus is on the play of memories, ambitions, fears, desires, and representations with the movement that both cuts and escapes historical impasses. Construction of the main character in the Szabo's film Mephisto is investigated with a reference to Deleuze's conceptualization of schizophrenia.

CHAIR: NIK WAKEFIELD

POPULAR PERFORMANCES

OLD UNION 219

Attending ○

KAREN A. SECRIST
¡Q'Viva! The Chosen: Stagnant "Liveness" in the Capital of Second Chances
- Saint Louis University

This paper interrogates the diachronic and synchronic dimensions of the intersection between colonialism and "liveness" through an analysis of the finale of the 2012 reality show "¡Q'Viva! The Chosen." Superimposed upon the celebratory narrative of "the greatest Latin show ever" was a pernicious, age-old discourse that culminated in a live restaging and reproduction of the colonial encounter in the postmodern spatial and temporal limbo of Las Vegas. Inasmuch as performance suggests a capacity to repeat with a difference, "¡Q'Viva!" ultimately worked to reiterate stagnant modes of temporality and spatiality, brought into sharp relief against the backdrop of Sin City.

JOSHUA PAUL DALE
Pole Dance: Circuits of Resistance and Affect in a New Performance Community
- Tokyo Gakugei University

Pole dance has consciously shed its striptease origins to become a global phenomenon. In Japan, pole dancers are leading the movement to define the new pole dance as a performance art, rather than a competitive sport, by joining together in ensembles to create highly theatrical performances with wide ranging influences: some "Western," some uniquely Japanese. Orientalism is based on an intractable fantasy of the Other that is resistant to change over time: a resistance that this paper contrasts to the synchronous, affective form of communication, based on a shared, embodied experi-

ence, which underlies the development of this new performance community.

EMILY JANE WARHEIT
A Fifty-five Minute Dance Party: Gender and Culture in Zumba Fitness
- University of Maryland, College Park

In recent years, the dance-aerobics class hybrid Zumba has gained popularity as a form of exercise in gyms and studios throughout the United States and elsewhere. Billing itself as a "Latin-inspired…dance fitness party," a Zumba class encompasses a unique cultural experience of music and dance styles from many parts of the world, usually in a female-dominated space. This ethnographic exploration will examine the ways in which intersections of gender, race, and culture (including fitness culture and the "corporate culture" of the Zumba brand) are central to the physical and aesthetic experience of a Zumba class.

CHRISTIAN DUCOMB AND JESSICA BENMEN
A Speculative History of Flash Mob Violence
- Colgate University

Though the term "flash mob" only dates to 2003, groups of people have long gathered to perform loosely scripted interventions in public space. The frequent incidents of mob violence on the streets of nineteenth-century American cities, for example, bear an uncanny resemblance to recent teen flash mobs—organized through social media and text messaging—that have overturned cars and injured pedestrians in Philadelphia, Boston, and Chicago. This paper explores the motivation, organization, and execution of both historical and contemporary eruptions of mob violence, and ultimately asks whether flash mobbing is indeed a new and uniquely digital phenomenon.

CHAIR: MICHAEL CHEMERS

WHEN IS HOME?: HISTORY, LAW, BELONGING, AND PERFORMANCE

OLD UNION 218
Attending ○

JOSHUA WILLIAMS
Ghosts in Revolutionary Time: Julius Nyerere, Ebrahim Hussein and the (Anti-)Politics of the Uncanny
- University of California, Berkeley

This paper takes up the performative afterlife of the 1905-1907 Maji Maji War in German East Africa. Williams sets Julius Nyerere's political appropriation of the struggle as a cipher for a long tradition of heroic black revolt alongside iconoclastic playwright Ebrahim Hussein's anti-political refusal to subsume the uncanniness of Maji Maji into a cogent narrative of overcoming. What distinguishes the politics of sacrifice from the anti-politics of ambivalence in the nascent postcolony? What work does the uncanny do, in and through and on time?

MICHELLE CASTANEDA
Judge, Totem, Time
- Brown University

In Judge, Totem, Time, Michelle Castañeda explores asylum hearings with Lion Barshack's notion of the "totemic authority" of the court. Such authority defines the judge's body as host to the intemporal and immaterial presence of law. Castañeda asks whether the phenomenon known as "totemism," an invention of the Victorian imagination projected onto its primitive Others, might capture temporal and corporeal practices that Western modernity simultaneously relies upon and disavows. This question is posed in the context of asylum law, a site in which the judge's body is recruited to both channel and police the boundaries of a rational legal order.

RYAN HARTIGAN
An Uncanny Time
- Brown University

In "An Uncanny Time," Hartigan argues that performance is deeply imbricated with juridical practices. Hartigan explores this with particular reference to the "Delgamuukw v. R" case in British Columbia, Canada, and the "Urewera Four" case in Aotearoa-New Zealand. These moments reveal the presence of "vanishing" Indigenous bodies frustrating legal proceedings and successivist models of history. By revealing the anxiety and instability of the courtroom, this displays more than an apparent cleave between cultures of textuality and orality. Instead, this paper invites the possibility that these acts of untimely performance recondition the myth of legal "certainty" itself.

KAITLIN MCNALLY-MURPHY
Exile and the Point of Return: Rehearsing, Re-enacting, Re-membering Citizenship
- New York University

This paper argues that there are moments in the quest for political and social change in which certain challenges to sedimented meanings and imposed systems of order can only emerge through the performative. By exploring Patricio Guzmán's film, Chile, Memoria Obstinada, which documents his 1996 return from exile, 23 years after fleeing the country following General Pinochet's violent 1973 coup, I argue that the film is possessed of an embodied, performative visuality that works to challenge official narratives of history and reconciliation; and to create ruptures and openings in the memoryscape of post-transition Chile.

CHAIR: KAREN SHIMAKAWA

FROM THE 60S TO TODAY: THE LONG 8TH DECADE

OLD UNION 201

Attending ○

KYLE GILLETTE
Time, Travel, and Relativity in Robert Wilson's Einstein on the Beach
- Trinity University

This paper examines the trains, buses, elevators, and spacecraft in Robert Wilson's Einstein on the Beach as they relate to the hypothetical vehicles of Albert Einstein's thought experiments. By observing juxtapositions among different speeds, I suggest, spectators experience phenomenologically how the velocity of their frames of reference bend time and space. Such performed relativity creates a microcosm for an historical relativity. Some of the vehicles suggest an obsolete past; others gesture toward a dazzling, mechanized future. This collision between nostalgia and futurism, then, also situates the relative temporality of performance between Einstein's (and Wilson's) early insights and their historicized legacy.

SAINI MANNINEN
Observations from the left circle: Duration and Space in 'Einstein on the Beach'
- Queen Mary, University of London

This paper discusses the experience of duration and space in Robert Wilson's Einstein on the Beach. At first glance, the work seems to be inviting the spectator to experience a Bergsonian pure duration. Bonnie Marranca argues that Wilson's 'landscapes stage the passage of time'. Marranca's point is an important one here because it actually reveals something significant about Wilson's treatment of time. That is, in Einstein at least, time is travelling across the stage. I will argue that it is in fact through employing Bergson's

thinking that we begin to see Wilson's very anti-Bergsonian focus on the spatialisation of time.

STEFKA MIHAYLOVA
Laurie Anderson, Academia, and the Temporalities of the Avant-Garde
- University of Washington

In October 2012 the University of Washington invited artist Laurie Anderson for a series of events: a lecture-retrospective of her work; her newest performance piece "Dirtday"; and an exhibition of her books. Using this series of events as a case study, this paper analyzes the temporality of the avant-garde as revealed by the transition of an artist of avant-garde fame from the small, fringe New York stages in the 1970s to the big lecture halls and performance venues of a major university some forty years later.

ANA PAIS
Affective temporalities in Gob Squad's Kitchen (you've never had it so good)
- Universidade de Lisboa

In this paper I will be looking at the performative possibilities of affect to surmount theatrical separation and weave intensive attachments. In Gob Squads's reenactment of Andy Warhol's film Kitchen affective temporalities are brought forth by a mediated intimacy. I will be suggesting that Gob Squads's Kitchen merges past and present by disclosing accumulated affects, promises and deceptions attached to the thrilling period of the sixties in order to reenact a possibility of a new beginning at the heart of a nowthen time. Unleashing affective temporalities allows the audience to embody its potency, to be, again, "at the beginning".

CHAIR: RACHEL JOSEPH

PACIFIC TIME

CLUBHOUSE BALLROOM

Attending ○

DIANA LOOSER
Spiral Time: Re-Imaging Pacific History in Michel Tuffery's First Contact Multi-Media Projection Artworks
- University of Queensland

This paper focuses on spiral temporality, a Polynesian conception of time that dismisses the trajectory of Western teleology in favor of a more integrated view of the past, present, and future. I examine the potential of this model for reading the multimedia projection performance, First Contact (2011/12), by Michel Tuffery, a New Zealand-based artist of Samoan, Rarotongan, and Tahitian descent. The multi-story installation reinterprets Captain James Cook's South Pacific voyages, channelling eighteenth-century artworks, artefacts, and texts through twenty-first-century technology, visual art, and live performance. Tuffery's vision in First Contact is both transnational and transtemporal, intercalating Western and Pacific worldviews to prompt a reconsideration of the region's intercultural heritage.

SANSAN KWAN
Playback: The Time-Lag of Intercultural Encounter in Emmanuelle Huynh and Akira Kasai's Spiel
- University of California, Berkeley

Spiel is a collaborative improvisation between Vietnamese French choreographer Emmanuelle Huynh and Japanese butoh artist Akira Kasai. This paper explores the political-temporal dimensions of this intercultural encounter between a postcolonial diasporic subject and a cosmopolitan Japanese citizen. Huynh and Kasai engage in a process of "playback," where each imitates the movements of the other. Huynh acknowledges

the gap between original and copy; their collaboration becomes a way of "speaking across the gap." Invoking Homi Bhabha's formulations of the "enunciative present" of intersubjective encounter and the "time-lag" of modernity, I investigate the complex temporalities – of postcoloniality and globalization, of choreography and improvisation, of the playback process – at play in this exchange.

DAPHNE LEI
International Assassination with National Temporal Spectatorship: Performative Nationalism in Online Gaming and Baseball in Taiwan
- University of California, Irvine

"Taipei Assassins," the 2012 world champion of League of Legends (LoL), one of the most popular online multiplayer competitive games, and "Chinese Taipei," the Taiwan national team in World Baseball Classic 2013 have galvanized an alternative form of performative nationalism, the 24/7 national spectatorship in the international arena. Such national performance often operates in the temporal mode of both "being flexible" and "catching up" with international time. The active national spectatorship of the international gaze in the time zone where international time is national time is the ultimate way to perform nationalism.

SHANNON STEEN
Labor Time and Pacific Neoliberalism
- University of California, Berkeley

What does it mean to have time compressed in such a way that you would rather kill yourself than continue to experience it? Following on the heels of the 2010 Foxconn worker suicides in Shenzhen, China, this essay explores how time is ordered for workers in the world of Chinese factory labor. Most accounts of labor exploitation in China have focused on wages and overtime, but as many labor activists will argue, the most difficult element of assembly labor is the piece-time system. Building on theories of experiential "flow" engaged by psychologists, Steen examines how different kinds of labor created by geopolitical specificities of neoliberalization may reorder one's experience of time.

CHAIR: KYLA WAZANA TOMPKINS

THE PRACTICE OF PERFORMANCE

CLUBHOUSE ROOM 101
Attending ○

EFROSINI PROTOPAPA
Temporalities of Negotiation: Choreographing Diplomatic Bodies
- University of Roehampton

If negotiation is not only inherent in the collaborative act of working together with others, but may also be traced in the 'thing' produced, I am interested in its temporality in both the 'working together' and the 'end product'. In light of Cvejic and Spangberg's observations on the potentials and fetishisation of research-led laboratory formats of artistic production, I will present a project that explored the notion of diplomatic bodies, where negotiation led to specific temporal relations between collaborators, both as a working condition and as a choreographic principle staged through performance.

ROBERT QUILLEN CAMP AND GAVIN KROEBER
After the Show: David Levine's Theater Without Theater
- University of California, Santa Barbara / Harvard GSD

When the constituent elements of theatrical practice are disentangled and repurposed, might extradisciplinary arenas be opened to theatrical techne? Beginning from the work of theater director and artist David Levine, which frequently deploys Stanislavsky-Strasberg training in the avowedly untheatrical everyday, we attempt to theorize the "theatrical appointment": a matrix of interdependent properties (including the temporal and spatial) that reciprocally make theater legible as a cultural form and limit the horizons of its practice. Reading this appointment as a quarantine for fraudulence that disavows the radical theatricality of the real, we consider the disciplinary and institutional ramifications of its breach.

BETH DUNGAN & JENNIFER BRANDON
Ruined
- University of California, Berkeley/Mills College

In his meditation upon allegory, Walter Benjamin describes the ruin as the coincidence of what WAS and what IS. Jennifer Brandon's artwork occupies a similar precipice, between what once was there and what now remains. Engaged with detritus and scraps, she creates sculptures tufts of stuff. These concatenations are then photographed. The temporary sculpture is now fixed as image, while its original presence is lost; it is traced upon the photographic surface, so that what was there (the sculpture) and what is there (the photograph) are conjoined. There is a dependency between that sculptural ruin which manifests what once was.

CHAIR: MEGAN MACDONALD

IN TRANSITION: BODY POLITICS, PERFORMANCE, AND DISABILITY

BUILDING 550
MEETING SPACE 126
Attending ○

YVONNE SCHMIDT
Acting and Dissecting: Transitions of Acting and Disability
- Zurich University of the Arts/ University of Berne

This paper focuses on crossing points between acting and disability in history and today. Ideas about human bodies and concepts of humanity have materialized perceptions of both disability and acting from the past to the present. It will be argued that scientific achievements like the technique of dissection, as well as studies of phrenology and physiognomy in the 18th century, and the concept of biopower, have had an impact both on the views of disability and the representation of humans in the theatre. This paper finishes by asking how posthuman perspectives today can open up new perspectives – both on acting and disability.

ARSELI DOKUMACI
Blood Tests and Everyday Tasks? Transitions to Performance in Contemporary Health Care and Outcomes Research
- Concordia University, Mobile Media Lab

In "International Classification of Functioning, Disability and Health", the World Health Organization (2001) defines performance as "involvement in a life situation", "the lived experience" (15). Similarly, a series of instruments that is used in chronic care turns to patients' own perceptions of their everyday functioning, when measuring treatment effectiveness. This paper investigates such deployments of performance as an outcome measure in

health care. Drawing upon McKenzie's (2001) seminal essay, it traces some historical links between disciplinary power and performance; and explores the implications of these connections for performance studies itself, as a discipline that also deals with "bodies that matter".

JANET GIBSON
Dementia Transitions: Performances of Possibility
- Macquarie University

People with dementia (PWD) can be theorised as temporal migrants moving back and forth between the present and the past. These liminal states challenge 'normal' social interaction and established ideas about what makes people human. As affect is often heightened in dementia, PWD may perform 'normalcy' in their institutional and familial encounters to avert marginalisation, and fail. This paper argues that, through a re-conception and re-materialisation of PWD in both private and public performances, "another world is possible" (McRuer 2006: 71).

CHAIR: ADRIENNE EDWARDS

POLITICAL MEMORY: RACE, CHOREOGRAPHY, TEMPORALITY

BUILDING 550
ROOM 162
Attending ○

BRANDI WILKINS CATANESE
All Deliberate Speed: The Now/Then of Black American Politics
- University of California, Berkeley

This paper analyzes a range of artistic and political projects—from choreography to documentary to activism—to consider the ways in which a tactical vocabulary of language, gesture, and demand within Black American political culture now seems to decelerate progress by rushing to the past as the source of efficacious action, where the action seems often to be a re-enactment of political scripts from back then, sometimes with the sense that the re-enactment itself is enough. This analysis will consider the difference between re-enactment and recursivity, and the stakes of such difference for our conversations about performance, race, and temporality.

MELISSA WANSIN WONG
The Personal is the Political: Embodying Historical and Individual Memory in Marion D'Cruz' Gostan Forward
- Graduate Center, City University of New York

This presentation examines the interplay of personal and political memory in Gostan Forward, a 2009 dance monologue performed by Marion D'Cruz. Through D'Cruz's embodiment of the divisive debates surrounding race, religion and democratic freedoms, her gestural performance conflates past and present, making inseparable individual and national desires for a re-articulation and redress of historical trauma and memory. D'Cruz's dancing body negotiates the upheavals of national and personal history through an agential kinetic response, articulating both the possibility of personal agency alongside the hopes for and uncertainties of an evolving political future.

K. NATASHA FOREMAN
Afrofuturist Time: Presentation, Dystopia, and Temporal Looping
- Wayne State University

This paper explores how two different Afrofuturist performers—the male electronic duo Drexciya and Janelle Monáe—temporally loop slave (hi)sto-

ries with space-age futurism. Drexciya is named after a mythical underwater civilization resulting from the unborn children of pregnant African slaves thrown overboard. Drexciya hid their faces from audiences, and their music is aquatic, staunchly mechanical, and lyric-less, presenting a male slave experience of isolation and physical mutilation. In contrast, Janelle Monáe's lyrics merge contemporary social problems with both a futurist android love story and past slave (hi)story, but unlike Drexciya, she is fully visible and available to her audiences.

NAOMI ELIZABETH BRAGIN
(Re) Presenting the Passed: Turf Dance, YAK Films, and Politics of Sitation in the Oakland, California, R.I.P. Project
- University of California, Berkeley

For those excluded from social and symbolic space, how does dance style function as a critical process of testimony, to produce, circulate, and transmit memory? Turfing is an improvisation-based dance and local street culture of black Oakland youth. YAK Films' YouTube-broadcast R.I.P. films display turfing as a collective process of sitation that calls up spectral qualities of space through movement—sensing movement lineages, modes of kinship, and counter-memory. Turfing takes up space to address bodies that haunt tell-able history. The turfer's body doesn't revive but re/presents the passed—an everyday mourning of indiscriminate black death.

CHAIR: HELI AALTONEN

PLAY(S), PRODUCTION, AND PERFORMANCE: THE TEMPORALITY OF PERFORMANCE IN PLAYS, GAMES, AND BLOGS

BUILDING 550
ROOM 200
Attending ○

JOCELYN L. BUCKNER
Play Time: Blending Temporality, Experience, and Borders in Naomi Wallace's The War Boys
- Chapman University

In The War Boys, Naomi Wallace collapses temporal, cultural, sexual, political, and geographical boundaries to wrestle with the high stakes of xenophobia inherent in the patrolling of the U.S./Mexico border, the risks associated with rehearsing and replaying personal atrocities, and the consequences of role-playing games used to establish power amongst men hovering between adolescence and adulthood. I argue that Wallace employs the affective ephemerality of play as a way of exploring the conflicts between here/there, now/then, and "once again," to emphasize the physical and ethereal boundaries which simultaneously delineate and deconstruct personal and national identities.

DREW CHAPPELL
We Also Have Fewer Horses and Bayonets': Pleasure, Temporality, and Notions of 'Victory' in Iconic Board and Role-Playing Games
- California State University Fullerton

This project examines how U.S. board games and role-playing games define and value various notions of "victory" across time. Utilizing the collections of the Strong National Museum of Play and Brian Sutton-Smith Library and Archives of Play, I examine three multi-generational games and related

print sources, working toward developing a theoretical vocabulary for the study of performed victory and defeat; acquisition, excess, and waste; and power and domination, as represented in and called for by the games. I connect these themes to cultural contexts, asking how victory conditions serve as metaphors for victories and defeats in real life (personal, political, etc.).

KELLEN HOXWORTH
"The Countee Cullen Cruller": Si(gh)ting (Post-) Racial Consumption in Tracy Letts' Superior Donuts
- Stanford University

During the 2011 Pittsburgh Public Theater production of Tracy Letts' Superior Donuts, racks of Dunkin' Donuts lined the upstage wall. Though few of these donuts were consumed onstage, many patrons ate them in the lobby. Thus, Donuts presented a site for the consumption of American "post-racial multiculturalism" reinforced by acts of gustatory consumption. Drawing from Deleuze and Guattari, this paper troubles the ease of such consumptions by tracing how Superior Donuts produced the "desiring machines" of contemporary neoliberal capitalism through fantasies of multiculturalism and reproduced historical systems of racial consumption and narratives of "superiority."

AIMEE ZYGMONSKI
Virtual Food: Blogging and the Temporality of Kitchen Labor
- University of Nevada, Las Vegas

This paper interrogates the crafted performance of popular food bloggers and how they construct, manipulate, and collapse the essence of cooking and time. In the various blog posts analyzed, these bloggers confer the act of labor into timeless, searchable, and always already cooked. I argue bloggers and their crafted blog posts perform an idealized labor of kitchen work that operates outside of time, a virtual space where the performance of writing—and cooking—may be an unobtainable and elusive goal for their readers.

CHAIR: MICHELLE LINDENBLATT

SURVEYING TEMPORAL TERRAINS: NEGOTIATIONS OF TIME IN INTERCULTURAL PERFORMANCE

BUILDING 550
STUDIO 1
Attending ○

HADDY KREIE
Temporality and Taboo: Reconstructing Post/Coloniality in the Theatre of Madagascar
- University of California, Santa Barbara

In his play 47, Jean-Luc Raharimanana, a playwright from Madagascar, invokes ancestral and contemporary memories of the bloody 1947 insurrection against the colonial French occupiers. Through an analysis of the Malagasy cultural practice of fady -- taboos imposed on the living by their ancestors -- I argue that Raharimanana's collage of memories draws on culturally specific notions of time -- simultaneous, material manifestations of past, present, and future -- to reconstruct post/colonial relationships between Madagascar and France. In the bi-lingual, bi-racial performance, the multi-temporal collage extrapolates this simultaneity into a conversation of intercultural post/colonial relationships.

REBECCA ORMISTON
Queer World-Making in in Sharon Bridgforth's love conjure/blues
- Stanford University

In this paper, I discuss the transgressive politics of Sharon Bridgforth's construction of Black, queer temporalities in love conjure/blues. Bridgforth's performance novel challenges teleological constructions of time and history by creating non-normative timescapes in an effort to secure spaces for queer world-making. Bridgforth creates conterminous times and places by incorporating hoodoo ritual, Yoruba conceptions of memory, and African American folklore. By creating worlds with teleological, ancestral, and circular temporalities in negotiation and tension with one another, and by reflecting this tension in her use of alternating person view, I argue that love conjure/blues' dramaturgy invites spectators to imagine and cultivate multiplicitous timescapes and to employ these narratives as resistant models to heteronormative constructs of time and cultural production.

İREM SEÇIL REEL ŞEN
Syncopating Sema: Significations of Modified Sema Ritual for Narrating Rumi
- Independent Scholar

Özen Yula's play Şems!.. Unutma!.. explores the spiritual love between Rumi (the Sufi poet, philosopher, and scholar) and his close friend and mentor Şems. Even though neither Rumi nor Şems appears in the play as a character, the premiere production depicts them through sema - the whirling action of dervishes. This staging gestures towards a knowledge that derives from Rumi and Şems' relationship, which suspends and persists in sema. Hence, the production alters the conception of time from chronological to circular – mimicking the basic movement of sema – and links together Rumi, Şems, and modern-day sema practitioners through their search for love.

BRYAN SCHMIDT
Time upon Time: Transformation and Multiple Temporalities at Afterburn
- University of Minnesota

In this paper I examine how organizers of Afterburn (a regional offshoot of Burning Man) construct notions of an alternative temporality to facilitate communal unity and "counter-cultural" spiritual transformation during the three-day festival. I discuss ways in which boundaries, entrance rites, and rules discouraging outside communication encourage participants to imagine the festival as a site for liminality and communitas—what Alessandro Falassi calls a "time out of time." I also address how perforations of the festival boundaries (an ambulance entering the space, for instance) challenge this notion, revealing multiple, competing temporalities continually at play within the festival space.

CHAIR: LYNDSAY MICHALIK

QUEER TEMPORALITIES

BUILDING 550
STUDIO 2
Attending ○

KARLI JUNE CERANKOWSKI
A Past That is Yet to Come: 'White Trash' and Trans Nostalgia for a Queer South
- Stanford University

From Scott Turner Schofield's Debutante Balls to E. Patrick Johnson's Sweet Tea, there is no shortage of material on the complexities of being queer and

loving (in) the American South, despite the prevalence of homophobia, racism, and classism. In this presentation, I dwell in this space and time of a queer love for the South to read Randy Travis's music video "He Walked On Water." I bring together queer theories of temporality and theories of whiteness in a performative analysis of trans desire and nostalgia that misremembers a pastoral past and the promise of a future that may never be.

BRYCE LEASE
Too Late and Brand New: Performing Queer Temporality in Poland
- University of Exeter

Queer studies has been traditionally reliant on Anglo-American contexts, scholars and examples. However, a recent shift in the field sees a refocus in politics regarding geolocation and a critique of modern scholarly divisions that position the West as civilized, secular, liberal and pro-gay and the East as primitive, religious, fanatical and universally homophobic. This paper will consider performances in Poland over the past twenty years that represent or interrogate alternative sexual identities and mark the paradox of a straightforward reconciliation between the arrival of queer studies being 'too late' and simultaneously brand new.

IVY I-CHU CHANG
Queer Politics, Sexual Anarchism, and Nationalism: Impersonating Chinese Queer Family across Different Queer Temporalities
- National Chiao Tung University

This paper will investigate a Taiwanese post-modern queer drama, He is My Wife, He is My Mother (2009), directed by Katherine Chou and adapted from Li Yu's popular fiction in the 17th century, to discuss a queer romance between a self-castrated female impersonator and his male lover as well as his bringing up the lover's queer son. Mapping Chinese perspectives of homosexuality in different temporalities (from the 17th century to the 20 century), this paper will investigate how the dramaturgy of transvestitism and sexual anarchism dramatize the trans-temporal and trans-spatial Chinese queer family, turning it an allegory traversing the boundaries of "home" and "nation".

LISA A. FREEMAN
Anachronistic Sovereignty and the King's "Queer" Bodies in NEA v. Finley
- University of Illinois at Chicago

This paper explores how in NEA v. Finley Justice Sandra Day O'Connor introduced an anachronistic conception of sovereignty that at once harkened back nostalgically to what Foucault termed the ancient sovereign power over death and at the same time created a new instrument for modern biopower's management of life. Situating her ruling as a performative event, I demonstrate how the "art patron's rule" not only sustained a proscription against queer bodies in performance, but also effected a more general proscription against the performative presence of those bodies in the political and public spaces of late-twentieth century America.

CHAIR: MARK JACKSON

POROUS STUDIO: MARKING TIME: A PROJECT OF THE ARTISTS' COMMITTEE

BUILDING 550
CONCEPT SPACE
Attending ○ W C X

JOHANNA HOUSEHOLDER, CHAIR
- Ontario College of Art & Design
RAY LANGENBACH
- Universiti Tunku Abdul Rahman & Helsinki University of the Arts
OTHER MEMBERS OF THE ARTISTS' COMMITTEE & LOCAL ARTISTS VARIOUS AND INDEPENDENT ARTISTS

The PSi Artists' Committee presents the third incarnation of the Porous Studio for PSi 19 Stanford. A primary purpose of the Artists' Committee is to encourage and expand practice-led research and methodologies in PSi. In accordance with the theme of the conference at Stanford, we will focus on questions related to temporality in artistic practice. To this end we invite works in progress and discussion from artists attending PSi. The Studio will take place over 6 hours on 2 days with the Artists' Committee planning meeting ending the second day. Those who wish to participate please contact jact@sympatico.ca or raylangenbach@mac.com.

PANEL 2

11:15AM - 12:45PM

THE TIME OF LITERATURE

OLD UNION 122

Attending ○

BRANDIN BARÓN-NUSBAUM

Performing Time, Measure and Body in Antoine Galland's Les Mille et une nuits

- University of California, Santa Cruz

This paper examines the themes of Antoine Galland's Les Mille et une nuits (1704-14), the first western adaptation of the story cycle more commonly known as The Arabian Nights. As a bizarre hybrid "new work"/translation of exotic texts and a throwback to the fantastic theatrical performances of early seventeenth century France, the structure and themes of Galland's 1001 Nights had a profound effect on the writings of eighteenth century writers, including the Marquis de Sade and the playwrights Marivaux and Voltaire.

DANIEL RUPPEL

Appropriate Bodies: the Implicated Reader in Tacitus' Annals

- Brown University

What does an "appropriate" reading of Tacitus' Annals entail, if it is to do justice to the cultural and bodily appropriations that went into its creation? How do we now re-present the authoritative act of dictating an "imperishable" memory when the author is dead in so many ways, but not quite gone? Drawing on the performatic rhetorical tradition that guided the author's education, current theories of reading and reenactment, and historical debates about Roman reading and publication practices, this paper calls for further consideration of the role surrogation in reading then, now, and as always, now-then.

KIRSTEN PAIGE

Multiplicity of Meaning in Wagner's Tannhäuser: Understanding and Performing Vocal Naturalism

- University of California, Berkeley

This paper introduces a new methodology for analyzing vocal expressivity, using the title character of Wagner's Romantic opera Tannhäuser as its case study. Building on Mladen Dolar's idea of the voice having separable aesthetic and semantic levels, this paper posits that the voice of Tannhäuser has many layers, each of which carries with it narrative about Tannhäuser's journey. Using this methodology, we can see how the voice interacts with itself and acts a complex, reflexive narrative system. Further, this paper contextualizes each layer within Wagner's theories about German social, political, and artistic values, and shows that the voice acts as a nexus for issues with import for a nineteenth-century German audience. Tannhäuser's voice could be

read, then, as a self-referential medium capable of providing a space for both the composer and Tannhäuser to express themselves.

CHAIR: NATASHA FOREMAN

TEMPORAL DESIGNS: SCENOGRAPHY, LIGHTING, SOUND

OLD UNION 121
Attending ○

ROSIE FRANCESCA HANNIS
Her Eyes, His Glasses: A Feminist Scenography?
- The University of Leeds

Why is there no discernable tradition of feminism in scenography? Prior to Howard and Mckinney, our founding fathers from Craig to Appia occupy the hallowed chambers of academia without female disruption. Do these theories, steeped in patriarchal tradition, serve the female, or indeed feminist, scenographer as an apposite framework within which to operate? In academia and practice it seems essential that we define ourselves as belonging to a particular school of thought, so as both a feminist and a scenographer why is it difficult for me to define myself as such? Is it because we are lacking the theoretical framework with which to do so? This paper explores the notion of a feminist scenography for the 21st Century.

KJELL YNGVE PETERSEN
The Experience of Fluid Temporality in Adaptive Lighting Environments.
- IT University of Copenhagen

The paper presents research on the experiential qualities emerging from the performative engagement within adaptive lighting environments. Being performatively engaged in an environment, where the lighting is continuously adapting, opens an experiential position with fluid temporality, and opens an activity space, where the temporal is a crucial part of the negotiation of place and presence. The paper will approach the temporal complexity from two perspectives: (1) from an analytic position within the experiential moment using expert performance practice, and (2) unpacking the qualitative parameters of adaptive lighting environments through the lighting research and designs of the four authors. The paper is co-authored by Dr. Karin Søndergaard, Jesper Kongshaug, and Ole Kristensen.

CHRIS WENN
How I Heard: The 'Phenomenarchaeology' of Performance
- Monash University, Australia

This paper explores the phenomenological potential of Mike Pearson's Theatre/Archaeology in the practice and experience of sound design for performance. Performance, like sound, is "the capture of that which is lost" – a recompense of understanding, a knowledge brought and a knowledge earned – simultaneously, sound and performance are "a pyrrhic victory: … forever elsewhere: it has always already escaped." In recomposing the left-behind traces of sound, through my score for I Am The Wind by Jon Fosse (directed by Sapidah Kian for Turtle Lab, Melbourne, Australia), is there an insight into the experience of performance as theatre-goer and theatre-maker?

CHAIR: RYAN PLATT

THE SCREEN AND THE PHOTOGRAPH: MOVEMENT, MEDITATION, AND MAGIC

OLD UNION 120

Attending ○

GEORGE MCCONNELL

Moving Bodies/Moving Images: Thinking Across the Affective Gap Between the Theatrical Time/Space and Cinematic Time/Space Represented in Back to the Present

- Florida State University

Dorky Park's Back to the Present is a non-narrative assemblage of actions loosely tied together by themes of memory and heartbreak. In addition to the fragmented live performance, there are videos projected into the performance space. This paper focuses on the relationship between the videos and the live action by drawing on Deleuze's concept of the "affect image." The experience of viewing the performance—comprised of both live actions and video images—is a tension-filled oscillation between two different spatial/temporal sets that brings into question when and where is the now that this performance asks us to return back to?

SO-RIM LEE

Diane Arbus: Re-presenting the Photographic Representation

- Stanford University

Circus of Freaks, Grand-Guignol, Spectacle, Theater. These are some words recurrently employed to describe Diane Arbus's photography. And yet, who is performing in Arbus's theater? Because her subjects are confined within private and restricted spaces, as opposed to studios or the theatre where every actor onstage becomes a collective memory of the audience, Arbus's subjects are only brought into the public memory filtered via the photographer-as-witness's "act" of photographing. Moreover, in what I call Arbus's "theatre of subversion," photography itself becomes an unrehearsed act that assigns its objects the roles they consciously or, more often, unconsciously, play out with their singular lives.

RACHEL JOSEPH

Longing for Presence: Traumatic Tricks and Screened Stages

- Trinity University

The filmed image of a stage opens a compartment within the space of the screen that offers the theatre displayed as if under glass, a museum exhibit disrupting the filmic gaze with a remainder of the event. Film "tricks" the viewer by concealing the truth of the form itself. Theatre, theatricality, and representations of live performance within film point to a cinematic longing for presence and performance's yearning for an impossible infinity. This paper looks at screened stages that create instances somewhere between past and present that cannot fully be experienced except as missed encounters that linger and repeat.

CHAIR: TONY PERUCCI

GENEALOGIES OF HIP HOP AESTHETICS: CHOPPED AND SCREWED, NIKKI-AESTHETICS, AND JAY-Z'S QUEER TRESPASS

OLD UNION 200
Attending ○

JAMES E FORD III
A Dream Deferred or the Dream in Deferral? Chopped and Screwed Aesthetics
- Occidental College

From the mid-1990s until the mid-2000s, "chopped and screwed" music was a Gulf Coast hip-hop subculture. It garnered national attention in the early 2000s and its stylistic conceits are now a staple of hip-hop production, while the cultural-philosophical attitude that produced this style remains understudied. Using the "syrup" metaphor in Langston Hughes's "Dream Deferred," I claim screwed music does not ponder the dream's realization after the deferral, but ponders life in which deferral and unfulfilled promise is the only dream one knows, in which the South's underdevelopment is necessary (and not aberrant) to the America's nationalist and imperialist agendas.

URI MCMILLAN
Nikki-Aesthetics
- UCLA

If identification, in a psychoanalytic sense, is an "inherently silly process," then what are we to make of provocateur Nicki Minaj's unruly, ridiculous, and often hilariously freakish avatars? In this paper, I will discuss what I call "nikki-aesthetics" in order to suggest how Minaj's manipulation of an often girly theatrical artifice—sartorially, musically, and visually—is a specific representational strategy and a potent ideological choice. I aim to suggest that that it is precisely at this site of the seemingly artificial, vacant, and immaterial, where Minaj is perhaps doing the most representational "work."

SHANTÉ PARADIGM SMALLS
"Hard Knock Life": The Queer Aesthetic Trespass of Jay-Z
- University of New Mexico

Jay-Z's revision—his sonic heterosexual drag—illuminates the power, particularity, and efficacy of sampling, covering, and repurposing songs through hip hop performance. His revisionary song, a RIAA-certified gold single, functions as queer aesthetic trespass constructing a sonic symbiotic, genealogical, and affective relationship between two seemingly disparate archetypes who use longing, fantasy, memory and desire to negotiate poverty in New York City: a early twentieth century comics white female child character, Annie, and a late twentieth century black male adult music artist avatar, Jay-Z.

CHAIR: AMANDA CARD

THE TIME TEXTURE OF DRAMATURGY OF THE REAL

OLD UNION 215
Attending ○

IRA S. MURFIN
You Had To Be There: Ira Glass, Mike Daisey, and the Political Ideology of First-Person Performance
- Northwestern University

This paper examines the conflict that arose when monologist Mike Daisey fabricated anecdotes, later broadcast on

Ira Glass's public radio show This American Life, about his visit to a Chinese plant manufacturing Apple products. During their eventual confrontation, Daisey and Glass respectively relied on theatrical and journalistic orthodoxies. However, their rift obscures the fact that both employ the interdisciplinary techniques of affective first-person performance. This approach views the anecdotal as both indispensible to truth claims and fundamentally unreliable as evidence. This paper investigates the impact of first-person accounts on the everyday ideology of American progressivism in relation to neoliberal economic structures.

ERICA MAGRIS
Staging Reality: The Complexity of Time Texture in Contemporary Documentary Theaters
- Université Paris 8 - ARIAS/CNRS Paris

Since the 1990s, documentary theater has flourished at international level and reinvented the presence of documents – traces and evidence of reality – on stage by using multimedia devices, media communication codes as well as different performative techniques. The paper will examine the multiple ways various kinds of archives are processed on stage, focusing on the complex interlacement of time levels they introduce in the present of the performance: the time of the related events or situations; the moment when documentary material was produced; the temporal modality of their presentation. Case studies will include Recorded Delivery, Marco Paolini, Rimini Protokoll, Berlin.

YONGWEN PENG
Now Model and Then Model of Forum Theatre
- Shanghai Theatre Academy

The paper is about two models of Forum Theatre. The Now Model uses forum theatre in ongoing workshops, focusing on community participants' present needs and helping to solve their problems. The Then Model uses forum theatre as well-rehearsed performances based on past stories or plays and performed by trained actors for spectators eager to find solutions to their problems seen in the performance. Two case studies show that the Then Model may be more practical in China because it's more efficient and can appeal to more communities sharing similar problems.

CHAIR: SERAP ERINCIN

AFTER THE EARTHQUAKES: DISRUPTION AND CONSTRUCTION OF TIME THROUGH SPACE

OLD UNION 220
Attending ○

PETER FALKENBERG
Quake Space as Avant-Garde Time
- University of Canterbury

This paper discusses the Free Theatre production of The Earthquake in Chile, which was created when the earthquake experience was still raw for performers and audiences in October 2011. The Earthquake in Chile (both Kleist's story and our production) was about the frozen moment of possibility after an earthquake, where life and history seem to stand still, an intensely communal moment that we tried to capture in a theatrical moment.

RYAN REYNOLDS
Changing Functions of Space and Time
- University of Canterbury

With countless buildings demolished post-quake, Christchurch is left with

hundreds of gaps, unarticulated spaces lacking any clear function. The post-quake experience has provided evidence that altered space affects our perception of time, that (perhaps) our experience of space and time is related to the functions we perceive or expect those places and moments to serve. I will explore how these vacant (liminal) spaces affect people's experience of time by reflecting upon my work as co-founder and chairman of Gap Filler, a charitable trust formed to 'activate' these gaps (spatially, temporally and otherwise) with temporary events, performances, installations and amenities.

SHARON MAZER
Protesting Time
- University of Canterbury

This paper will look at post-earthquake Christchurch as a time of protest and at the performance of protest as a protest against the way our perceptions of the passage of time have been altered by the changing cityscape. Are these protestors stuck in colonial time, protesting Christchurch's (potential) move towards a contemporary multicultural city? Or are they protesting against capitalism run rampant, where things cultural have no value unless they contribute to the bottom line?

CHAIR: DIANA LOOSER

OVER AND OVER AGAIN: ON RE-EMBODIMENTS, INTERIM MOMENTS AND FLASH FUTURES

OLD UNION 219
Attending ○

SABINE HUSCHKA
Loops of the Past between Now and Then! Approaches of Rememberance in Contemporary Dance
- University of Leipzig

Rethinking the topics of aesthetic approaches to the past, Re-enactments become a crucial technique of remembrance. The obvious gap between times seems to emerge into an energetic field, thereby the options of the body as a cultural technique of remembrance become virulent. Corporeal and scenographic reenactments hold the potential to keep the gap open. The paper will examine these options on the background of Benjamin's terms of history through analyzing the theatrical and choreographical techniques of European choreographers: Martin Nachbar reflects in Urheben_Aufheben the heritage of Dore Hoyer, Fabian Barba holds to a heritage in A Mary Wigman Dance Evening.

SUSANNE FOELLMER
Re-Cyclings: Shifting Time, Changing Genre in the 'Dancing Museum'
- Freie Universitaet Berlin

In Trisha Brown's installation "Floor of the Forest", shifting moments between now and then are closely connected with an oscillation between two different artistic genres: dance and visual arts. Using an aesthetic set up that both functions as a framework for choreographed movement and a work of visual art exhibited in a museum, the aesthetic experience is re-cycling between the artistic object and the

moment of performance when it is "animated" by dancers. The paper discusses various questions arising, as the performative time of the art work and the aspect of notation and preservation of dance as a fleeting art form.

KATHERINE MEZUR
Flash Futures: Medial Precarity and White-Out in Dumb Type's Choreo-media
- Freelance Scholar/Choreographer

Dumb type, a Japanese visual-performance collective, deployed the time acts of repetition, duration, and pulse in the movement of images, light, sound, and bodies, to alter the politics of media and corporeality. In dumb type's live/media productions from 1990-2007, their use of strobe, laser, and multi-screen slide, film, and text projections pushed movement-time into-the-future. Dumb type choreographed durational patterns, which they re-organized in time through the editing and projection of light and images on still and moving bodies. Their choreo-media expands kinaesthetic/affect through "flash futures": we see/feel movement "ahead of time." Bodies flash forward through medial precarity, where temporality disappears bodies.

CHAIR: JANICE ROSS

TEMPORALITIES OF LISTENING

OLD UNION 218
Attending ○

SEAN FEIT
No One Listens: Meaning, Time, and Momentary Subjectivity in Music
- UC Davis

Music, like all sense-content, inspires meaning through interaction with listeners' individual and communal histories, and analysis of listening reveals a dynamic play of subjectivity, sound, and time as musical content interacts with listener conditions. Listeners' senses of self, in flux, perform ontological stability in the face of semiotically-unstable music. Familiarity and pleasure are two relevant parameters in a general hypothesis on the play of subjectivities in relation to musical content. An emphasis on the insubstantiality of both self and time bears on the performance of selves in time, and leads to a proposal that the self is time.

ADRIENNE JANUS
Shout, Murmur, Crash, Hum: Listening to Time in Beckett and Contemporary Performance Art
- The University of Aberdeen

This paper will explore listening as a mode of aesthetic perception in relation to two modes of temporal appearing: the 'attack' of time, when we are struck by the sudden arrival of an audio-visual-kinaesthetic presence; and resonance, as an 'enduring passing away', when we linger in attendance to the process of an unfolding acoustic or visual movement whose changes are too indistinct for consciousness to identify. It will examine how these modes of temporal appearing are played out in the late works of Samuel Beckett, in the sound installations of Bruce Nauman and John d'Arcy, and in the video art of Wood and Harrison.

SOZITA GOUDOUNA
Breathing Chronotopes
- Royal Holloway, University of London

Fried's linkage of theatricality to time and the binarism between mere presence and pure presentness is considered through a close analysis of temporal unfolding in the production and reception of Beckett's 30sec Breath. The playlet's temporal unfolding and its compositional methodology lies in the dialectics between duration and instan-

taneousness that is associated to installation aesthetics and to a durational modality of production/reception. Beckett demonstrates a self-reflexive concern with medium, genre, representational subtraction and the creative act and comes perhaps as close as a practicing dramatist can to defining the boundaries between a theatrical performance and a purely visual representation.

CHAIR: JENNIE KLEIN

CROSSING BOUNDARIES

OLD UNION 201

Attending ○

THEODORE GRACYK
Was Matisse a Performer? Locating Boundaries for Performances that are Not Contemporaneously Perceived
- Minnesota State University Moorhead

We normally think that there is a difference between viewing Henri Matisse's Piano Lesson at New York's Museum of Modern Art and attending a performance of Giuseppe Verdi's Requiem at Carnegie Hall. A similar distinction is thought to arise for Piano Lesson and a recording of Verdi's Requiem. Although no performance is taking place, the recording offers non-contemporaneous perception of a performance. However, many recordings present music without documenting a historically particular performance. If we grant that these recordings provide access to performances, don't we lose the basis for denying that non-temporal, plastic artworks present performances?

DAVID Z. SALTZ
Time and Space in Multimedia Performance
- University of Georgia

Multimedia performances can define the interaction between a live performer and a technologically-mediated representation (audio, video, holographic, robotic, etc.) in very different ways. This paper develops a theoretical framework to analyze the range of such interactions, focusing on the dimensions of time and space. The paper sets out, illustrates, and tests a theoretical framework by applying it to specific examples of multimedia performance by Robert LePage, the Wooster Group, 1927, and the Builders Association.

AMY COPLAN
Immediacy and Affect in Performance
- California State University Fullerton

This paper focuses on low-level affect in general and mood in particular. The author investigates the nature and importance of direct sensory engagement with performances and the value of our bodily responses to them.

CHAIR: JAMES R. HAMILTON

THE PERFORMATIVITY OF NARRATIVE IN CIVIL DISSENT

CLUBHOUSE BALLROOM

Attending ○

DANIEL SACK
Occupy the Future: Protesting Narrative Time on Wall Street
- Florida State University

On November 11th, 2011, 27 Occupy Wall Street supporters presented a pub-

lic reading of Herman Melville's 1853 short story Bartleby, the Scrivener: A Story of Wall Street. Bartleby has been hailed as the first protestor on/of Wall Street, his announced preference "not to" dismantling not only the operation of the law office within which he works, but also the order of narrative representation through which he appears. This presentation considers how the Occupy movement proliferates the scrivener's potentiality (not) to do into massive street performances, opposing the narrative economy where one's future is predetermined by a named occupation.

JANELLE REINELT
Something's Happening Here': Civil Unrest in London 2011
- University of Warwick

In the London borough of Tottenham in summer 2011, police shot an unarmed man leading to protests which spiralled into violence, spreading to a number of major UK cities. Looting, arson, and vandalism marked these events which were compared to the Brixton racial riots (1995). Since, a serious public debate has turned on a search for a convincing narrative --what happened and why? Along with formal inquiries and reports, the theatre has been a site where attempts to confront these questions have found a public forum. The nature of public and theatrical narratives is examined.

BETH HOFFMANN
Narrative Ambivalence: Occupy Wall Street's Enactments of "Plural Existence"
- George Mason University

"What Does 'Occupy Wall Street' Want?" Such headlines, demanding a coherent account of Occupy and its goals, served to constitute its decentralized model of resistance as a "problem." In response, many intellectuals made the case that the refusal of such demands constituted the core of Occupy's efficacy. This paper explores the ambivalent desire for narrative's efficacy on the one hand, and attendant fears of interpretive closure on the other, in the context of protest performance. Such an approach to the Occupy movement will highlight broader disciplinary anxieties about how to guarantee the operation of representational structures (emancipatory or otherwise) governing any performance of what Judith Butler calls "plural existence in a public space."

CHAIR: MICHAEL SHANE BOYLE

PERFORMANCE ART IN GLOBAL MARKETS

CLUBHOUSE ROOM 101
Attending ○

SUSAN BENNETT
The New International: Performance in Global Markets
- University of Calgary

Aspirational place promotion and development (whether on a local, regional, national or global scale) has increasingly looked to the entertainment industry, broadly construed, as a key component of any strategy designed to improve the economy and foster international recognition. Indeed, much performance is now conceived with an eye to its longevity on world stages where it might do this (largely economic) work. Contemporary practices, I suggest, require a re-calibration of ideas of international performance and new histories to account for new mobilities across global markets.

HENTYLE YAPP
Fabulating the Chinese: Ai Weiwei's Fairytale at Documenta 12
- University of California, Berkeley

This paper analyzes Ai Weiwei's Fairytale at Documenta 12. This piece brought over 1001 Chinese to attend the event and walk the streets of Kassel, Germany, hometown of the Grimm Brothers. I frame Ai's work in relation to notions of fable-making, Deleuzian fabulation, and telos, whereby Ai's use of 1001 racialized Chinese bodies interrupts space and time and operates outside of a logic of representation. I conclude by thinking about the political possibilities of this "pure means" for contemporary China, as the country is situated within a discourse as ends-oriented and stuck within a temporality wedded to an "ancient" history.

NATASHA LUSHETICH
No Reason not to Jump...No Reason to Jump: Song Dong and the Process called 'Time'
- University of Exeter, UK

The reason why Chinese verbs have no conjugation of the 'I was, I am, I will be' kind is that there is no notion of movement in time. Instead, there is the 'moment' (the eternal now) and the 'occasion' (the marking of the otherwise imperceptible process of permanent change). In exploring the work of Song Dong this paper seeks to articulate the paradoxical performance of temporality in contemporary China where the Taoist notion of wuwei (non-action) is juxtaposed to the political notion of time as accelerated growth, and, shed new light on the ephemeral-archeological relationship of performance to documentation.

CHAIR: GLENN D'CRUZ

AHEAD OF ITS OWN TIME: AVANT-GARDE CHRONOTOPIAS

BUILDING 550
MEETING SPACE
126
Attending ○

MATTHEW MOORE
No More Museums: Turning Toward the Future at the Turn of the Twentieth Century
- Stanford University

An ecological repositioning of the historical avant-garde in relation to emergent technologies of representation. Amid the accelerated social and industrial conditions of post-revolutionary Europe, photography intrudes upon the neatly established boundaries of "Art." The politics of this new form underwrite the values of an ascendant bourgeois class, contemporary modes of production, and the humanist project. However, photography's mechanical completion of a trajectory toward realistic representation precipitates a formal crisis across other artistic disciplines, radically shifting artists' orientations toward the expanding tradition of Realism, their own processes of production, and the way art-objects perform perceptions of temporality.

KATRINA SCHAAG
Presence, Mediation, and Disruption: Politics of Avant-Garde Temporalities in Genet's The Blacks, Wang's Chan is Missing, and Hsieh/Montano's Rope Piece
- University of Wisconsin-Madison

Jean Genet's play The Blacks, Wayne Wang's film Chan is Missing, and Tehching Hsieh and Linda Montano's performance Rope Piece use avant-garde temporalities to disrupt the text's codification as a static controllable entity; resist the rationalizing logic of narrative sequencing; and perform ambiguities so that the text can remain in-process, continuously making new and multiple

meanings and imagining not-yet-said possibilities. I argue that these artworks demonstrate the political potential of temporal disruption, exemplifying Adorno and Ranciere's theorization of art that intervenes in the social sphere, interrupts the normative organization of sensory experience, and requires a heightened attention to the aesthetics and ethics of experience.

LAURA LUISE SCHULTZ
From Gertrude Stein to Reality Theatre: Cross-Temporal Strategies in Contemporary Theatre
- University of Copenhagen

Gertrude Stein described theatre as a complex field of combinations between different modes of time and different layers of presence and representation. In contemporary theatre this interplay between presence and representation is often used strategically, to critically uncover how reality is constructed. This paper will discuss contemporary performances in which features of presence and authenticity are combined with elements of reenactment, anachronism and time lag to address controversial political issues. Through Gertrude Stein's concept of syncopated time in theatre, and Rebecca Schneider's notion of cross-temporal articulation, it explores how these performances open new spaces for reflection and for acting differently.

CHAIR: AMALLE DUBLON

ARTISTIC PRACTICE IN THE WAKE: RE-MEMBERING THE PAST, RE-HEARSING THE FUTURE

BUILDING 550
ROOM 162
Attending ○

ARIANE N. ZAYTZEFF
Ingoma Nshya: Performing Tradition with a Shift
- New York University

This presentation examines the work of Ingoma Nshya, a women drummers' troupe who formed after the genocide despite the traditional interdiction for women to touch the drums. In the context of post-genocide Rwanda, Zaytzeff argues that Ingoma Nshya's performances participate in – if not lead – the country's efforts to reimagine its history and create continuity between the 'then' of before the genocide, and the 'now' of after. Through their gender transgression and the integration of foreign rhythms, the drummers move away from a mere re-performance of the past and introduce displacement, imagination and subversion in the practice of history.

DASHA A. CHAPMAN
Gran Lakou: Dancing Haiti in the Break and Queering Folklore
- New York University

This paper discusses Haitian dance troupe Gran Lakou's performance work since Haiti's earthquake in January 2010. With a mission of non-discrimination, the troupe "queers" folklore by mobilizing difference through Haitian folkloric dance. Situated "post-earthquake," Chapman considers dance and crisis together to think about both danced traditions and the productive potential of "the break." How does Gran Lakou's dancing of Haitian historical memories mobilize alternatives to the crisis-driven

present? Chapman suggests that Gran Lakou's queering of folklore teaches us new ways to conceive of Haiti and Haitian identity, and fosters different relationships, imaginaries, and claims to the past, present and future.

KAITLIN MCNALLY-MURPHY
Mourning the Past, Shaping the Future: Visual and Performance Interventions into the Peruvian Transition
- New York University

This paper focuses on the Peruvian transition from dictatorship to democracy and on two artistic projects that were integral to the transition process: the photography exhibit Yuyanapaq, put forth by the truth commission immediately prior to the release of the final report; and the performance works by Grupo Cultural Yuyachkani. By exploring how these art works engaged with the politics of memory, truth, and reconciliation, I argue each blurred the lines between visuality and performance in different ways, ultimately making distinct interventions that united around themes of remembering the past, sharing testimony, and shaping new futures.

CHAIR: BETH E. LEVY

"LOOKING FOR NOON AT TWO O'CLOCK": PERFORMANCES OF TIME IN THE ARCHIVAL TRACE

BUILDING 550
ROOM 200
Attending ○

JOSHUA LUBIN-LEVY
A Hole in Time
- New York University

What does it do to punch a hole in time? In 1935 Ron E. Stryker, of the Farm Security Administration, began punching holes in photographs of the farmland that did not adequately uphold his sense of "American" values and the pressing concerns of modernization. Through a materialist framework, my paper explores the hole as a historical appendage. Using artist William E. Jones's video work KILLED (2006), I consider how the hole drives us towards an image that performs not only within but against the prevailing systems of the archive, articulating a relationship to histories that come together in falling apart.

RAEGAN TRUAX
Re-membering the Archival Photograph: Emily Roysdon's West Street and The Piers
- Stanford University

Can photographs remember - "re" signaling looking back, time performing again, and "member" signaling affiliation – organizing bodies into member subjects within marked times and spaces? This paper considers West Street by artist Emily Roysdon, which works alongside the photographs of Alvin Baltrop (documenting over thirty years of activity at NYC's West Street Piers), to "re-member" the piers as a diverse queer space. I argue Roysdon's photographic performance, appearing

and disappearing bodies alongside the archival works, disrupts how archives function in relation to the time of memory and ask, what political work is done with Roysdon's re-membering of Baltrop's archive?

RYAN TACATA & HUGO GLENDINNING
Empty Stages: Staging a Correspondence on Stages
- Stanford University & Freelance

Empty Stages (2003-present), is a collaborative photographic project by Hugo Glendinning and Tim Etchells. This paper is a scripted correspondence between Hugo and Ryan, focusing on questions of photography, space, temporality and performance as provoked by Empty Stages: Ryan: Stages, of course, imply both sequential time and physical space - both the event and the building. Hugo: Yesterday, one figure after another came to inhabit the stage in front of me, singular figures walking on, sitting down, taking time to feel the nature of the space when they were alone - leaving to be replaced at once by another figure.

CHAIR: RICHARD MEYER

DOCUMENTING THE DISASTER: PERFORMATIVE RESPONSES TO THE 2011 EVENTS IN JAPAN

BUILDING 550
STUDIO 1
Attending ○

PETER ECKERSALL
Performance and the Long View of Nuclear Space
- University of Melbourne

Faced with the magnitude of disaster in the aftermath of the Fukushima earthquake and nuclear accident in March 2011, many people have sought to express responses through the arts. As time passes, the immediate memory of these events gradually fades, but are faced with the longer temporality of the disaster, one especially long-term effect being nuclear contamination. This paper examines examples of work that seem to address the temporality of radiation and the evident desire to reoccupy the nuclear exclusion zone of Fukushima.

REBECCA JENNISON
Performing Precarity: Tari Ito's Evolving Response to the Ongoing Nuclear Disaster in Fukushima
- Kyoto Seika University

For two decades, Tokyo-based artist Tari Ito has continued to produce powerful works of live performance art. Site-specific works performed in Hiroshima and Okinawa (2008-10) document traumatic events as they interrogate and work "against the forgetting" of contested histories. In 2011, Ito began performing "I'd rather not see the color of radiation…sigh," in response to the nuclear accident in Fukushima. Here, I will discuss the evolution of this work, focusing on Ito's signature vocabulary—rubber, onions and LED lights—used to convey post-Fukushima anxiety, the importance of "remembering" the disasters, and our own precarity in a post-3/11 world.

JESSICA NAKAMURA
Documenting the Ephemeral in Norimizu Ameya's Ground
- Stanford University

In September 2011, Norimizu Ameya staged the performance piece ground in a municipal park on Yumenoshima or "dream island," an artificial island built with landfill waste. Making a parallel between the illusion of the dream island Yumenoshima and Japan as a dream island illusion, ground attempts to address the March 2011 disasters by acknowledging that in the wake of crises only after-ef-

fects remain. Through an analysis of both the performance of ground and my own documentation of Ameya's piece, this paper explores the temporal similarities between disaster and performance and contemplates the difficulties of documenting ephemeral events.

CHAIR: JOSHUA PAUL DALE

IF SURVEILLANCE, THEN PERFORMANCE!: SURVEILLANCE TECHNOLOGIES, POLITICAL ARTS, AND PERFORMANCE IN THE SECURITY STATE

BUILDING 550
STUDIO 2
Attending ○

JAMES HARDING
Transparency's Janus face: Surveillance, Spectatorship, and the Decline of the Radical Tête-à-Tête
- University of Warwick

This paper explores the performative dimensions of surveillance techniques like biometrics and dataveillance. As its point of departure, the paper frames these considerations within a brief exploration of performance, surveillance and the emergence of data-doubles in Indian playwright Manjula Padmanabhan's 1997 futuristic play Harvest. The paper argues that Padmanabhan offered an early allegorical glimpse at the loss of transparency and democratic oversight that has accompanied the commercial gathering of personal data. The paper explores how advanced surveillance technologies have rendered citizens increasingly transparent, subjecting them to an extreme visibility that ultimately parses individual citizens into manipulatable data-doubles which, in turn, perform for frequently unspecified political and economic ends.

SARAH BAY-CHENG
"When This You See": The Radical Time and Space of Mobile Self-Surveillance
- SUNY, Buffalo

The digital was originally conceived as a location that resisted clear spatial dimensions but nevertheless existed in some undefined place outside the subject. One entered or engaged cyberspace from a location ostensibly not in cyberspace. Mobile technologies have disrupted this thinking and practice, and many of us now engage in a kind of self-monitoring and mobile "sharing" within a perpetual here and now. This paper considers recent advances in digital mobile technologies as evidence of the collapse in the basic categories of "here" and "now," and further of mobile media engagement as performances within a larger historical continuum.

ELISE MORRISON
Fight or Flight: Consumerist Amnesia and Civilian Drone Art
- Yale University

In the interest of responding to recent government decisions to permit domestic law enforcement, corporate entities, and individual civilians to fly UAVs (unmanned aerial vehicles, aka drones) in US and UK airspace, a growing number of artists have staged performative installations that bring the 'there and then' of military drones back into the cultural purview of 'here and now'. This paper examines several recent 'drone performance art' works in the context of current debates over

domestic drone legislation and as part of an ongoing focus on surveillance technologies within new media performance works.

CHAIR: MAAIKE BLEEKER

POROUS STUDIO: MARKING TIME: A PROJECT OF THE ARTISTS' COMMITTEE (CONTINUED)

BUILDING 550
CONCEPT SPACE
Attending ○ W C X

9AM - 12:45PM

JOHANNA HOUSEHOLDER, CHAIR
- Ontario College of Art & Design
RAY LANGENBACH
- Universiti Tunku Abdul Rahman & Helsinki University of the Arts
OTHER MEMBERS OF THE ARTISTS' COMMITTEE & LOCAL ARTISTS VARIOUS AND INDEPENDENT ARTISTS

The PSi Artists' Committee presents the third incarnation of the Porous Studio for PSi 19 Stanford. A primary purpose of the Artists' Committee is to encourage and expand practice-led research and methodologies in PSi. In accordance with the theme of the conference at Stanford, we will focus on questions related to temporality in artistic practice. To this end we invite works in progress and discussion from artists attending PSi. The Studio will take place over 6 hours on 2 days with the Artists' Committee planning meeting ending the second day. Those who wish to participate please contact jact@sympatico.ca or raylangenbach@mac.com.

Lunch

12:45 - 1:45PM

X C S

Old Union 2nd Floor Lobby
Larry Lavender **- UNC Greensboro**
Lizzie Leopold **- Northwestern University**

AGENCY AND IMPERATIVITY IN COMMAND PERFORMANCE

12:45 - 1:45pm

Command Performance is a sociographic work that occupies pedestrian space and interrupts pedestrian time, as distinct from choreographies that are isolated for display in cleared-out and culturally privileged spaces for audiences who have planned ahead to situate and silence themselves for the consumption of art. Command works with the performative status of verbal imperative by possibilizing the performance of refusal and counter-imperativity; performer and public face together the moment-to-moment tensions of the work, and decide what to do. Many variables collide and coexist as the consequences of earlier choices accumulate and play out with, for, and against each other.

X C S

Old Union Courtyard
Justin Charles Hoover

ALL GOOD THINGS... THINK TANK ABOUT THE EPHEMERAL IN ART

SOMArts Cultural Center

For this interactive praxis session, participants arrive, find a partner and play a game of chess. The game board is your normal game board, but the pieces are made of ice. As you play, the pieces melt and maybe someone wins. Building the game clock directly into the pieces makes the sculptural form of time a vital game element. As we play we will simultaneously brainstorm what are additional forms of ephemerality in sculpture, asking what objects are determined, intentionally by time, and what artworks embrace decomposition, evolution, consumption and ephemerality as formal strategies.

Book Exhibit Area

ROUTLEDGE

Book Reception

PLENARY DIALOGUE
1:45 - 3:15PM

Cubberley Auditorium

PERFORMING THE ETHICO-AESTHETIC PARADIGM

Éric Alliez, University Paris 8 and Kingston University, London
Brian Massumi, Université de Montréal

Félix Guattari called for a realignment of our political thinking around an "ethico-aesthetic paradigm." The proposition was to work from an emergent realm of creative activity in which art and politics come integrally together, prior to their separation into distinct arenas of practice. At the heart of the ethico-aesthetic paradigm is the idea that what occurs at this level is an "enactment" which does not so much take time, as make time: to act creatively, at once proto-aesthetically and proto-politically, is to work from an "intensive core" of collective activity producing "modules of temporalization." In this discussion we will explore the role of time and performance from the point of view of this processual paradigm, as understood in the context of contemporary artistic practices. Special attention will be given to notions of the aesthetic, participation and interactivity, and the status of the subject (in particular, the applicability of phenomenological approaches – and their critique from a diagrammatic perspective to be defined in vivo).

INTRODUCED BY:BRANISLAV JAKOVLJEVIĆ

PANEL 3

3:30 - 5:30PM

THE TIME OF YOUR LIFE: LOCAL IDENTITES AND CULTURAL TRADITIONS

OLD UNION 122
Attending ○

WEI-CHIH WANG
Cosmopolitan Body vs. Local Body— Revisiting the History of Modern Taiwanese Theatre
- Penn State University

The evolution of modern Taiwanese theatre complicates a desire for reconstructing local identities under the pressure of colonial modernization, via the adoption of local traditions, and the embrace of cultural cosmopolitanism through intercultural exchange. In this paper, I will examine the 2011 production of La Dame aux Camélias directed by Japanese theatre maestro Suzuki Tadashi. I argue that a close attendance to bodily discourses of modern Taiwanese theatre, as expressed through this production, allows us to specify some of the ways in which local people conceptualize and practice theatre in relation to Taiwanese cultural identity struggles and colonial trauma.

ILGIM VERYERI ALACA
Loss of Scent Centered Performativity in İstanbul and Shift in Domestic Space Interactions
- Koc University, Istanbul, Turkey

In this paper, the role of scent is discussed in relation to performativity and rituals of domestic space in Istanbul. The findings are in different formats such as interviews, scholarly research and artistic reflections. Traditions of fixing drinks such as coffee, linden tea, salep, serving cologne, Turkish delight and rose water, preparing seasonal food such as 'Tarhana' were part of interactions that introduced a sensory experience in the daily routine. The scent factor in these performances established temporary spaces that became a focus of attention, anticipation and interaction. What was the impact of that performance on the persona?

BRAHMA PRAKASH
When to Bell the Cat: The Concept of Time in Indian Folk Performance
- JNU, New Delhi

This paper will examine the concept of time and its metaphor and playfulness in Indian popular folk performance. I argue that such performances use both historical and aesthetic time to create a play or what it is commonly referred to as Attam and Khela in Indian performance traditions. In Indian

aesthetic traditions (which predominantly comes from Sanskrit aesthetics) focuses largely on being and timelessness. This focus somewhere erases its historicity and negates the politics of time, and thus the politics of performance. I argue that 'times' in Indian folk performance though create a sense of timelessness, they do maintain the historicity.

CHAIR: ANGEL VIATOR SMITH

JUDICIAL PERFORMANCES

OLD UNION 121
Attending ○

ARIANE MONNIER
Performing the Past in the Criminal Courtroom, An Anthropological Approach
- EHESS

Based on an ethnographic fieldwork of the criminal courtroom, the presentation is focused on the specific situation of temporality in the trial when an immediate present is disrupted by the memory and reconstruction of the crime scene. On March 11th, 2008, a woman was found dead in her villa, South of France. The court tried to understand what happened when the scene was discovered by her husband. I would like to analyze what is happening now - through a call record and audio transcript coming from the police investigation – when loud bursts of voices and screams affect the courtroom and suspend time, while doubling it.

LAURIE FREDERIK MEER
Murder in the Woods: Refreshed Recollections and Most Likely Stories in Criminal Courtrooms
- University of Maryland

The criminal jury trial in a public courtroom is an arena of memory collection, storytelling, and competitive performances for high stakes. Lawyers, witnesses, judge, and juries participate in a drama attended by a specialized audience. Participants struggle to pitch their versions of truth while the accused watches. Who will the jury believe? Trials are not staged to discover truth, but rather, the most likely truth. Transcripts are then put on record as "what happened." This paper analyzes history, memory, and the (re-) construction of real life events through an actual murder trial. "What do you remember?" asks the attorney. Tell me.

MICHAEL CHEMERS
Wargus Esto: Simultaneity, Relativity, and the Werewolf Problem
- University of California at Santa Cruz

In his 1917 book Relativity – The Special and General Theory, Albert Einstein demonstrated that events that might have occurred simultaneously from the point of view of a stationary observer might not be simultaneous for an observer in motion. What this might imply for historians of performance has only begun to be explored. Scholars of medieval performance are engaged now in a deep discussion about re-periodization of the so-called "Middle Ages," and there is one branch of inquiry (postmedievalism) that entertains the notion that the medieval period, with all of its nightmares, is not yet, in fact, behind us.

GIBSON CIMA
Extraordinary Renditions: Terror, Torture, and Feedback Loops in South African Transitional Justice Performances.
- Tshwane University of Technology

Beginning in 1996, South Africa's

theatre artists and Truth and Reconciliation Commissioners both engaged in reconciliatory projects that dislodged the notion of linear time from its axis. In tandem, practitioners and commissioners created a circular path of dramaturgical influences that moved from the anti-apartheid theatre, to the Commission, to South Africa's post-apartheid stages, and to the post-conflict world. At issue are the means by which these temporally dislocated theatrical (re) presentations of the TRC echoed and critiqued their subject's transition from nation-building project, to political critique, and finally to potential global model for post-conflict resolution.

CHAIR: IMANUEL SCHIPPER

IMAGINING THE CITY, PERFORMING THE EARTH

OLD UNION 120
Attending ○

ANNETTE ARLANDER
How Time Takes Place or Performing Landscape for Years
- University of the Arts Helsinki

Continuing recent discussions on duration (PR 17:5, 2012) this presentation focuses on the experience of time and distinctions between a) cyclical or linear temporal structures, b) duration of production or duration of consumption, and c) duration based on continuity or repetition. Extracts from a series of one-year projects based on the twelve-year cycle of the Chinese calendar, will serve as examples. Performances for camera repeated once a week in the same place, condensed by editing and presented as multichannel video installations, show time passing by keeping space and framing constant, and turn commitment into contemplative luxury rather than an ordeal.

TONY MCCAFFREY
The Uneasy Place of Performance by People with Intellectual Disabilities in the "Recovery" of Christchurch
- Different Light Theatre, University of Canterbury, Christchurch Polytechnic Institute of Technology

After two major earthquakes, Christchurch, New Zealand, is now both a city of memory and an unrealized blueprint. Different Light Theatre, an ensemble including people with intellectual disabilities, has been working in the city since 2004. Recent performances have taken place in this context of earthquakes and the disaster capitalism of the recovery. How can performance by those accustomed to being disabled respond to this disabled city? What happens when people with intellectual disabilities are involved in performative re-imaginings of the city? Is the promise of meaning and memory-making of performance retarded, subverted, thereby uncovering potentiality, both aesthetic and political?

BETH E. LEVY
Forest Recreations: The Bohemian Club Grove Plays in Early Twentieth-Century California
- University of California, Davis

Beginning in 1878, the elite, all-male Bohemian Club of San Francisco has gathered to enact rituals of recreation. Featuring a massive amateur cast and original music, their annual Grove Plays can tell us much about conflicted Californian attitudes toward "man and nature." From The Man in the Forest (1902) and The Hamadryads (1904) to Semper Virens in 1923 (the year that marked the Club's "improvement" of their redwood grove through the

installation of permanent electrical apparatus), these Plays stage a collective conservation effort while also valorizing the industrial advances that made Nature so necessary a refuge.

COURTNEY RYAN
Playing with Plants
- UCLA

This paper analyzes performance artist Vaughn Bell's "portable environments" and "personal biospheres." These pieces create ironic interactions between people and flora in order to highlight the ways in which culture and nature have been historically represented as separate, oppositional entities. Traveling down city streets wearing a plant dome or taking a miniature cactus for a walk, Bell crafts ludic spaces in which plants and people can interact with each other in unexpected places and forms. Through such eco-performances, notions of human dominion are not only deconstructed but also supplanted by mutual dependence between bio-organisms.

CHAIR: KATHERINE ZIEN

PERFORMANCE IN THE INFORMATION AGE

OLD UNION 200
Attending ○

LYNDSAY MICHALIK
"Ain't Nobody Got Time For That!": Internet Memes as Durational Performance
- Louisiana State University

Drawing from close readings of 200 video adaptations of the viral video Sweet Brown: No time for bronchitis, I argue that internet memes are emergent, durational performances. Memes are performed through temporal deferral and live encounter, in the many moments of audience access and response. Many re-enactors aim for faithful mimicry, yet gender, body, age, race, and unique vocal qualities inevitably result in "errors," bringing new meanings to the performance. Meanwhile, many re-performances of Sweet Brown invoke stereotypes that are often associated with blackness and poverty, and/or echo 19th century caricatures of African Americans, raising questions about modern day minstrelsy.

JEANNINE MURRAY-ROMÁN
zoevaldes.net: The Temporality of Blogging and the Politics of Memory
- Reed College

Exiled Cuban novelist and poet, Zoé Valdés maintains the blog zoevaldes.net, where she blogs about contemporary anti-Castrista politics and memories of growing up in Cuba. This paper focuses on how Valdés and her online community use formal elements of blog media to elide differences between contemporary grievances against the Cuban government and pre-Revolutionary inherited memories. I argue that the aspects of blogging that the medium shares with performance practices—the specific temporality of this site of digital writing and audience-blogger interaction—are critical to Valdés's manipulation of the temporal expectations of blogging and the creation of her politics of memory.

STEVE LUBER
Your Attention Please: The Blue Man Group's Heterotopia for an Information Age
- The Graduate Center, City University of New York

Taking a cue from Robert Wilson's proclamation that rock concerts are "the great opera of our time," I argue that the Blue Man Group satirizes and deconstructs contemporary media consumption through the spectacular, cacophonous, and hyperactive

set design and media projections that frame the performance; it is a mediatized manifestation of the space Michel Foucault termed a heterotopia. This barrage of information contributes to an overwhelming sensory space that reveals attention as temporally, and, by extension, ideologically impossible.

CHAIR: IRA S. MURFIN

NOW WHAT?: HEMISPHERIC TEMPORALITIES AND PERFORMATIVE POLITICS

OLD UNION 215
Attending ○

PABLO ASSUMPÇÃO B COSTA
Playing Diva: Queer Temporality and Ethical Imagination in Northeast Brazil
- Universidade Federal do Ceará, Brazil.

Aligning itself to a recent stream of queer scholarship on transnational sexualities, this paper draws from participant observation in the Northeast Brazilian city of Fortaleza in order to show how a sexual minoritarian culture in this context is sustained not by a psychological sharing of a supposedly "gay identity" but rather by the material sharing of delinquent values and debased embodiment. I trace how a heterogeneous group of gay, straight, and bisexual people performs an alternative system of kinship through a collective play of allegorical impersonation of failed 1980's Brazilian telenovela stars. I argue that such embodiment of "decayed stardom" needs to be regarded as a queer production of temporality, which re-imagines a system of values for political subjectivity today. This temporal/allegorical play with the failed past posits sexual belonging as a potential site for re-imagining ethics, while at the same time suggesting a queer theory of historical immanence.

MARCELA A. FUENTES
Dissonant Politics: Pots and Pans Protests and the Ethics of Performative Transfers
- Northwestern University

In the Americas, cacerolazos (casseroles or pots and pans demonstrations) carry a controversial history of appropriations, re-appropriations, and re-evaluations. Currently, in Argentina, cacerolazos are being criticized as a classist and reactionary protest carried out by upper-middle class citizens in defense of their interests. Conversely, in Chile, although casserole protests were used in the '70s by right-wing protestors, in 2011 demonstrators banged pots and pans to support the student movement. Via the strong Chilean student movement, cacerolazos reached a new transnational iteration, appearing in Canada as part of the student protests of 2012. This presentation focuses on the different temporalities called forth by current cacerolazos which incorporate the Internet and digital technologies as new tools for mobilization and critique. By paying attention to the diverse discursive and embodied tactics employed across social media, this paper engages casseroles as sites of contested political praxis to analyze the political status of the subjects that are behind the new incarnations of noisy protests, as well as their placement within current global mobilization.

RODRIGO TISI
The Material Construction of Hope
- Universidad de Artes, Ciencias y Comunicación, Chile

This paper looks at three performances currently taking place in Chile. Some of these performances are material (presented by the placement of certain architectures, the built environment that

people inhabit or want to inhabit) while others are immaterial (represented through people's bodies and everyday behavior). Bottom up and top down performances are the two faces of the same coin that are shaping and reshaping public spaces within the Chilean socio-cultural milieu framed by the political and economic ideologies ruling the country since the last dictatorship. After two decades of democracy, Chile is still facing big differences in regards to people's access to certain "goods" (home, quality of life, education, and so on). This paper focuses on bottom up strategies developed by "standard" individuals in order to explore alternative ways of building our own future. These performances are concrete examples of collective entrepreneurship that are resisting the now from within a neoliberal context. These forces, enacted through ephemeral acts, advance ways of creating change through unimagined strategies.

SEBASTIÁN CALDERÓN BENTIN
Baroque Temporalities
- Stanford University

Over the past two decades, the role of television in Latin American politics has become increasingly prominent beyond the nightly news bulletin or the expected fanfare of presidential campaigns. The growing broadcast of home-made videos, surveillance tapes, and YouTube posts have extended the presence of the television screen across different platforms, publics and spaces. The collapse of Alberto Fujimori's administration in Peru following the vladivideos scandal, in Venezuela the prominence of Hugo Chávez's weekly TV show Aló Presidente, and in Colombia the recording and broadcasting of Ingrid Betancourt's military rescue, Operación Jaque, all point to an intensification in the deployment of television as a communication technique and as a style of government. This paper explores this emergent style of government as a manifestation of latent baroque notions of power, image, and narrative that emerged in seventeenth century colonial Latin America. I trace the relationship between the baroque then and the baroque now by considering the way television functions as an allegorical medium.

CHAIR: LISA A. FREEMAN

ECOLOGICAL TEMPORALITY IN/AND PERFORMANCE

OLD UNION 220
Attending ○

SARAH ANN STANDING
R. Murray Schafer's Eco-Temporality
- New York City College of Technology, CUNY

Raymond Murray Schafer is Canada's leading living composer. His is also a librettist, educator, writer, and "soundscape" theorist. Schafer's twelve-part opera, Patria, is an excellent example of eco-theatre that is both site-specific and time-specific. For example, The Princess of the Stars must begin exactly 52 minutes before sunrise in order for the sun to show up "on cue" for its role in the outdoor performance. The first and second acts of The Spirit Garden fall eight months apart, And Wolf Shall Inherit the Moon lasts for a week. Schafer's "eco-temporality" deliberately incorporates natural time as a performative element.

BRONWYN PREECE
Performing the/a Pedestrian Performance of Place
- University of Victoria

Performing the/a Pedestrian Perfor-

mance of Place, seeks to find-by-footfalls what constitutes or qualifies as an (ecological) performative act within a remote, rural, off-the-grid island community? Where and how do the edges of performance, ecology, space, pace, art, life blur and/or are made distinct in this context? How does, or do, a series of monthly walks create an embodied cartographic performance of place? Documenting these "walking performances" through poetry and photographs, how are they informed by perceptions as/through/with the temporal factors of local seasonal change? And how are our perspectives of place communicated by people of different ages?

LISA WOYNARSKI
Ecological Time and Sensorial Space in 'Speed of Light'
- The Royal Central School of Speech & Drama, University of London

In August 2012 I climbed up Arthur's Seat, the peak in Edinburgh, Scotland... at night. Part of NVA's Speed of Light, there was an acute tension between the 3 hour performance and the more than 2 million year old ecological performance of the rock. Conceiving of time and space as inseparable realms, ecological performance may call attention to the way in which we are embedded in the present moment and in the spatial landscape. This notion can question the perception of the environment as a separate 'other', through geoperformativity, or the cyclical performance of the earth's ecology, in which humans are immersed.

MEGHAN MOE BEITIKS
The Work of a Lifetime: Time and Performance in Ecologically Restorative Art
- School of the Art Institute of Chicago

"I thought of it as a project that would not necessarily be completed during my lifetime. The issue was about time."—Mel Chin, referring to Revival Field, (1992). When artists begin "performing" ecological restoration, when does the performance begin and end? Aviva Rahmani's work Ghost Nets involves the process of restoring a wetland area through daily walks and rituals. Kathryn Miller's Seed Bombing the Landscape has been "re-performed" by numerous artists and activists. Revival Field removed pollutants from soil. When the scale of the performance is determined by life cycles, what does it mean for the life of the work?

CHAIR: UNA CHAUDHURI

WATCHING TIME PASS BY: SPECTATORSHIP AND RECEPTION

OLD UNION 219
Attending ○

SUSAN MELROSE & STEFANIE SACHSENMAIER
Just in Time: "Momentary" Events in the Making of Rosemary Butcher's Signature Practices
- Middlesex University, London

The notions of "ephemerality", of time and loss, are essentially spectatorial, in the case of live performance. For the performance-maker, the work of making "the work", over time, has never been ephemeral. Spectators' performances and those of makers are non-identical, not least in terms of performance's times. The "signature practices" of the mature expert practitioner tend to emerge just in time, and the work is serial, a momentary instantiation in an ongoing creative enquiry, whereas spectating, in the event, mistakes its experience for "the work itself".

PETA TAIT
Performing with Dead Animals in Live Time
- La Trobe University

This paper considers how spectators might bodily perceive dead animal bodies or body parts used within live performances by Jill Orr and other artists (Merleau-Ponty 1995; Baker 2006; Acampora 2006). It asks: how does the time of death and of performance impact on the ethics? There are practical, political and body-based philosophical implications arising from artistic practices that implicitly stage human identity as "live" in present time, that is, as alive, but stage animal bodies as dead. This paper explores phenomenological ideas of fleshed sensory, visceral and emotional responses to the dead animal in performance.

JENA ZELEZNY
Between "Theatre," Event, Carnival and Competition: A Nation Takes Time-out
- La Trobe University

Every year at 3pm on the first Tuesday in November, millions of Australians stop work to watch a horse race that lasts, on average, three minutes and twenty seconds. This paper represents my experience of a day at the track. I describe the split between a display of national pride; the theatrical character of the marketing; the race rituals; the seemingly innocent carnival atmosphere; and the seriously dangerous, ethically problematic business of breeding and training horses as an entertainment. As counterpoint I introduce the romantic tradition of horses and horsemen in Australian colonial history with its undercurrent of valorised cruelty.

GINA BLOOM
The Temporality of Chess and Revolutionary Spectatorship
- University of California, Davis

Competency at chess involves the player's ability to hold in tension and move among different temporal frames: players draw on past moments in the game to plot possible outcomes of a move. It is the "polytemporality" of chess that arguably drew Walter Benjamin and Bertolt Brecht—who, not coincidentally, often played chess together—to use the game as a model for revolution. This paper draws on Benjamin's and Brecht's theorizations of chess to argue that similar forms of political agency become available to theater spectators when chess is staged in drama. Shakespeare's The Tempest serves as a case study.

CHAIR: JOHAN CALLENS

PSi 19 LECTURE SERIES

OLD UNION 218
Attending ○

3:30 - 4:30PM

MANDEEP S. S. GILL
Cosmic Time and Your Everyday Life
- SLAC National Accelerator Laboratory and Brazilian Center for Physics Research

In cosmology, time has a distinctly different aspect than in other arenas of human endeavor as it is for one *the* largest frame within which temporality can be conceived and at the same time is distinctly beyond human comprehension in our daily lives. Yet cosmologists work with terms not referred to by "millions" of years, but rather "billions" regularly, and assign precise meanings to them. In this talk I will discuss how cosmologists wrestle with this internal discordance, and how

learning more about cosmic time can give an extraordinarily bracing and eye-opening perspective to all of our lives.

DR. GILL WORKS IN OBSERVATIONAL COSMOLOGY IN THE ARENA OF GRAVITATIONAL LENSING, SPECIALIZING IN GALAXY CLUSTER LENSING AS PART OF THE WORLDWIDE EFFORT TO TEASE OUT MORE SECRETS FROM NATURE ABOUT DARK ENERGY AND DARK MATTER.

4:30 - 5:30PM

ALICE RAYNER
Time Will Tell
- Stanford University

How do we tell time -- the thing itself simply too difficult to put into words? We do have natural measures, calendars, and clocks that serve us well, and to know "time" is clearly to depend on the system that measures it. But do we know "time" or just that system? Imagine something warped and various, depending on both that space AND consciousness, making us not outside but in some sense made of time. Such a model would make possible an account for the wide variety of temporal perceptions that are held at any given moment. That model would include not only the differences in calendars and methods of time-keeping but the resistance time has to any final formula.

ALICE RAYNER IS PROFESSOR AND FORMER CHAIR IN THE DEPARTMENT OF THEATER AND PERFORMANCE STUDIES WHO HAS WRITTEN ON THE PHENOMENOLOGY OF THEATER AND IS CURRENTLY WORKING ON THE EXPERIENCE OF TIME.

PERFORMING ARCHIVES / ARCHIVES OF PERFORMANCE PSi ROUNDTABLE SESSION

OLD UNION 201
Attending ○

GUNHILD BORGGREEN
RUNE GADE
HEIKE ROMS
AMELIA JONES
SARAH WHATLEY
TRACY C. DAVIS
LAURA LUISE SCHULTZ
MALENE VEST HANSEN
ANNELIS KUHLMANN
MORTEN SØNDERGAARD
PAUL CLARKE
MATHIAS DANBOLT
EDWARD SCHEER
PETER ECKERSALL

This roundtable is a way of presenting and discussing the anthology Performing Archives / Archives of Performance, the first publication in the PSi book series to come out from Museum Tusculanum Press in the spring 2013. The anthology contributes to the ongoing critical discussions of performance and its disappearance, of the ephemeral and its reproduction, of archives and mediatized recordings of liveness. The many contributions by excellent scholars and artists from a broad range of interdisciplinary fields demonstrate that despite the extensive discourse on the relationship between performance and the archive, inquiry into the productive tensions between ephemerality and permanence is by no means outdated or exhausted. Series editors Ed Scheer and Rune Gade will introduce the PSi series. Editors Rune Gade and Gunhild Borggreen will introduce the anthology. Authors Heike Roms, Amelia Jones, Sarah Whatley, Tracy C. Davis, Laura Luise Schultz, Malene Vest Hansen, Annelis Kuhlmann, Morten Søndergaard,

Paul Clarke, and Mathias Danbolt will present short introductions of their contribution (5 minutes each). Moderator Peter Eckersall will organize the discussion. The roundtable discussion will be followed by a Book Launch reception sponsored by the publisher, Museum Tusculanum Press.

THE CAPACIOUSNESS OF THE TIGHT SPACES: PERFORMANCES OF RACE, PLACE AND TIME

CLUBHOUSE BALLROOM

Attending ○

FRED MOTEN

Musical Performance and the Erotics of Contemplative Life

- Duke University

This paper will examine, by inhabiting, the close quarters within which the dissident thinker, having refused the possibilities and impossibilities of the normative intellectual life that has been refused to him, makes cultural plans. A range of figures have been put into play in this regard: the ones I choose are the cell and the hold, each of which evoke both voluntary sequestration and the racialized imposition of confinement. James Brown's Get on the Good Foot will be considered as an example of an opening of an immeasurable musical moment that is both, and therefore neither, thing and event.

ALEXANDRA T. VAZQUEZ

Performance's Motherlodes

- Princeton University

This presentation takes two performances to imagine other kinds of preparation, distraction, and squirming that produce palpable if elusive aesthetics in recording. I engage with a studio photograph of the Cuban singer La Lupe with her young son underfoot and an interview with Miami Overtown's Betty Wright filmed with her infant daughter on her lap as performances that expand discourses of recording as they do and don't complicate "reproduction" and "the mother." Using details from both singers' careers as portals that bring alive the exuberant intersections of the Latin with the Soul, I hear and encourage a decentering of binaries that traffic in the live and the dead, the embodied and the cerebral.

LAURA HARRIS

Gordon Matta-Clark's Bronx Cuts Recut

- University of California, Riverside

In the 1970s, architect and performance artist Gordon Matta-Clark made "cuttings"—literal ruptures in the architectural structure in which people once lived—in the South Bronx, appropriating what he considered to be abandoned spaces within the city. Matta-Clark became interested in the possibility that these cuttings might set the scene for new forms of occupation-in-common. In this paper I will suggest that Matta-Clark's Bronx Cuts can be retroactively radicalized by cutting them together, cinematically speaking, with a later set of cuts made by a South Bronx teenager, Vickie Alvarez, which demonstrate that the forms of sociality whose "absence" is the condition of possibility for Matta-Clark's experiments that remain embedded in the South Bronx.

JOSÉ ESTEBAN MUÑOZ

Burning Brown

- New York University

LBJ was a 1968 performance by José Rodríguez Soltero, a Puerto Rican born New York Avant-garde filmmaker and

artist. Rodríguez Soltero's performance was a shambolic queer spectacle that was denounced in the press and led to the closing of the 88-seat Bridge theatre, the venue where it had been performed. In this paper I propose that Rodríguez Soltero's LBJ was as a performance of a brownness as compresence, as an attentiveness to an alternative sense of the world and a "being-with" which is ultimately a sense of brownness as ontological communism.

CHAIR: SIANNE NGAI

THE QUEER ART OF LIVING: THE TEMPORAL POLITICS OF ILLNESS, DEPENDENCE, AND EMBODIMENT

CLUBHOUSE ROOM 101
Attending ○

JACLYN PRYOR
Healing Time: Debility, Recovery, and the Temporality of Illness
- Northern Arizona University

In this paper, I examine playwright/performance artist Peggy Shaw's Ruff (2013)—a solo performance about her 2010 stroke—against my own lived experience of illness and medicine. Through a close reading of Shaw's text, the live performance, and critical auto/ethnography, I demonstrate how states of illness and "recovery" have the potential to heal not only the corporeal body, but ailing notions of time itself. Here, also I draw connections between Ruff and Must, Shaw's prior solo performance about medicine, loss, and queer life.

PATRICK ANDERSON
Narrative Objecthood
- University of California, San Diego

In this talk I explore the function of narrativity from the position of objecthood in representing illness and disability. In other words, I consider how objects—or those who occupy objecthood as a social position—might describe the political and cultural experience of disability. Conceptually, I engage conversations in and between critical ethnic studies (Moten, Hartman); feminism and queer theory (Rubin, Puar); and science studies (Latour, Cartwright) to imagine a model of objecthood founded upon presence, interiority, and inaccessibility. Methodologically, I consider a range of cultural forms (medical photography, ethnography, memoir), arguing that narrative objecthood expands our understanding not only of the (ill, disabled) past, but also of prognosis, diagnosis, and radically non-normate bodily experience.

ANNA WATKINS FISHER
The Art of Dependence: Feminism in a Networked Age
- Cornell University

Critics have cited feminism's mimetic qualities as its Achilles heel, the rationale given for its perceived impasse. "Feminism today has a parasitical, secondary territoriality," Avital Ronell has said. "If you respond to present conditions, you're subject to reactive, mimetic, and regressive posturings." This paper unpacks the changing feminist economy of dependence for contemporary feminist politics. While parasitism has historically indexed femininity's complicit attachment to the intimate protocols of power, a younger generation of feminist artists has wielded parasitism as a feminist performance.

CHAIR: COLEMAN NYE

PERFORMANCE ENHANCEMENT: TECHNIQUES OF POSTHUMAN BODIES

BUILDING 550
MEETING SPACE 126

Attending ○

ERIN MARY ENGLISH
Love is the Drug: Sexual Performance, Feminine Desire, and the Trouble with "Female Viagra"
- University of California Los Angeles

The critical literature on female sexual arousal and its medicalization in the late 20th century tends to describe the search for a so-called "female Viagra" as constructing a new category of bodily deficiency, reading pharmaceutical compounds as prosthetic enhancements added on to a human-organic substrate. This paper explores what about women's sexual response escapes or exceeds such easy capture by the bioinformatics of the pharmaceutical industry, and pursues what a more unruly economy of pleasure and responsiveness might suggest for feminist theory more broadly.

JULIAN GILL-PETERSON
Spinoza, on Drugs (Adderall, Inhuman Biopolitics, ADHD)
- Rutgers University

Attention is becoming a biopolitical problem in the diagnosis of Attention Deficit Hyperactivity Disorder (ADHD) in the global north, particularly as children seem ungovernable to the extent that their attention's short-circuiting in a digital age renders them out of control. Spinoza, on Drugs maps this tendency by focalizing ADHD's treatment by pharmaceutical forms of continuous bioregularization in real time, namely Adderall, diagrammed through a Spinozist question about the affectivity of the body on drugs. Through Spinoza's Ethics and Deleuze's reading of it, the question is: What are the theroetico-political implications of the inhuman capacities of the preindividual body, on drugs?

SUMMER KIM LEE
The Aesthetic Confinement of Madness: The Frenzy of Sound and Image in Tyler, the Creator's Yonkers
- New York University

In this presentation, Lee engages with Tyler, the Creator's sonic and visual performance in the music video for his single Yonkers, as a racialized and gendered production of madness through and within the aesthetic. Lee draws upon Michel Foucault's work in History of Madness to articulate an aesthetic of madness in Tyler's performance of "frenzy," which Lee argues is a mode of body enhancement and intensification that brings the figure of the dangerous, criminalized young black man, and his bodily capacity, to the very limits of the logic and rationality that structure racist modes of recognition and knowing.

EMILY HELLA TSACONAS
Big Money, Big Muscles: Athletic Technology and Capacity Stratification
- New York University

This paper presents the Rapid Thermal Exchange (RTX) device— a $4,000 body glove worn for rigorous weight training that allows athletes to function beyond their "normal performance range,"—as a means to interrogate the ways in which our technological moment alters techniques of the body. Defining "the athletic" as precisely the domain in which bodily capacity is quantified, this paper posits innovations in training through theories of control in which power flows through each and every measured moment. Increasingly explicit manipulation of biological feedback loops and reliance on specialized devices within athletic training demand the question: What kind of bodies can be made, and what kinds of bodies can be made meaningful?

CHAIR: W.C. MEIER

VISUAL AND SPATIAL REPRESENTATIONS OF TEMPORALITY

BUILDING 550
ROOM 162

Attending ○

MALENE VEST HANSEN
Performing Time in Space: The Museum of Innocence
- University of Copenhagen

The Museum of Innocence stages time as protagonist. The Museum of Innocence is Turkish writer Orhan Pamuk's Gesamtkunstwerk: a museum and a novel. Openly playing with fiction and fact the museum stages objects relating to the novel, a story of lost love and the drive to keep this love alive via a consolidation of things. However, the objects put on show in the museum, things from Istanbul everyday life in the mid 20th century, open up a broader perspective. The staging of "ordinary" things – photos, clocks, ashtrays, tickets, matchboxes, soda cans – in glass boxes transform the things into museum objects and represent Istanbul history, changes in Turkish society informed by Western life styles, materialism, mass media and gender roles. The museum performs time as space.

GEORGINA GUY
Theatre & Exhibit: Now Displayed, Then Performed
- King's Cultural Institute

Alert to an emerging field of arts practice distinct from but related to increasing curatorial provision for "live" performance, this paper restages two temporary exhibition events which display theatricality through the materiality of the museum. Now displayed, then performed, Renoir at the Theatre (Courtauld 2008) and The World as a Stage (Tate Modern 2007-2008) intersect temporal frameworks associated with these two modes in intermittent and alternating duality. Drawing on static and shifting objects, referential of indefinite productions, the presentation teases out a new temporality for performance with which contemporary exhibitions implicitly experiment, identifying supplementary frames through which performance might appear.

DONIA MOUNSEF
Transmediated Temporality: Staging the U-Chronic Body in Performance
- University of Alberta

Intermediality studies often compare how two mediums are influenced, integrated or remediated. This paper will widen intermedial taxonomy to include sub-categories of sur-mediality; co-mediality; multi-mediality; cross-mediality; and trans-mediality. Second, it looks at the body's fracturing when presence is no longer assumed to be live. While the body's temporality in performance is governed by memory and "ghosting" (Carlson) – what I call "chronicity" –digital embodiment is "u-chronic". Like utopia, "u-chronia" refers to alternate time, outside of or parallel to historical time where the live/mediated body moves in a-synchronous telepresence or virtual presence, creating new spatio-temporal constellations that question our modalities of perception.

ALISON D'AMATO
The Temperaments
- UCLA

The Temperaments is a dance film that re-interprets male solo choreography from George Balanchine's classic ballet, The Four Temperaments. The performers are not trained in any form of dance, and they created movement by responding to verbal directions transcribed from video footage of the ballet. This choreographic project reflects my current research interests, which include dance notation, reenactment, repetition, and the archive. A deliberately infelicitous reenactment like The Temperaments

cultivates an ambiguous relation to the "original," challenging its claims to preeminence while capitalizing on its residue. The presentation will incorporate an excerpt of the film, contextualizing information and critical reflection.

CHAIR: TONY BONNEY

BLACK WHOLES AND TIME WARPS: BLACKNESS, PERFORMANCE, (RE)MAKING TIME

BUILDING 550
ROOM 200
Attending ○

LA MARR JURELLE BRUCE
Out My Mind, Just In Time: Madness, Black Music, and Metaphysical Syncopation
- University of Virginia/Yale University

Proceeding from a meditation on the music and lifeworlds of jazz pioneer Buddy Bolden and hip hop heroine Lauryn Hill—two African-American musical iconoclasts widely mythologized as "crazy"—this presentation forwards a tentative notion of "madtime." As I theorize it, madtime is calibrated to psychosocial alterity and synchronized to the rhythms of "mad" subjects: the slow time of depression, the quick time of mania, the backward-forward-zigzagging-spiraling-time of melancholia, and—via Foucault— the infinite "now" of schizophrenia. Madtime transgresses the steady, unidirectional, teleological trajectory of normative Western time and contravenes prevailing modes of history and historiography. Borrowing its title from a track by Hill's musical contemporary, soul singer-songwriter Erykah Badu, this presentation yields a rich account of black music, madness, and metaphysical syncopation.

ISAIAH MATTHEW WOODEN
Tarell Alvin McCraney's Distant Present(s)
- Stanford University

This paper examines Tarell Alvin McCraney's figuring of the "distant present" in The Brother/Sister Plays to consider how, in addition to theatricalizing alternative modes of being (black) in time, this aesthetic move opens space to think ends and futures simultaneously and, correspondingly, blackness and time bi-directionally. Significantly, I turn to McCraney's trilogy of dramas, which revises and repeats Yoruba mythology, samples the dramaturgies of Lorca and August Wilson, and blends imaginative musings with the vernaculars of the Louisiana Bayou, to interrogate the ways, through it, McCraney actively destabilizes the logics of white supremacy, heteropatriarchy, and, crucially, normative temporality.

NIA WITHERSPOON
An Ocean of Im(Possibility): A Meditation on Frank Ocean, Black Queer Desire, and Futurity
- Florida State University

Frank Ocean's open letter to the public narrating an unrequited love affair with a man changed the network of possibilities available to black queer celebrities. At the same time, the attendant (im)possibility of Ocean's black queer future arrests the teleology of progress available in Western coming-out narratives. Gesturing toward this (im)possibility, Ocean's lyrics ask a doubtful lover: "Or do you not think so far/ahead? Cause I've been thinking bout forever." Exposing the complexities of black queer futurity, this paper proposes the potential of the black queer body to suture the wounds between desire, spirit, and love within black culture.

JAKEYA CARUTHERS
Either Way I Lose: Zoe Saldaña and Performance of Black Reality and Not-Yet-Reality
- Stanford University

This paper interrogates investments in temporally static blackness as evi-

denced in contradictory hermeneutic approaches to two performances by Afro-Latina actress Zoe Saldaña: her performance as Uhura in 2009's revisit of science-fiction series Star Trek and as Nina Simone in the late musician's biopic. Where collapse of Saldaña's and Simone's seemingly incongruent bodies and contexts drew critical contempt for its disruption of protected public memory and its assumption of black women as "open source" codes of legibility, I question ways over-determined distinctions between bounded memories of the past and permeable imaginaries of the future may betray the political potential of temporal ephemera instrumental in maintaining black sovereign consciousness.

CHAIR: BRYCE LEASE

TRAVEL TIME AND TOURIST PERFORMANCE

BUILDING 550
STUDIO 1
Attending ○

CLARE CROFT
Performing Arts Tours as Everyday Performance: the US State Department, the Trey McIntyre Project, and the Korean National Contemporary Dance Company
- University of Michigan

This paper argues for the need to focus on artistic tours, rather than single productions, to understand how performance changes over time. Bringing performance studies methodology to bear on concert stage performance brings together everyday life and production history, unsettling historians' emphases on premieres, the space of the stage as more important than the spaces between each performance, and the accumulated effects of performing something over time. Through ethnographic documentation, this paper focuses on a collaborative tour of Trey McIntyre Project (US) and Korean National Contemporary Dance Company (South Korea), which was sponsored by the US State Department.

JASMINE JOHNSON
African Dance Tourism and Diaspora as Time
- Northwestern University

The dance workshop model is an economic one that brings a number of students to Guinea for training in West African dance and drum. Dance workshops are often marketed as "Homecoming Trips," an encounter with "Mama Africa," or a return to "the source" – each designation implying the logics of diaspora, lineage, and connection. I argue that dance workshops use the trope of village life – one that is often behind, or mattering only in its present calcification of past – to mask the operations of labor, capitalism, and the sexual desires of both tourists and hosts. This paper uses ethnography to raise and answer questions around a West African dance tourist industry and the time in which diaspora lives.

ELEANOR OWICKI
Performing Tourism and Trauma in Belfast's Titanic 2012 Celebrations
- University of Texas at Austin

This paper addresses the ways different narratives about the Titanic were performed in the 2012 celebrations of the ship's centenary in Belfast, Northern Ireland. It argues that, while most events invoked simplistic narratives about the greatness of the ship or the tragedy of its sinking, the plays staged at the celebration offered more nuanced and uncomfortable visions of the ship's significance. In particular, these plays focused on survivors of the tragedy to depict the sense of shame many felt about the loss of the ship. They also critiqued the sectarian

conditions present in the shipyards that built the Titanic.

KIM SKJOLDAGER-NIELSEN
An Unexpected Briefing… Rituality And Temporality of Airline Safety Videos
- Stockholm University

Rituals bring together past, present, future to transform their participants through condensed cosmic dramas. Temporal dimensions are embodied as they combine in performance of the ritual, cf. the enacting of Christian Eucharist; yet, this is questionable if ritual is only watched. The airline safety video may be seen as secular ritual warding off death, implicitly referring to past accidents and invocating potential rescue. In boosting its efficacy, airlines launch unexpected safety videos competing for passengers' attention, using children, celebrities, films (The Hobbit), etc., in humorous ways. I will discuss this strategy as realizing ritual here-and-now, referring to Rappaport's temporalities (1999).

CHAIR: JOSHUA ABRAMS

FIRST NATIONS ACTIVISM

BUILDING 550
STUDIO 2
Attending ○

LILIAN MENGESHA
Measuring the Future Losses in Rebecca Belmore's Worth
- Brown University

In 1991, Anishnabe artist Rebecca Belmore constructed a colossal sized wooden megaphone and invited members of different First Nation's communities to speak to the land. This object-performance entitled Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother is emblematic of Belmore's artistic and community-orientated values. This paper explores the 2011 performance piece Worth, Statement of Defense that was a response to the Pari Nadimi Gallery suing Belmore for re-claiming her artwork, particularly this megaphone, and the ways in which the lawsuit reinforces, and repeats, settler-colonial values upon First Nation's communities.

COLLEEN KIM DANIHER
E. Pauline Johnson on the Chautauqua Circuit Stage, Kewanee, IL: 1907
- Northwestern University

This paper considers the role that performance historiography can play in reassessing the cultural and political significance of Mohawk performer-poet E. Pauline Johnson's elocutionary performances in Canada and the U.S. at the turn of the twentieth century. Johnson (1861-1913) was a celebrated Canadian nationalist best known for her costumed parlor recitals in buckskin and Victorian evening dress. However, in examining Johnson's 1907 tour on the U.S. Chautauqua circuit, I suggest that the poet/performer's double-voiced expression of Indian/White femininity must be considered alongside of the U.S. Chautauqua circuit's broader social history as a site for political performances of racial democracy.

JEAN O'HARA
Kent Monkman's, Miss Chief, Exposes Eugene Delacroix, George Catlin and Paul Kane's Savagery
- York University

Cree performance artist Kent Monkman frames his piece Séance within Indigenous time. Tomson Highway describes Indigenous time as "on a circle...there is no middle, there is

no end." It is through this Indigenous temporal relationship that Monkman, as Miss Chief Eagle Testickle, dialogues with mid-nineteenth century painters Eugene Delacroix, Paul Kane and George Catlin about their representations of Indigenous peoples. Not only does Monkman/Miss Chief question the validity of their work, s/he also exposes the eroticization, reification, and commodification of Indigenous people. S/he ultimately critiques the institutions that house their work as historically accurate. Through the farcical Miss Chief, Monkman begins to create serious cracks in the foundation of the constructs of authentic, accurate, and historical.

JAYE T. DARBY

Trajec[s]tories of Power: Constructions of Conquest and Cultural Imperialism in U.S. Theater

- University of California, Los Angeles

Describing "playing Indian," Philip Deloria elaborates how constructions of Indianness have shaped the European American "national psyche" of "domination" and power in the U.S., beginning with colonial encounters with Native peoples (187). Taking a multidisciplinary approach from recent directions in historiography and Native critical studies, this paper briefly interrogates mainstream myths of the Westward Movement as prevalent American nationalist narratives in the nineteenth and throughout much of the twentieth century. The discussion next considers historical issues of power and oppression inherent in "playing Indian" in U.S. theater and then highlights Native activism to support sovereignty and human rights in performance.

CHAIR: JOHANNA HOUSEHOLDER

DECOLONIZING TEMPORALITIES: INTEGRATING THEATER OF THE OPPRESSED AND SWAPA TO TRANSFORM THE SELF

ROBLE STUDIO 38

Attending ○ W X

INA KELLEHER

- University of California, Berkeley

DAVID PRECIADO

- University of California, Berkeley

Drawing from Augusto Boal's Games for Actors and Non-Actors, and Chela Sandoval's SWAPA, the facilitators, or "Jokers" in this workshop will invite the participants, or "spect-actors" to (re) imagine their relationship with time through performance, play, creative writing and witnessing. [1] Our hope is that this workshop will provide a space to acknowledge our individual and collective traumas, and thus, create a form of "decolonial performatics". Through these accessible, collaborative creative processes, we yoke Boal and Sandoval's distinct artistic praxes, continuing the legacy of U.S. Third World Feminist understandings of spiritual healing.

Dinner

5:30 - 7:30PM

P C S

Meet in Old Union Courtyard
Jasmine Mahmoud **- Northwestern University**
Christy Simonian Bean **- Northwestern University**
Colleen Daniher **- Northwestern University**
Roy Gomez Cruz **- Northwestern University**
Kareem Khubchandani **- Northwestern University**
Margaret Lebron

IN MY BACKYARD: A GUIDED TOUR

5:30 - 6:30pm

A 60-minute guided tour of Stanford University, this praxis session moves across temporality and perspective, and weaves themes of westward expansion/land theft, contemporary college culture, and artistic practice. Three acts comprise In My Backyard: a mistemporal tour of Stanford's campus, a 10-minute play Public Rider, and a reprise of camp songs and survival techniques. The praxis engages how culture is related to space-making and how the university is involved in space-taking and making. The praxis is intended to be fun, involve about one mile of walking, and produce reflection on how land and culture interact.

Old Union 201

PERFORMING ARCHIVES/ARCHIVES OF PERFORMANCE

Book Celebration

with refreshments

PRAXIS AND PER-FOR-MANCE 1

7:30 - 9:30PM

P D C

CHRONOPOLITICS WITH DOGS AND TREES IN STANFORD

ROBLE STUDIO 42
7:30pm - 7:30am
All night durational performance
Tuija Kokkonen as a pre-reader - **Theatre Academy/ University of the Arts Helsinki**
Alan Read as a pre-reader - **King's College London**

This interspecies performance circles the imagination at the moment of 'reading to sleep'. Participants will be reading books about speaking animals since 17th century, and explore what happens to humans, when we read also to other than human listeners, when that witness has another kind of a body-mind and a way of responding, like that of a dog, of a tree, or a stone. Chronopolitics addresses co-being and co-acting with non-humans and their times. It tries to sustain movement on the delicate terrain of communication and not-knowing. The event will last from evening till morning.

P T

INCORRUPTIBLE FLESH: MESSIANIC REMAINS

PIGOTT THEATHER TICKETED EVENT
7:30 - 9:30pm
Ron Athey

This performance is the fourth installation in the Incorruptible Flesh series. "Messianic Remains" continues Athey's exploration of the continuation of his own post-AIDS body. Previous instalments were done in collaboration with the late Lawrence Steger, who died of AIDS during the mid-late 1990s, and in the new millennium with London-based artist Dominic Johnson. Between 1996 and 2007, performances took place in Glasgow, Chelsea Theatre in London, and at the funerals of Leigh Bowery in New York and Amsterdam. As in earlier works in the series, Athey rides the grandiose myth of enlightenment that only the face of death may reveal.

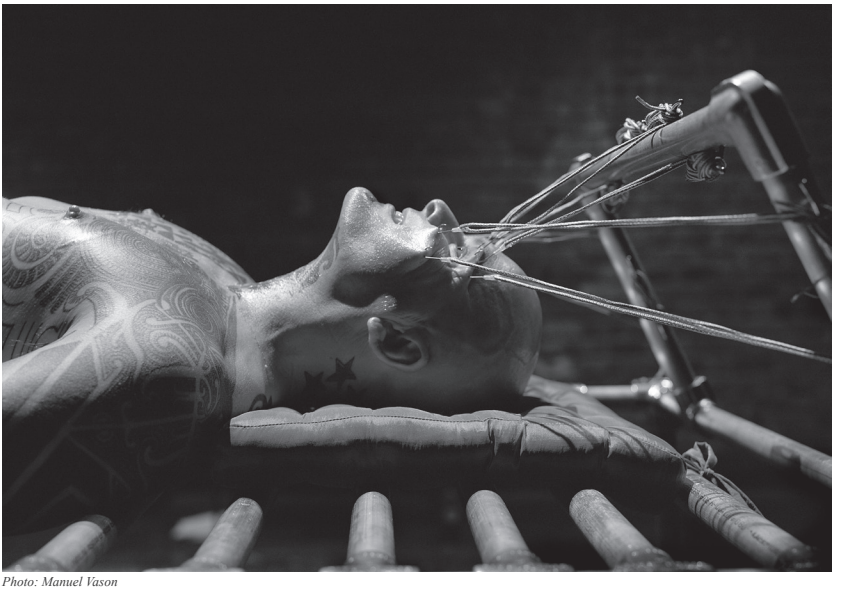


Photo: Manuel Vason

Ron Athey Incorruptible Flesh: Messianic Remains

P R

BENEATH THE FOREST FLOOR

PROSSER THEATHER RSVP REQUIRED
7:30 - 9pm

Joslin McKinney - **University of Leeds**
Rosie Hannis - **University of Leeds**
Isla Watton - **University of Leeds**

Beneath the Forest Floor investigates immediacy and affect in performance through the experience of immersive performance and the agency of objects and materials.

P D C

LONG HAUL

NITERY THEATHER
10am - 8:50pm
Marcia Farquhar

Marcia Farquhar, creator and performer of The Omnibus, a 30 hour monologue performed at the National Review of Live Art 2010, on the occasion of its 30th anniversary, will offer an entirely new, much abbreviated version this summer as part of PSi19. She promises to stay with her audience, whether or not they stay with her, for the 10 hours and 50 minutes of Long Haul, the title alluding to the flying time between there (London) and here. Described recently as a consummate Surrealist composer, stitching together the factual and the fictional, and critical analysis with myth and personal anecdote, Farquhar's performances are loquacious and precarious. This long durational monologue will be her first performance in the USA. Supported by British Council USA.

X P I D C

PERFORMANCE GALLERY

ROBLE STUDIO 25
7:30 - 9:30pm

Linda Mary Montano - **The Art/Life Institute**

ART/LIFE COUNSELING

Since 1984 I have been performing Art/Life Counseling. It originated when I sat once a month for 7 years in the Mercer Street window of the New Museum as a component of my performance: 14 Years Of Living Art. During this conference I will be constantly available to my colleagues, (before and after events and during breaks and at meals), offering Art/Life Counseling; and I will be wearing a sandwich-board sign, alerting them of my willingness to participate in this person to person meeting of hearts.

Miranda Olzman - **San Francisco State University**

CORPULENT TEMPORALITIES

Corpulent Temporalities performs an extension of Halberstam's queer temporalities. Using visual and tactile modalities, and by painting and lettering body casts of the performer, Miranda Olzman invites audiences to engage. By looking at fat, touching symbolic fat or helping to create a casting, the audience will conspire to co-construct their interpretations of corpulence. In 2010 Michelle Obama's Let's Move! campaign began with her claim "The physical and emotional health of an entire generation and the economic health and security of our nation is at stake." Miranda's installation is a reaction to the political pressure being placed on fat bodies.

L. M. Bogad - **U.C. Davis**

PAPERWORK: THE DEPARTMENT OF DREAMS, HOPES, AND FEARS

L. M. Bogad, a bureaucrat from the

Department of Dreams, Hopes, and Fears, accepts the audience's submissions of their most private self-documentation and processes them with tremendous efficiency.

Agatha (Balek) Morrell - **Emerson College**

CHEIROMANCY, AN INTIMATE PERFORMANCE

I see palm reading as an intimate performance. We are two strangers sitting together, willingly holding hands, talking softly, taking on the roles of giver and receiver. We are in a space together that transcends time. We are together in the "now" yet focusing on the "then" and anticipating the future "when". There is surprise and improvisation yet we are within the strictures of centuries old ritual.

Eleni Kolliopoulou

KOLLAPS/COLLAPSE (VIDEOPERFORMANCE, 6:44 MIN)

The shootings of this video were made in Hermes Areal at Halle an der Saale. I perform an action with the Butoh (Japanese contemporary dance) display of the cigarette's ash that falls in the ground. I chose this location because I wanted a very busy place in which many directions of the flow of the cars occur at the same time : "an urban island". I find this expression interesting because it gives another view of the urban scenery. I can imagine that the roads are like rivers and the cars are crossing them as if they were the water's waves.

Eleanor Oakes - **Stanford University**

BEFORE YOUR VERY EYES

We live in a world saturated with imagery. As a consequence we have learned to subconsciously absorb everything without truly fixing on anything. The photographs on exhibit here represent a performative practice of picture making in an evolving display designed to question our distracted experience of subject. In our daily interactions, how frequently do we actually engage with our surroundings or acknowledge our impact? Do we stop to recognize the subtle yet pervasive erosion of time and use, represented through both degradation and regeneration alike?

Jenni Kokkomäki - **University of the Arts Helsinki, Finland**

FOUR VARIATIONS TO THEME SONG

This video art installation engages with Vito Acconci's video piece from 1973, Theme Song. Kokkomäki's four performances for camera manipulate, re-think and re-sculpt elements from the original Theme Song, in order to investigate the simultaneously penetrating and vulnerable relationship of the artist toward the viewer, which Acconci's work established. By studying a historical body art piece, that influentially participated in questioning the assumed coherence of the masculine subject, this work aims to look at what a particular female body in 2013 ought to do and can do, in order to negotiate a specific reception traditionally reserved for the male subject.

Sally Watkins

PALO ALTO

Palo Alto is a composition for hand operated music box informed by seismic vibration data. The work has been made in response to the conference theme and geology of the region and each player is invited to play their own version. It is part of a series of pieces exploring the transformation of historical, geological and human timelines into scores, by researching mathematical processes to translate vast numbers into live and ephemeral soundworks.

Ryan Tacata - **Stanford University**

OFFICE FOR MAKE BELIEVE: DAY ONE

The Office for Make Believe is a San Francisco-based dream tank that devises

strategies for realizing the impossible. We build well-researched scenarios based clients' woolgathering through less than the-state-of-art technology. Our findings are designed and exhibited in forms uniquely suited to each investigation and often materialize as performance, photography, video, writing, and garden variety conversation. In Between the Night Builds, co-director Ryan Tacata will spend three days staging the daydreams of gallery visitors. Day One: Woolgathering (7-10 PM): One to one daydreaming sessions with visitors.

Mel Day

STANFORD MEMORIAL CHURCH LIGHT & SOUND

Mel Day presents a time-lapse sequence of the evolving and intermittent light at the Stanford Memorial Church from sunrise to sunset—a light that both reveals and disrupts at the same time. This single-channel work is paired with a sound piece drawn from the Church archives. In this project, all intelligible language is removed from recordings of inter-faith sermons at the Stanford Memorial Church. The remaining individual and collective sounds (people standing up, sitting down, turning pages, whispering, coughing, etc.) are layered into an experimental sound composition.

D R

FALLING INTO PLACE

ROBLE STUDIO 33 RSVP REQUIRED
Continued from 10am
Gretchen Schiller - **Stendhal Grenoble 3 University and Brunel University**

Falling into Place takes the form of an intimate 15-minute guided sound and video installation. Each participant is invited into this dimly lit room, guided by the soft-spoken librarian. One at a time they are invited to touch, catch and hold the traces of place with different custom designed audiovisual-furniture environments. The different multisensory interfaces hold secrets that the participant is asked to investigate. In the library, the audience physically explores landscapes of pages, textures and colours of places near and far.

X W

CONTACT IN/OVER TIME

ROBLE STUDIO 38
7:30 - 9:30pm
Daniel Larlham - **Yale University**
Stephanie Sherman - **University of California, Berkeley**

This performance dialogue uses the "artsport" Contact Improvisation as a medium for danced-and-spoken explorations of the moving body in time. Bay Area-based contact improvisers will respond in thought, words, and movement to the following set of questions: Thinking as a dancer, is it possible to separate temporality from spatiality? How does improvisation unfold over time through a dialectic of boredom and discovery? How do speed and slowness encourage different body-knowledges to manifest themselves? How is time perceived differently by dancers and watchers? When does movement-in-time become that thing we call "timing"? Can we speak usefully of the temporality of touch?

X W

TENSE AND RELEASE – A MOVEMENT EXPLORATION OF VERBS, TIME, AND EMBODIMENT

ROBLE STUDIO 52
7:30 - 9:30pm
Jeff Kaplan - **University of Maryland**

Time implies movement. From the sweep of a second hand to the blur of

mile markers, the concept of time necessarily involves motion. But grammars of experience vary. The performer, trained in theatre and dance, will simultaneously discuss and embody ways that cultures have organized temporal frameworks as revealed through verb tense. Dance, a means of expression based on movement in space through time, can yield insights into the physics and metaphysics of time. Likewise, language reveals collective assumptions about the ways the universe operates. The performance will serve as a point of departure for discussion/Q&A.

X W

HAUNTING THE PAST'S PRESENT: FALLING FOR THE FORGOTTEN (AND NOT) DEAD OF HISTORY

ROBLE STUDIO 57
Workshop, 7:30 - 9:30pm, Performance Saturday
Helene Vosters **- York University**

Haunting the Past's Present: Falling for the Forgotten (and not) Dead of History is a workshop & participatory dawn-to-dusk memorial performance directed by Helene Vosters. Through an embodied, arts-based process workshop participants will explore narratives produced through the performance of the reiterated gesture of falling (and rising), a "surrogated" enactment of dying (and not). Participants will then identify a population whose losses have been largely disavowed by dominant processes of memorialization and sign up for a half-hour time-slot in which they commit to perform the ritualized enactment of falling in memory of these dead as part of a dawn-to-dusk memorial.

P

TALKING AND LISTENING AT THE SAME TIME (ABOUT RACE)

ROBLE LOUNGE
7:30 - 9:30pm
Nina Galin
James Marchbanks

Talking and Listening At The Same Time (About Race) is a 20-minute duet created through a theatrical process that is formally simple and conceptually complex. We, the two performers, deliver two simultaneous texts. The two texts speak, metaphorically, from different points of view and positionalities: white queer female scholar-artist and black heterosexual male philosopher-artist. We speak, literally at first, from these different positionalities. Then we swap texts, and speak (still literally?) from one another's positionalities. Yet our simultaneous delivery continually reiterates the ways in which we overlap: sonically, culturally, personally and politically. By taking on the performative task of talking and listening to each other at the same time, we challenge ourselves to pay attention to one another in more complex ways than in "usual" conversation or discourse. We invite the audience to witness, and energetically participate in, this unusual form of discursive investigation.

P C

100 PERFORMANCES FOR THE HOLE (REDUX); A MINI-MARATHON OF ARTISTIC MOMENTS

BUILDING 550 ATRIUM
7:30 - 9:30pm
Justin Charles Hoover **- SOMArts Cultural Center**

Entering its fourth year, 100 Perfor-

mances for The Hole is a mini-marathon of artistic moments, a spectrometer for time-based art, and an open forum for creativity reflecting on the fast paced time signature in contemporary media and popular culture. Each performer is given one minute to set up, two to perform and one to clean up and the night unfolds in a mechanics pit in the floor of the SOMArts Main Gallery. The project curator will relocate five past pieces and select five new pieces to be presented for PSi 19. On display will be videos from all past performance marathons.

THE TRANS-TEMPORALITY OF FOUETTÉS IN BLOOD

BUILDING 550 STUDIO 1
7:30 - 9:30pm

Jeanne Vaccaro - **University of Pennsylvania**
Julie Tolentino
Aliza Shvarts - **NYU**
Julian Carter - **California College of the Arts**
Ariel Osterweis - **Wayne State University**
Yve Laris Cohen

We invite you to engage in embodied conversation about the trans- temporality of physically taxing corporeal performance. Performance practices that demand bodily endurance and repetition often overlap with the endurance and repetition inherent both in gender presentation and dance training. We combine critical dialogue with embodied and affective movement among participants. Artists Tolentino, Laris Cohen, and Shvarts will offer examples from their practices while scholars Vaccaro, Osterweis and Carter offer analyses of agency and wounding as temporal experience in performance. Participants will experiment with weight exchange, fetishized techniques (fouetté turns, honey-swallowing), wound-induced weeping, and movement/task repetitions.

TALKING ABOUT ECONOMY

BUILDING 550 STUDIO 2
7:30 - 9:30pm

Organized by Gigi Argyropoulou & Katerina Paramana - **University of Roehampton, London**

This praxis event is an 'economic' marathon: a collective, discursive, participatory event that will evolve over four hours, inviting participants to rethink economy (deriving from Greek ikonomía < ikos (house) + nomos (law/rules) = managing the rules of the house) through the construction of systems of interaction and exchange that will evolve over time. It is also an attempt to rethink the relationship between the individual and the collective within existing systems, while questioning our participation in and (re)production of them. Eight Guest Speakers will offer provocations around the concerns above during the event. Participants can come and go as they please.

PRAXIS AND PER-FOR-MANCE 2

10PM ONWARD

P I D C

. . . WRECKAGE UPON WRECKAGE . . .

ROBLE COURTYARD
9pm - Dawn

Nancy Tam **- Simon Fraser University**
Daniel O'Shea **- Simon Fraser University**
Sean Marshall Jr. **- Simon Fraser University**
Finley Hyde **- Simon Fraser University**

For PSi 19 we propose Wreckage Upon Wreckage, a durational performance and installation, realized during the hours from dusk to dawn on June 26th to 28th. The night is a time of transitions, between days, between light/dark and dark/light, and between waking moments, and as such our experience of night can often seem 'atemporal', as if time is moving in an irregular and slow motion. At PSi 19, we will document our experience of this state, through repetitions of the same ascetic ritual of constructing and shedding full plastic encasements of our bodies. Wreckage Upon Wreckage (a title lifted from the Benjamin's ninth thesis on the philosophy of history) addresses, through its form and content, process and temporality, as well as the notion of human history as a piling up of both material and intellectual detritus.

P C

AS IF: QUEER PERFORMANCE NOW

NITERY THEATHER
10pm

Harris Kornstein, convener
- University of California, Santa Cruz
Marc Boucai, convener
- University of California, Berkeley
Ivan Ramos, convener
- University of California, Berkeley
Other performers

From the notorious days of San Francisco's Barbary Coast to Chinatown's Forbidden City, José Sarria's Black Cat Bar, and the more recent legends Klubstitute and Trannyshack, San Francisco has always been home to a diverse, unique, and experimental nightlife performance scene. Drawing from cabaret traditions of drag, burlesque, and beyond, As If showcases the Bay Area's most creative contemporary performance artists as they explore the intersection of theory and practice. Intended to both tantalize and teach, performers will blend old-school techniques with fresh aesthetics to engage questions of cultural appropriation, historical reenactment, and queer futurity.

P R

BENEATH THE FOREST FLOOR

PROSSER THEATHER RSVP REQUIRED
10 - 11:30pm

Joslin McKinney **- University of Leeds**
Rosie Hannis **- University of Leeds**
Isla Watton **- University of Leeds**

Beneath the Forest Floor investigates immediacy and affect in performance through the experience of immersive performance and the agency of objects and materials.

P

STITCHES IN AND OUT OF TIME: CLOSING AND OPENING QUEER SITES OF TRAUMA

CLUBHOUSE BALLROOM
10pm

Allen Conkle **- San Francisco State University**
Julie Cosenza **- San Francisco State University**
Amy Kilgard **- San Francisco State University**
Alexis Litzky **- San Francisco State University**
Thao P. Nguyen **- San Francisco State University**
Miranda Olzman **- San Francisco State University**

How do societal and personal traumas affect time? How do they affect our experiences of time? How do they dis-

tort time? How does time get reinvented in acts of resistance, subversion, and empowerment? In this performance we work to illuminate ways trauma is embodied over, through, and with time by exploring the intersections of queer temporalities and trauma. The multiple narratives that make up the performance are not presented strictly in chronological or linear order; rather they are juxtaposed, woven, partial, and interruptive. How do such practices not only reveal and heal traumas in time, but also affect time itself?

X P I D C

PERFORMANCE GALLERY (CONTINUED)

ROBLE STUDIO 25
10pm onward

Linda Mary Montano - **The Art/Life Institute**
ART/LIFE COUNSELING

Miranda Olzman - **San Francisco State University**
CORPULENT TEMPORALITIES

L. M. Bogad - **U.C. Davis**
PAPERWORK: THE DEPARTMENT OF DREAMS, HOPES, AND FEARS

Agatha (Balek) Morrell - **Emerson College**
CHEIROMANCY, AN INTIMATE PERFORMANCE

Eleni Kolliopoulou
KOLLAPS/COLLAPSE (VIDEOPERFORMANCE, 6:44 MIN)

Eleanor Oakes - **Stanford University**
BEFORE YOUR VERY EYES

Jenni Kokkomäki - **University of the Arts Helsinki, Finland**
FOUR VARIATIONS TO THEME SONG

Sally Watkins
PALO ALTO

Mel Day
STANFORD MEMORIAL CHURCH LIGHT & SOUND

D R

FALLING INTO PLACE

ROBLE STUDIO 33 RSVP REQUIRED
Continued from 10am
Gretchen Schiller - **Stendhal Grenoble 3 University and Brunel University**

P D C

CHRONOPOLITICS WITH DOGS AND TREES IN STANFORD

ROBLE STUDIO 42
Continued from 7:30pm, all night performance
Tuija Kokkonen as a pre-reader - **Theatre Academy/ University of the Arts Helsinki**
Alan Read as a pre-reader - **King's College London**

P

JOHN CAGE'S LECTURE ON NOTHING

ROBLE STUDIO 52
10pm
Michael Hunter - **Stanford University**
Derek Phillips

Combining a vocal performance with a live soundtrack composed of digitally manipulated sounds, many of which are sourced from the area around the performance venue, Hunter and Phillips reconstruct and reinterpret Cage's iconic 1949 lecture performance.

P

POWER STRUGGLE

BUILDING 550 ATRIUM
10pm
Olga Kisseleva - **University of Paris 1 Panthéon-Sorbonne**
Participants: Jean-Marie Apostolidès, Mandeep Gill, others TBA

Power Struggle by Olga Kisseleva is a live battle between four anti-viruses commented by actor using the tone an altercation or a political confrontation. Each one tries to destroy the other three, eradicating everything in the computer until there is only one left. A beautiful metaphor for the struggle for power currently taking place between politicians, as unproductive as it is dangerous. The fight becomes visible to the spectators thanks to lines of code racing on the screen. Four colours (red, green, blue and yellow - in reference to Malevich painting), represent political parties, but also symbolic of dogmatic texts.

X

TIME ACTS: INTERVALS AND IMPROVISATIONS (A WORKSHOP IN PERFORMANCE PHILOSOPHY)

BUILDING 550 ROOM 200
10 - 11:30pm
Katherine Mezur - **Freelance Scholar/Artist**
Megan Nicely - **University of San Francisco**

In this praxis project, we experiment with what we call "time actions"—improvisations that challenge the ways philosophy performs through bodies. Asking how corporeality critically challenges notions of past and future, we reactivate the butoh-based dance Mother's Milk, choreographed/performed by Nicely and witnessed by Mezur at the 1998 San Francisco Butoh Festival and a 2006 re-performance, through our partial memories of these events in the present. How do bodies trigger philosophical inquiry? How does reflection move bodies in time? This examination entangles Western and Japanese performance forms and their philosophies of temporality. Spectators participate in experiments with past/future time actions.

X C

TALKING ABOUT ECONOMY

BUILDING 550 STUDIO 2
Continued from 7:30pm
Organized by Gigi Argyropoulou & Katerina Paramana - **University of Roehampton, London**

This praxis event is an "economic" marathon: a collective, discursive, participatory event that will evolve over four hours, inviting participants to rethink economy (deriving from Greek ikonomía < ikos (house) + nomos (law/rules) = managing the rules of the house) through the construction of systems of interaction and exchange that will evolve over time. It is also an attempt to rethink the relationship between the individual and the collective within existing systems, while questioning our participation in and (re)production of them. Eight Guest Speakers will offer provocations around the concerns above during the event. Participants can come and go as they please.

WOMEN & PERFORMANCE PARTY

COHO CAFÉ
10pm

Women & Performance, a journal of feminist theory, hosts a night of drinks and performance. Check our website for details: womenandperformance.org.

FRI-
DAY
JUNE
28

INSTALLATIONS AND MORNING PERFORMANCES

PASTORAL/ POSTHUMAN: A DAWN PERFORMANCE HIKE

Joy Brooke Fairfield
- Stanford University
Elizabeth Hersh
- SF State University
Joe Moore

STANFORD DISH
RSVP REQUIRED
5:30am meeting in front of Roble
Attending ○ S R P

Stanford University's radio telescope "The Dish" crowns the green hilltop like a futuristic ruin. The surrounding land is home to 213 registered cows and countless undocumented squirrels, snakes, coyotes and bobcats. In preparation for this performance hike, you'll download an hour-long sound file to your audio device. Synching our devices, we'll walk the loop together, listening and watching the dawn break over Silicon Valley. This athletic/aesthetic experience is wheelchair-friendly and invites hikers of all skill levels to join us in circumambulating The Dish, meditating on the place of the perceiving body in this increasingly post-human yet strangely still pastoral world.

FULL CIRCLE

Amy Lee Sanford

ROBLE COURTYARD
Ongoing
Attending ○ C P

Encircled by forty Cambodian clay pots, artist Amy Lee Sanford will perform the durational Full Circle by breaking and reassembling each pot, progressively. The performance is complete when all forty clay pots have been broken, repaired, and returned to the circle. Full Circle brings attention to impermanence and healing, realization and remembrance, through a single repetitive act. Full Circle offers a painstakingly slow physical reconstruction that is at once specific to individual histories, yet unmistakably transnational. The performance calls attention to issues of stability, wholeness and fragmentation, physical memory, durability and fragility, devastation and reconstruction, psychological memory, resolution.

SHUTTLE

Mick Douglas - **RMIT University**
Beth Weinstein - **University of Arizona**
James Oliver - **The University of Melbourne**

TOYON COURTYARD
7 - 8:45am
Attending ○ S C P

Shuttle explores the performance of mobilities through a 3-week mobile participatory performance research process, pausing at PSi Stanford mid-journey from and to Tucson, Arizona, via desert landscapes. Engaging the performing body, the mobile social body, and a body of mobile infrastructure in their relationship to desert ecologies, the research group aims to develop a praxis of shuttling between registers of space-time, and enacting these on a daily basis during 'Now/Then.' Visit performingmobilities.net for details about the project and its participants.

TRANSCONTINENTAL GARDEN EXCHANGE

Cat Jones
Melissa Hunt
Jeanne Thompson

ROBLE FRONT LAWN
Ongoing
Attending ○ S C P

Transcontinental Garden Exchange is an experiment in communication between homo sapiens & flora. A floriligeum remix of plant sentience that highlights how our green friends have seeded changes in human social history and behaviour. An united act of gardening between species and across time zones. Audience delegates are invited into a tactile and audio-visual oasis to communicate & interact with our green friends through "transcontinental gardening methodologies". An eclectic mixture of art, science and sociology what unfolds is part strange story, botany class, DIY experiment, gardener meet up.

DISSOLVING ECHOES: A PERFORMANCE IN TWO PARTS AND MANY ACTS

Angel Viator Smith

NEARBY STANFORD MEMORIALS AND LANDMARKS
Ongoing
Attending ○ C I

Observing the performance of daily life around you will yield special rewards at PSi19. Keep an eye out for this durational, performative installation by Angel Viator Smith. Dissolving Echoes reflects the juxtaposition of the monumental and the ephemeral. Look for temporary plaques placed around conference venues. The precarious nature of the plaques, vulnerable to the elements as well as the public will serve to counterpoint the durability of the monuments. The extra observant will be rewarded with personal souvenirs of the installation, serving both to document the monument and an individual's engagement with it or near it.

LOUD PAUSES

Louis Bury - **NYU**
Mara Jebsen - **NYU**
Abigail Joseph - **NYU**
Matthew McClelland - **NYU**
Megan Shea - **NYU**
Ben Stewart - **NYU**

OLD UNION COURTYARD
Ongoing
Attending ○ C X

Participants from the Our Own Devices: Kairotic Tactics as Cathartic Machinery linked panel and praxis session will demarcate strategically selected areas of the common conference space as temporary zones of silence. Performers will invite conference-goers, passers-by, and hotel employees to accompany them in silence for exactly four minutes and thirty-three seconds, after John Cage's 4'33. As a symbolic gesture, guests will be asked to leave all timepieces and electronic devices in a bin just outside the perimeter of the performance space. The zones will be operational (that is, manned by a performer) according to a deliberately undisclosed schedule.

SITEWORKS: 217 EVENTS/ SITES, SAN FRANCISCO 1969-1984

Nick Kaye - **University of Exeter**
Gabriella Giannachi - **University of Exeter**
Laura Carletti - **University of Exeter**

THE BAY AREA
Ongoing
Attending ○ C X

SiteWorks is a locative, interactive curation of the archival remains of 217 past conceptual, performance and site-specific artworks and events that occurred between 1969 and 1984 across the city of San Francisco. Embedding a set of linked virtual artifacts to be encountered in the present city via networked tablet, SiteWorks will haunt specific locations with remains and suggestions of performance histories. SiteWorks is the first iteration of a long-term online project about absence, inaccuracy, and the capacity of place to create and disrupt histories of the ephemeral. SiteWorks will be available throughout PSi 19 on screen and across San Francisco.

RECORD OF THE TIME

Spatula&Barcode

EVERYWHERE
Ongoing
Attending ○ C X

For this durational project, the performance collaborative Spatula&Barcode asks PSi19 attendees to collectively create a subjective, temporal record of experience during the conference. The aim is the opposite of surveillance, a distributed observation of time and what fills it. We will support this process with souvenirs, time-based foods, and leisurely conversations.

FALLING INTO PLACE

Gretchen Schiller - **Stendhal Grenoble 3 University and Brunel University**

ROBLE STUDIO 33
RSVP REQUIRED
10am - 12pm
Attending ○ R D

Falling into Place takes the form of an intimate 15 minute guided sound and video installation. Each participant is invited into this dimly lit room, guided by the soft-spoken librarian. One at a time they are invited to touch, catch and hold the traces of place with different custom designed audiovisual-furniture environments. The different multisensory interfaces hold secrets that the participant is asked to investigate. In the library, the audience physically explores landscapes of pages, textures and colours of places near and far.

PANEL 1

9 - 11AM

AGE IN PERFORMANCE

OLD UNION 122

Attending ○

NANAKO NAKAJIMA

Aging Infantilism: De-othering the Infant in Dance by Comparing Euro-American and Japanese Cultures

- Saitama University

My paper focuses on the influence of the aging process of the infant on our appreciation of dance. Further, it examines the notion of dance technique and the tensions and problems that they trigger. In the case of aged dancers, the lifelong commitment to artistic and personal development compensates for the loss of physical ability and preconceived notions of technique. In terms of agency and dance technique, this cultural image of infancy demonstrates the Japanese aesthetics of the aging body in dance. It contrasts with the youth-oriented Euro-American dance and reveals an opposing image of respected elderly dancers.

LJUBISA MATIC

Spectatorship Out of Phase

- Stanford University

Theater for babies is booming. The conventional wisdom that babies are limited to the here and now – their immediate sensations and perception and experience – has been discovered to be wrong. Psychologists believe nowadays that babies are able to imagine past and future counterfactuals as they seem to be able to think causally. Yet, as babies do not experience their lives as a single timeline, they do not see the performance they are a part of as an abolishment of the order of the normal course. Baby theater may thus be said to be involved with the construction of unstable times.

NOBUKO ANAN

Miwa Yanagi's Granddaughters: Women's Space without Temporality

- Birkbeck College, University of London

This presentation explores the "nullification of temporality" as a feminist strategy in Japanese artist Miwa Yanagi's video installation piece Granddaughters (2002). In this piece, old women from around the world appear on TV-news-like screens and talk about their grandmothers, while their speeches are translated by Japanese schoolgirls who are the age of their granddaughters. Both grandmothers and schoolgirls are "unproductive," thereby challenging the modern, developmental paradigm of adult womanhood. Granddaughters turns the function of a male-oriented public space (i.e., news program) into a non-teleological, affectionate, multicultural/racial/ethic space for these "unproductive" women.

ELINOR FUCHS
EstrAGEment
- Yale School of Drama

Of the great dramas centered on aging figures, little has been written about their representation of age itself. Rather, critics have read their central figures as studies in personal failure. Criticism here, with its assumed life narrative of peak and decline, may betray its own ageism. The dramaturgy of these plays could tell another story, a commonality of exile, homelessness, and estrangement as a stage of life before death. Brecht's Verfremdungseffekt can find a new home in the still emerging field of critical age theory, though not as Brecht might have wished.

CHAIR: MATT SMITH

VOICE AND TEMPORALITY

OLD UNION 121
Attending ○

GELSEY BELL
A Voice Count Five Count
- New York University

Several experimental practices from the mid-twentieth century use the voice to explore temporality and our temporal perceptions. Using select works by John Cage, Marina Abramovic, Robert Ashley, Joan La Barbara, and others, expanded duration and repetition are seen as aesthetic tactics to allow for a fluctuation in temporal perception – setting the stage for not a single mode of sensing time but encouraging various changing temporal modes within a single piece. These works allow one to not simply sense time in a particular way, but to sense its becoming, transmutation, and layering.

JOHN MELILLO
Temporalities of the Mouth
- The University of Arizona

Paul Zumthor's claim, in Oral Poetry: An Introduction, that performance is "doubly temporalized—by its own length, and by virtue of the moment of the social duration in which it is inserted" invites us to imagine even more layers and modes of temporalization in vocal performance—from the durational and social to the narrative, historical and geologic. Using a variety of music, concrete poetry, and sound art, I ask: How might certain performances of embodied and disembodied voices organize, archive, and reperform mouth-sounds in a way that allows us to hear a complex polytemporality within the voice's timbres, grains, intervals, syllables, tones, or gurgles?

MARIA STANKOVA
Voice, Listening, and Temporality in Aperghis' Recitation 14
- New York University

The score of George Aperghis' solo vocal piece Recitation 14 consists of fifteen long phrases to be sung in a single breath - a task beyond the breathing capacity of most trained singers. A performance of the piece reveals the double nature of singing as an act of asphyxia and engenders a listening mode, in which the last few phrases are stretched to what seems like an eternity. The link between the fragility of the singer's voice and individual self-expression becomes so palpable that the urgency of her asphyxia becomes our own, creating a new, "subjectively lived" temporality of listening.

J. MARTIN DAUGHTRY
Wartime Vocality
- New York University

Amid the mechanized cacophony of the Iraq war, human voices could be heard

expressing pain, frustration, exhilaration, confusion, fear, grief and loss. Struggling to be heard and heeded, these high-stakes, lo-fi vocal performances often failed to find an audience. Through failed vocal performances and moments where voices are transformed into weapons, voice emerges, strangely, as one of the enabling conditions of conflict. This paper will examine the fragile dynamics of interpretation during house raids; the acts of "inaudition" (non-listening) that enabled soldiers to disregard the cries of civilians; and the vocal echoes that haunt the memories of the war's survivors.

CHAIR: T. NIKKI CESARE

SPIRITED PERFORMANCE: THE MEDIUM AND THE BODY

OLD UNION 120
Attending ○

CHARLES BAYLEY POOLE, JR.
Fear of the Undead, Then and Now: Differentiating Ancient Greek Horror from Today
- Florida State University

In Greek tragedy, fear of the undead—a form of horror oddly common within the surviving texts—differs from our own in terms of ambiguity and ethics. Generally, modern monsters are obvious "others," physically discernible and either evil or amoral. But Greek "second-fated" revenants, indistinguishable from the living and returning for justice, horrified by being "like us" and suffering undeserved misfortunes that could likewise befall us. This ethically grounded horror helped rouse tragic fear and pity. These observations suggest that horror can augment tragic emotions in productions today while avoiding the current genre's overbearing melodramatic trappings.

ROBERT C. THOMPSON
Your Date with Spirit: Temporality and Transcendence in Mediumistic Performance
- Odd Act Theatre Group

According to the Spiritualist mediums at the Center for Spiritual Enlightenment in Falls Church, Virginia, the spirits of the dead are transcendent beings who exist beyond the boundaries of ordinary time. And yet, the home circle—a weekly ritual at which Spiritualists gather to receive and offer messages from the spirits—is strictly bound to a consistent time so that the spirits will know when to make themselves available for communication. Drawing on eighteen months of participant observation, I argue that otherwise infinite spirits assume a finite temporality through the home circle in order to be able to communicate with the living.

MICHAEL CHEMERS
Wargus Esto: Simultaneity, Relativity, and the Werewolf Problem
- University of California at Santa Cruz

In his 1917 book Relativity – The Special and General Theory, Albert Einstein demonstrated that events that might have occurred simultaneously from the point of view of a stationary observer might not be simultaneous for an observer in motion. What this might imply for historians of performance has only begun to be explored. Scholars of medieval performance are engaged now in a deep discussion about re-periodization of the so-called "Middle Ages," and there is one branch of inquiry (postmedievalism) that entertains the notion that the medieval period, with all of its nightmares, is not yet, in fact, behind us.

LAURELANN PORTER
Bleeding Backward: Temporality and Epistemology in Filmed Representations of Spirit Possession in the Umbanda Religion
- Arizona State University

In this paper, I will be examining the documentary film Slaves of the Saints, which accompanies Kelly Hayes' 2011 ethnographic work Holy Harlots: Femininity, Sexuality, and Black Magic in Brazil. I will utilize Stella Bruzzi's recent theorizations about the nature of documentary film to view this document as a porous surface through which ideas can flow from the image to the mind of the spectator, and where the worldview and experiences of the spectator will impose their own epistemological contamination onto the documentary film itself in a metaphorical bleeding backward of meaning.

CHAIR: JUSTIN HOOVER

URBAN TIME ZONES: ART SPACE IN THE CITY

OLD UNION 200
Attending ○

JULIANA ESCOBAR CUELLAR & DAVID AYALA ALFONSO
Dyssynchronies: Times, Spaces and "Manners" of Performance Practice in Bogota
- Editors at em_rgencia, journal for contemporary art

Dyssynchronies aims to problematize the different opposing forces that meet when performance takes place in Bogotá, Colombia. A set of "manners" deeply rooted in "high" western culture try to address the conflictive social spaces of the city. Beyond the traditional imaginaries of "vernacular" culture, there is a complex social structure that possesses only traces of the codes in which the responses from performance practice address that very reality. Is there an inherent value in these practices as social facts? Which transformations take place when the values that guide these projects clash with cultural contingencies not foreseen on the planning?

JASMINE MAHMOUD
Neighborhood Mythologies: Artistic Frontiers in the 21st Century American City
- Northwestern University

This paper attends to "artistic frontiers." These marginalized and de-industrialized neighborhoods of color are often conceived of as peripheral urban spaces "ripe" for artistic expansion, where early 21st century experimental performance not committed to economic growth may take root. Artistic frontiers also align with frontiers, historically those Native American lands seized by Euro-American settlers. Thus "frontier" triggers national mythologies of conquest to cohere culture against actual land-based thefts. I situate artistic frontiers historically and aesthetically to reveal temporal logics of arts-led gentrification. I suggest that experimental performance in the artistic frontier brokers aesthetics of intimacy which fuels racialized neighborhood conquest.

GIGI ARGYROPOULOU
Collective Horizons: From the General Assembly to Love: Rethinking the Performative and the Political (im)possibilities of Being Together
- Roehampton University

This paper confronts notions of collectivity and togetherness through a discussion of diverse modes of co-

existence moving across the political, cultural and inter-personal. Focusing on a theatre occupancy established at the onset of the economic crisis in Athens, Greece and its evolution over the following year - produced by and producing collectives, collutions, conflicts, alliances and divergences. The paper examines emergent modes of organization, mobilization and participation that constitute temporary public spaces/spheres. This discussion aims to explore the social complexities of being together; to rethink plurality in political and cultural processes and to redefine notions of radicality and collectivity both in performance practice and in the production of social space.

IMANUEL SCHIPPER
reART
- Zurich University of the Arts

What can the performing arts do for the urban society? How is it possible to (re)think the performing arts and the urban together? How can we bring the arts in dialogue with urban theory and political activism? How can they come up with a range of tactical practices that critically engage in cities and the spatialities of everyday life? My contribution will investigate the relationship between the arts and the public and will present some examples that worked very well in that sense, like the Ciudades Paralelas by Stefan Kaegi and Lola Arias, observed in the research project Re/Occupation.

CHAIR: NATASHA LUSHETICH

DANCE ARCHIVES: RE-ENACTMENT, HISTORY, NARRATIVE

OLD UNION 215

Attending ○

MEGAN NICELY
Temporal Pedagogies: Dance Practices of the Already and Not-Yet
- University of San Francisco

How can movement be experienced as “already and not yet” (Manning)? I explore this question by defining the “temporal pedagogy” that characterizes post-60s experimental dance practices. Exploring works in American postmodern dance and Japanese butoh as instructional tools for remaining in the interval—a time-space where notions of past and future paradoxically overlap and continually disrupt any sense of now—I argue that it is neither the dances themselves, nor the current trend to re-perform them that is salient. Rather, choreography is the pedagogy by which these dances manifest, and thus moving is not merely (re) activation but simultaneously learning and teaching.

ASTRID VON ROSEN
Dance-writing: Exile, Equality, Exchange, Essay
- University of Gothenburg

The notion of dance-writing is discussed through four theoretical direction sensors. In the name of equality we can start changing the place of exiled dance research, by placing ourselves in the position as the sweating researcher (inspired by Rancière 1987). Going further, an exchange is not only a meeting or a confrontation. It is something far more difficult, because it is provocative at the same time as it creates the possibility of innovation. The essay, theorized as a hybridity, an on-going impossible attempt to unite “passion

and science", is used as an operational tool in the quest for knowledge.

TIMMY DE LAET
Between Timely Schisms and Untimely Schemata: Exploring Chiastic Temporalities in Artistic Re-enactments of Dance and Performance Art
- University of Antwerp

This paper will elaborate the temporal dynamics at work in re-enactments of dance and performance art by introducing the rhetorical trope of the chiasm as a conceptual tool to analyze how these performances negotiate the historical distance between past and present times. I will argue that the chiastic structure highlights the dialectic temporality characteristic of re-enactment, since it captures how the attempt to approximate history engenders a feeling of temporal distance while a more distant stance towards history paradoxically brings the past closer to the present. The workings of this mechanism shall be demonstrated by discussing re-enactments by Xavier Le Roy, Fabián Barba and Marina Abramović.

KATHERINE PROFETA
Temporality and Narrative in the Dramaturgy of Movement-based Performance
- Queens College, CUNY

What is the relationship between temporality and narrative? Does perceiving events in time inevitably engage a narrative understanding? This paper engages these questions in the context of movement-based performance, from a perspective grounded in the author's experience working as a dance dramaturg for contemporary performance-makers (Ralph Lemon, Alexandra Beller). Using definitions of the basic unit of narrative as a verb or event (Genette, Prince) and recent cognitive science connecting the making of meaning to narrative impulses, this paper argues for what might be termed a "soft narrative understanding" of any time-based art. It also considers Stein's concept of the continuous present as a potential challenge to that argument, and the inevitability of syncopation as an answer to that challenge.

CHAIR: SIGRID MERX

DOING TIME: BEING BLACK IN THE CARCERAL CITY

OLD UNION 220
Attending ○

SAMPADA ARANKE
Murdered at San Quentin: George Jackson, Incarcerated Embodiment, and Institutionalized Blackness
- UC Davis

Gunned down in San Quentin, George Jackson was gruesomely killed in August 1971. This paper examines the prison as a site of institutional and radical memory. Jackson's lifetime of incarceration offers a sense of "doing time" that marks institutional and cultural memories of radical blackness. Foregrounding the transition from Black Power to Prison Abolition, I untangle how the prison's anxious schizophrenia as a place of systemic censorship and hyper-vigilant surveillance mobilizes Jackson's murder as an invisible spectacle. I address how Jackson's corpse came to represent the totality of his politics and the expendability of the

incarcerated black subject.

YUMI PAK
Carceral Blues: Reproducing the Familiar/Familial in Gayl Jones' Corregidora
- UC Davis

I frame Gayl Jones' Corregidora as a neo-slave narrative that outlines violence as adhering to the ontology of blackness. In her psychic and physical imprisonment as a barren witness, Jones' protagonist masters Bertolt Brecht's alienation act, deforms Daphne Brooks' Afro-alienation act, and produces what I call an Afro-pessimistic act. Corregidora embodies and reverberates with what Jones terms "ritualized dialogue," or "the language, the rhythm of the people talking, and the rhythm between the people talking" (Harper 699). In this rhythm between is the transformation of spoken speech into a performed song on the stilled and stalled time of blackness.

NIKOLAS SPARKS
Carcerality and the Production of Space
- Duke University

Foucault's seminal monograph Discipline and Punish, signals a moment in which institutional critique finds its most comprehensive genealogy of prisons to date. Simultaneously, black radical thinkers like George Jackson and Angela Davis developed their own theoretical models of institutional spaces, from within or in close proximity to them. Our contemporary discourses on carcerality and sociality remain indebted to these mutually enabling projects. This paper examines several connections between what we have termed "the carceral city" and these genealogies. I also consider the ways in which a theory of performance might allow us to rethink the "spaces" of carcerality.

CHAIR: NICK MITCHELL

FOLKLORIC TIME: PERFORMING NATIONAL IDENTITY, TRAUMA, AND THE POPULAR

OLD UNION 219
Attending ○

EMILY SAHAKIAN
Folktale Temporality: Ina Césaire's Ti-Jean and Creole Morality within Time(s)
- University of Georgia

Analyzing Martinican dramatist Ina Césaire's folktale-play L'enfant des passages, ou La geste de Ti-Jean, I argue that Césaire presents Martinican postcolonial culture not as a product of a violent history but rather as a story at once chronological and "timeless," applicable both to historical time and to the fantastical world of folklore, through the narration of a world suffused with Creole morality. Through the use of "folklore temporality," Césaire creates depictions of history that reject both slavery and abuses of Christian morality. Rather than engaging with normative temporality, storytelling uses "folktale temporality" to redress slavery's national and regional trauma.

JASON BUSH
The Agony of José María Arguedas and the Performative Genesis of a "New Peru"
- Stanford University

I focus on representations of Andean popular culture in the work, life, and posthumous commemorations of famed Peruvian literary figure José María Arguedas. Arguedas, a proponent of Andean practices, frequently included the "scissors dance" in his writing. This popular, sacred indigenous dance was also performed at Arguedas's funeral after his suicide. By representing the "scissors dance" in literary and ethnographic texts, Arguedas highlighted the dance as an emblem of

Andean popular culture and as a legitimate form of knowledge enabling the construction of an alternative Andean modernity. Here I explore relationships between indigeneity and development discourses in the "New Peru."

PAVITHRA PRASAD
Disco Sahib: Specters of Colonial Bodies in Contemporary Indian Club Cultures
- University of Denver

This paper examines colonial traces in contemporary cosmopolitan clubbing culture in India. I begin by analyzing genealogies of whiteness in colonial gymkhanas and sporting clubs to expose histories of racially "othered" Indian bodies in leisure spaces like luxury hotels and nightclubs. These histories undergird current discourses of progress, which rely on colonial specters to articulate a new postcolonial elite identity. I detail the construction of India as an emerging superpower, predicated upon the de-historicization of its consumer class, whose efforts to forge a new global cosmopolitanism are intimately related to the colonial histories that they displace.

CHAIR: KATHERINE ZIEN

TOURISM, SUBVERSION, AND THE SACRED

OLD UNION 218
Attending ○

MATT JONES
Mimetic Power and the Aestheticization of Time in North Korea's Arirang Games
- University of Toronto

Suk-Young Kim defines the DPRK as a "theatrical state" for the way that it relies on film and theater to prescribe behavior for its citizens. Such mimetic power relies on theater to aestheticize daily life, blurring the lines between labor time, theatrical time, and free time. No event more powerfully encapsulates this than the impressive propaganda spectacle, the Arirang Games. This paper looks at the way that the excess and simultaneity of activity in the games opposes theatrical time with historical time and utopian time in a way that is intended to carry over as model for everyday living.

MELANIE BENNETT
Temporally "Starring You:" Celebrity Cruises as a Staged Everywhere for Anyone
- York University

In response to the global movement of neoliberal values, the rise of mega-ships has produced a shift towards a vacation trend that promises everything you could need for any age, style or mood. Moreover, mega-ships promote an all-inclusive cultural fantasy vacation facilitated by the multiple ports of call on their offshore itineraries and through the display of crew members "from every corner of the world." Using a performance-ethnographic trajectory, this paper will use Celebrity Cruises as a case study to consider the temporal nature of cruising and to examine the prevalent and problematic industry of cruise ships as staged omnitopias.

LI CORNFELD
We are Santa's Elves: The Labor of Fantasy and the Fantasy of Labor
- McGill University

Affective tension between love and labor is central to the mythology of American Christmas celebration. The notion that Santa's workshop of devoted elves is a consumerist fantasy of the relation between labor and capital has been a source of satire nearly since the mythology's inception at the beginning

of the last century. This paper looks at how that fairytale reproduces itself in a temporary landscape through which fantasizing is manufactured by corporate consumer politics: Santaland at Macy's on 34th Street, where desires are confessed but never satisfied.

SUKANYA CHAKRABARTI
Tracing the Traceless: Renegotiating Baul Identities Through the Lens of Performance
- Stanford University

The Bauls are a religious and performative sect in Bengal, which owes its syncretic nature and origin to philosophies such as Vaisnavism, Saivism, Tantric Buddhism, Sahajiya and Sufism. Taking examples mostly from Lalan Fakir's songs, I analyse the imageries prevalent in Baul songs, and their relationship with the body. My paper explores how far the tradition has travelled from the ideas that gave birth to this practice. How limiting is it to define and categorize bauls? How restricting is it to archive their performances? Is the popularization and commercialization of their performances defeating the purpose of their self-effacing philosophy?

CHAIR: JAYE DARBY

DIGITAL TECHNOLOGIES AND ABSENT BODIES

OLD UNION 201
Attending ○

KATE WINTZ
Holo-Back: Hologram Tupac & Life after Death

On April 15th, 2012 the surprise appearance of deceased rapper, Tupac Shakur, at the Coachella Music Festival shook American popular culture. "Hologram Tupac" appeared on stage, simulating interaction with Dr. Dre, Snoop Dogg, and the Coachella audience convincingly. While the "real" Tupac cannot perform live on stage, his likeness can. This paper explores how artists' personas can continue to manifest in live performances, specifically via CGI, following their deaths. How do time and temporality frame such performances? How are CGI performances of deceased musicians projected onto scrims reflective of various cultural investments that are cast upon artists following their deaths?

PRIYA A. THOMAS
Time Warps and Muscular Fantasies: Tupac Shakur's Holographic Performance (Coachella, 2012)
- York University

In 2012, as dumbfounded spectators watched deceased rapper Tupac Shakur's translucent form ascend from the blackened stage of the Coachella Music and Arts Festival, few suspected his virtual body was part of a long tradition of muscular fantasies whose prototypical performances had warped the body, altering the very constitution of the human being. This paper provides an analysis of Shakur's holographic performance as a Janus-faced expression of twenty-first century technocorporeality and nineteenth century American Spiritualism. A technosensual, 'remotely-sensed' hauntology, Shakur's hologram manifests what theorist Andreas Huyssen has described as modernity's preoccupation with temporalities in which "the future seems to fold back into the past."

MICHAEL ST. CLAIR
Game Time: Varieties of Temporality Between Videogame Genres
- Stanford University

It is a commonplace that media waste and swallow time. At no medium is this charge directed more strongly

and pejoratively than videogames. But where does this time go when swallowed? How do games digest it? This paper offers a brief typology of some important varieties of game time and their correlates in player experience and ordinary lived time: the zoomable, pausable, continuous tapelike time of strategy games; the striated, looping, trauma-like time of action games with respawn mechanics; and the theatrical stasis of persistent-world roleplaying games.

CHAIR: JOANNE ZERDY

ECO ART PERFORMANCE: DEEP TIME AND THE NOW OF ENVIRONMENTAL PERFORMANCE

CLUBHOUSE BALLROOM
Attending ○

DEIRDRE HEDDON
Tree Time: Time for Trees
- Glasgow University

Dee Heddon explores artists' use of trees and forests for eco-activist interventions, from Joseph Beuys' Save the Woods (1973) and 7000 Oaks (1982) to Craig Coulthard's Cultural Olympiad project, Forest Pitch (2012). Focusing on the 'time of trees' – the decades they take to grow – Heddon considers the temporalities of trees and forests, and the embodied action of planting a tree a performative gesture that beckons to the future; the tree a material remainder of belief and commitment.

NATALIE LOVELESS
Eco-Materialist Performance
- University of Alberta

Natalie Loveless explores The Materiality of Duration through close attention to performance artist Marilyn Arsem's use of ice as a primary material. Following Karen Barad's work on "posthumanist performativity" Loveless frames Arsem's work within a new materialist turn in feminist thinking, a perspective that lends itself particularly well to analysis of ecologically-driven durational performance. Rather than an environmental activism that places the human as caretaker, and thereby reinforces an anthropocentric world-view, a feminist new materialist perspective attends to co-constitutive and hybrid "intra-actions" between human and non-human actors that suggest a dense, non-reductive, conception of ecology as a material matrix.

LINDA M. MONTANO
Signing
- The Art/Life Institute

During several of the presentations on this panel (Jennie Klein, Natalie Loveless, Annie Sprinkle and Beth Stephens) Linda Mary Montano will faux sign as a visual/conceptual component of absurdity and visual re-stimulation. Montano included "signing" in her video, 7 Stages of Intoxication (You Tube) and has signed in other performances.

ANNIE SPRINKLE AND BETH STEPHENS
Assuming the Ecosexual Position
- Fecund Arts

Beth and Annie, founders of the Love Art Laboratory and Sexecology, have engaged in performative interventions and actions that utilize queer time (a sideways time that often doesn't advance in a linear fashion but circles and skips around) in order to call attention to our use and abuse of the environment, a disregard

that extends to our inability to acknowledge our mutual humanity. Beth and Annie will discuss their 7 years of weddings, based in part on Linda Montano's Seven Years of Living Art, in which they have married the ocean, the mountains, the moon, the earth, among other entities. Embracing a May/December relationship with the Earth, who is ancient and polysexual, Beth and Annie's work allows for queer and ecosexual relationships that challenge the dominant human narrative of the environment.

JOHANNA TUUKKANEN
Landscape Body Art
- ANTI Performance Festival

Tuukkanen, the artistic director of a festival premised on site specific performance work, will present on her own body-based art made in relationship to the landscape. Tuukkanen's primary inquiry is embodying time spaces, understanding performance as an encounter within the social nature of space. For this presentation, Tuukkanen will present on the relationship of her work to the Finnish landscape, particularly Kuopio, which is the set at the base of a primeval forest on a rocky hill that was formed when glaciers retreated at the close of the ice age.

CHAIR: JENNIE KLEIN

ROUNDTABLE: BACK TO THE FUTURE OF THE FIELD

CLUBHOUSE ROOM 101

Attending ○

BRANISLAV JAKOVLJEVIĆ (CONVENER)
- Stanford University
SHANNON JACKSON
- University of California, Berkeley
STEPHEN BOTTOMS
- University of Manchester
JILL LANE
- NYU
E. PATRICK JOHNSON
- Northwestern University
EDWARD SCHEER
- University of New South Wales
ERICA MAGRIS
- Paris 8
WILLIAM SUN
- Shanghai Theater Academy

Reflecting on scholarly works presented in "The Future of the Field," the first performance studies conference held at NYU in March 1995, Peggy Phelan wrote that they were motivated, in-part, by "faith in legibility" and "desire to write, to make marks now about then." Now, the field seems less concerned about its own identity than it was then, almost two decades ago. This seeming self-confidence does not diminish the need for understanding its own past, assessment of its present state, and questions about its future prospects. This round table brings together performance studies scholars from various institutions to discuss the past, present, and future of performance studies.

WAR TIME: FROM EXCEPTION TO THE RULE

BUILDING 550
MEETING SPACE 126
Attending ○

SARA BRADY
The Soldier Cycle in Time and Space: Harun Farocki's Serious Games
- BCC/City University of New York

This paper examines the artist Harun Farocki's first major U.S. exhibition entitled Images of War (at a Distance), part of his larger project Serious Games I-IV (2009-2010). Farocki's installation explores new and innovative approaches to visual storytelling and documentary. Engaging with the performative force of Images of War, I investigate how biopolitics informs the collapse of time and space in military training, combat, and post-combat therapy. What happens to bodies trained for bloody conflict with videogame technology? How does the videogame technology used to train these bodies help to return them—to heal them—of the trauma they experience?

MARÍA ESTRADA-FUENTES
Time in Transition: The Social Re-integration of Former Child Combatants in Colombia
- University of Warwick

This paper addresses the layers of temporality that are produced in the everyday performance of social re-integration of former child combatants. For this, I will focus on my work with ex-guerrillas and ex-paramilitaries in Colombia. From a practitioner's perspective, I explore what can be realistically achieved by peace-building and conflict transformation initiatives that utilize performance and art-related practice in a setting of protracted armed conflict.

KENN WATT
Virtual Kills and the Time-Spaces of War: Case Studies in Mediated Violence
- The Graduate Center, City University of New York

This paper examines the political and aesthetic ambitions of participatory military performances and the contested claims for shared creative authorship and emancipation politics they bear. The basis for proposing participatory performance as exemplary is in actuality a claim that the time of performance and the time of living democracy are the same. But the temporal politics of military performance are in actuality split registers. I propose a theory of "performative failure" that accounts for the productive yet troubled dramaturgical mechanisms characteristic of such work. Spectators are unified through action while maintaining non-aligned ideological positions, with the artists or one another. But the living performance elides subjectivities. Such performances can never fulfill their promise of participation, because their dissensus-based networks fail to cohere fully in the present tense.

MARGARET LEBRON
Never Quit: Affective Labor, the Warrior Ethos, and U.S. Military Training
- Northwestern University

Detailing the embodied and affective transformation by which civilians become soldiers in the U.S. military, this paper presents soldiering as both physical and affective labor. The proper affective comportment of the soldier is defined by the "warrior ethos," a forcibly naturalized performance of identity that remains with the soldier as s/he undergoes the largely bureaucratic transition to veteranship. While the actions that have been forcibly naturalized into their bodies are no longer acceptable social performances, this paper illustrates how the affective remains of the warrior continue to permeate the performance of everyday life.

CHAIR: ANNETTE ARLANDER

TRADITION, CONTEMPORARY REVISIONING, AND THE QUESTION OF THE ARCHIVE

BUILDING 550
ROOM 162
Attending ○

PETRA KUPPERS
Native Women Language Keepers: Language Revitalization and Performance
- University of Michigan

In a range of indigenous contexts, performance is becoming central to language revitalization, and I will speak to the twin draws of survivance in white settler modernity and traditional understandings of ritual and sovereign privacy. I will report from the Native Women Language Keepers: Indigenous Performance Practice arts-based-research symposium at the University of Michigan: multiple performance practices, in changing institutional frameworks, bringing together elders and experimental artists. What meanings of (research as/teaching as/art practice as) ritual emerge in the studio encounter, in the performance context, and in intercultural labor to make different performance practices il/legible to each other?

ANGELA AHLGREN
Traditions in Taiko: When Does Repertoire Become an Archive?
- Ohio University

Tradition is a contested term among North American taiko players, the thousands of Japanese drum enthusiasts throughout the U.S. and Canada. "Traditional repertoire" often refers to concertized versions of regional Japanese rhythms made popular by touring groups like KODO. Yet since San Jose Taiko created a new taiko folk dance called "Ei Ja Nai Ka?" in the 1980s, others have started their own local taiko traditions. How does traditional repertoire archive a past and gesture to a future? What roles do memory, trauma, and nostalgia play in reviving, continuing, or creating taiko traditions? Is it possible to de-couple tradition from notions of the past?

KATE ELSWIT
Inheriting the Specific and Imagined: Tradition-as-Archive in Future Memory
- University of Bristol

German choreographer Kurt Jooss's last dance Dixit Dominus (1975) was given to the Swedish-based Indian dancer Lilavati Häger who gave it to Rani Nair. After touring a reconstruction, Nair created Future Memory (2012) to engage more directly with this inheritance. As dramaturg, I pose working questions regarding the project's specific and imagined archives within Indian, German, and Swedish dance traditions. While fitting the European trend of creating contemporary performance from historical, particularly those that disrupt alignments of ethnographic tradition with past and avant-garde with new, the "future" promise of this project fixes and releases ideas of tradition differently, both Indian and European.

YASMINE MARIE JAHANMIR
New Bodies in Old Hollywood: Musical Nostalgia in Synchronized Swimming
- University of California, Santa Barbara

Synchronized swimming is often ridiculed for remaining unchanged within the rapidity of entertainment innovation. Rather than viewing these performances as anachronistic, I will use Svetlana Boym's dual theory of "restorative" and "reflective" nostalgia to examine how synchronized swimming actively works to perform an intact past while simultaneously acknowledging the modern world. Through a hybrid of now and then, particularly in the sonic landscape of remixed classic Hollywood tunes used in entertainment troupe The Aqualillies' retro rooftop

performances, I will demonstrate how synchronized swimming's frozen temporality is actually a strategy to create an affectively-charged nostalgia in order to maintain modern relevance.

CHAIR: KIRSTEN PULLEN

IMPOSSIBLE HISTORIES: THE LIVES AND TIMES OF PERFORMANCE ART

BUILDING 550
ROOM 200
Attending ○

HEIKE ROMS
Now, Then: Accounting for the Future Histories of Performance Art
- Aberystwyth University

This paper will discuss the use of oral history methodology for performance art historical scholarship. It will propose that it is oral history's complex temporality – the imaginative (re-)staging of a past event in the present so that repeated future encounters with it can be enabled – that offers a particularly productive approach to historicizing performance: 'now then, tell us about performance art, so that in the future we may know its history'. The paper will draw on the presenter's extensive oral history project on the early history of performance art in Wales. www.performance-wales.org

ULRIKE HANSTEIN
Framing Time, Space and Pace: Performance Documentation as Compositional Temporal Form
- Bauhaus-Universität Weimar

In contradiction to its original critique of representational manifestations of the aesthetic, through recorded images the artistic practice of performance art has now been canonized as an art form. My paper explores Jill Godmilow's documentation ROY COHN/JACK SMITH (USA 1995) as an aesthetic revision of Ron Vawter's performance work. The documentation's formal expression and sensory affects foreground the space-time generated by the images. Thus, my investigation of the film's experimental aesthetics assesses the intrinsic motion, the temporal dynamic forms, and the developmental formation of perceptions that are specific to moving-image work.

EMILY HALL
A Eulogy for the Term "Performance Art:" An Etymology of the term in the Visual Art and Theatre Worlds
- Towson University

Performance art, as we understand it now, straddles a line between art and theatre; however, this is a mistake. The term came to exist in these two separate worlds in different ways, making them two very different art forms. In the art world, the subject shifted from static objects to a performer's body as an object. In the theatre world, with the emerging popularity of autobiographical work, the performer shifted from the subject to the object of a piece. The theatre world created its own definition for the term performance art a decade after its inception in the visual arts community; yet, it is a definition that does not stay true to the intentions of the visual artists who began the movement.

KENNETH WHITE
Meat System in Cologne: Carolee Schneemann and the Electronic Activation Room
- Stanford University

In 1970, Carolee Schneemann debuted a revolutionary new work: Meat System 1, Electronic Activation Room. It rivaled her already unprecedented accomplishments in performance, expanded cinema, and what the artist called

"kinetic theater," in particular Meat Joy (1964). Yet the Electronic Activation Room is almost entirely unknown though it was in one of the most celebrated exhibitions of the time: Happening & Fluxus, curated by Harald Szeemann for the Kölnischer Kunstverein. My presentation analyzes this important work in the context of Schneemann' career, her "exile" in London in the early 1970s, and the implications of the Electronic Activation Room for other multimedia/performance projects of the period. My presentation draws from my research in Schneemann's unpublished archive acquired by Stanford University in 2012.

CHAIR: ALANA GERECKE

THE TIME IS HERE: SITE-SPECIFICITY AND TIME-SPECIFICITY

BUILDING 550
STUDIO 1
Attending ○

PAWIT MAHASARIN
Site-Specific Performance in Thailand
- Chulalongkorn University

Thailand is a country marked by a strong contrast between modernity and tradition, dance and theatre remain mostly tradition-based and the Thai audience prefers conventional narratives and styles to experimentation. In Universitoom (obviously not a musical), two groups of students in two classrooms, dressed in variations of a fictitious university's uniform, awaited the arrival of their professors, who never showed up for their final presentations. The same students attended the opening reception of the inaugural exhibition at an art gallery. Their actions were documented on photographs later exhibited as ODDience, a commentary on the young spectators' perception of visual arts.

JOYELLE BALL
"Just this place, this moment": The Temporality of Site-Specific Theatre
- UCSB

Site-specific theatre has come to refer to theatre that is created from a particularized place, generating an event that is not only spatially specific, but also temporally particular. Site-specificity embodies the temporary as the inherent spontaneity of specificity in performance creates a theatrical experience that is physically tangible, and yet all the more ephemeral. The definition of site-specific theatre similarly exists in flux as the once experimental practice becomes more absorbed into the modes of conventional theatre and the term site-specific fails to be as specific as it once was.

CLARK LUNBERRY
Writing on Water / Writing on Air: Performing Language Onto Landscape
- University of North Florida

A central component of recent installation art, one that links it to developments in performance art and modern theater, engages the varied movements of the perceiving body within the constructed space of a particular event. I will discuss such determinative movements in relation to my own recent large-scale poetry installations involving a spectator's corporeal participation. Seen in motion, these installations, and their shifting meanings, are arranged by the self-directed movements of the readers/spectators. I will focus upon aspects of particular installations, the theoretical implications of such performative engagement with language-as-installation, and links to recent developments in performance and installation art.

CHRIS HAY
Written on the Floor: Shared Theatre Space as Palimpsest
- University of Sydney

The idea of theatre space as palimpsest challenges the usual conception of live performance as emphemeral. Each show performed in the space lives on through marks on the floor, specially built costumes and set pieces, and novelty props purchased for reasons long ago forgot. Using the SUDS experience as a case study and taking theoretical cues from Carlson (2001) and Goodall (2008), this paper will explore how performance now in a shared space necessarily invokes performance then.

CHAIR: JOSLIN MCKINNEY

PERFORMANCE ART PROVOCATIONS

BUILDING 550
STUDIO 2
Attending ○

ALLISON LEADLEY
(Re)Performing Marina and Nina: Nina Arsenault's The Artist is Present and 40 Days and 40 Nights
- University of Toronto

In a June 2012 interview performance artist Marina Abramović vehemently resisted the label "feminist artist." Queer performative responses to The Artist is Present—such as those of Toronto-based transgendered artist Nina Arsenault—challenge such self-imposed theoretical limitations by reinstituting and reframing the material body. By comparing the ways Abramović and Arsenault choose to both capture and document their body within the framework of the performance retrospective, this paper seeks to address temporality, age, mortality, and the physical limitations of the body in performance, while also exploring how the queer body troubles these notions.

ESZTER JAGICA
Machinic Heterogenesis: Obscene Tactics of Subversion
- University of Toronto

Within the highly contestable space of artistic activism, contemporary performance art is the most prominent medium that readily and actively addresses the issues of power and violence in today's neoliberal technocracy. Powerful examples of engaged political art are instantiated by the complex, experimental work of the Slovene, NSK art collective and Istvan Kantor, a Canadian contemporary performance, and multi-media artist. Through the application of a "micropolitical" analysis, I intend to question the efficacy of subversive affirmation by comparing NSK's monumental eclecticism to Kantor's radical tactics of provocation. Instead of a rational critique or ironic subversion of the ruling ideology, these artists in question chose to directly stage the underlying inconsistent mixture of ideological fantasies of different historical regimes. In this regard, their retro-avantgarde aesthetic could be regarded as the emblematic idiosyncrasy of the "Now Then" performative temporality, by being historical and yet still an active provocation.

DUSKIN DRUM
Petroleum Space/Time Continuum
- University of California, Davis

This paper examines the performing body of the petroleum industry through my experiences of a Midwestern pipeline junction and the performances of political art collectives, like

Platform UK and the Midwest Radical Cultural Corridor (MRCC), and other climate justice activists. I speculate that contemporary temporality is an aesthetic effect of an object that I call "the Petroleum Complex." The MRCC has usefully called this temporality "Petroleum Space/Time Continuum." This paper attempts to cultivate discontinuity in Petroleum Space/Time by reading the Petroleum Complex and critical climate justice performances through the aesthetic temporalities of Object Oriented Ontology.

YELENA GLUZMAN

Re-working It: Representation, History, and Value in the Re-Performances of Marina Abramovic and Yvonne Rainer

- University of California, San Diego

This paper compares strategies employed by eminent artists Marina Abramovic and Yvonne Rainer in representing their early works. Using Nagel & Woods (2010) notion of the "anachronic artwork" and drawing upon Sarah Ahmed's (2006) model of "orientation," I explore how the author, the performance work, and time "itself" exist in multiple, contingent forms, at ways in which they are co-constitutive, and at the disparate interventions into this triumvirate staged by Abramovic and Rainer. My analysis will be advanced through an intervention in the author/ content/ temporality of the paper presentation itself.

CHAIR: GUNHILD BORGGREEN

PANEL 2

11:15AM - 12:45PM

KAYFABE: PERFORMING REALITY AND HISTORY IN PROFESSIONAL WRESTLING

OLD UNION 122

Attending ○

EERO LAINE

Kayfabe and Critique: Professional Wrestling's Cynical Reason

- The Graduate Center, City University of New York

This paper takes up kayfabe as a theoretical model that both performs and blurs the perceived boundaries of performance time and space. Kayfabe is understood here as a means of performing the present through the production of a narrative that exists within and alongside real life. Primarily a theoretical investigation of the ideological implications of kayfabe, this paper considers kayfabe as a mode of critique that begins from the standpoint of radical skepticism for the present. In kayfabe, the future is assumed to be determined, the past is open to be rewritten, and the present is not to be believed.

PATRICK BRADLEY

Kayfabe and the Performance of Identity in Wrestling Autobiographies

- Tufts University

This paper examines kayfabe as it exists in commercially published autobiographies and other paratextual materials. It discusses the duality of wrestling personas (or gimmicks) and analyzes how these identities effect the presentation and performance of personal narrative. In many cases, even as kayfabe is outwardly broken by the dissolution of the fictional world, its most basic elements are subtly reinforced by the stylistic conventions of the biographical medium. The result is a textual document that purports to show truth, but in reality continues the performance.

BRODERICK D.V. CHOW

Amateur Wrestling in Crisis: Kayfabe, Citizenship, and Performing Narratives of National Legitimacy at the Olympics

- Brunel University London

As wrestling faces being cut from competition at the 2020 Olympic Games, this paper revisits the scandal that surrounded the inclusion of non-British-born (naturalized) wrestlers on Team GB at the London 2012 Olympic Games, which drew attention to the plasticity of national narratives of citizenship and legitimacy. Reading this 'legitimate sport' through its theatrical double (professional wrestling) allows us to examine sport and athletic contest as performative repositories of national feeling, in which athlete, fan, and institution all 'keep kayfabe.'

Breaking this kayfabe in the present, therefore, powerfully offers up history as a space for reinterpretation and even revision.

CHAIR: MAURYA WICKSTROM

BRECHTIAN DRAMATURGY: HISTORY, PROCESS, TRANSMISSION

OLD UNION 121
Attending ○

COHEN AMBROSE
History in the Flesh: Performing the "Theatrical Energies" of Brecht's Galileo
- University of Montana

Using documentary source material from a practical research project investigating Brecht's Life of Galileo, this presentation explores how "Brechtian acting" can be used to foreground the body as the informant of the actor's historical commentaries. By exploring the possibilities of Galileo's physicality, the actor can develop and perform a new version of that historical body and begin a dialogue about that figure's impact on contemporary society. I explore what tools the actor needs in order to perform both the body of now and the body of then and the subsequent release of the "theatrical energies" spawned by their ontological overlap.

VIVIAN APPLER
Brecht's Galileo Affair(s)
- University of Pittsburgh

Bertolt Brecht's The Life of Galileo presents a dynamic theatrical artifact for the consideration of how the process of performance creation interacts with an early-modern understanding of the scientific process. Brecht's was a practice-as-research process and his dialectical materialist theory constantly informed and influenced his creative output as a theatre practitioner. This paper considers the working journals of Brecht and Galileo as well as their seminal "dialogues" (Galileo's Discourses & Mathematical Demonstrations Concerning Two New Sciences Pertaining to Mechanics & Local Motions and Brecht's Messingkauf) in order to understand how Brecht might have over-empathized with his lifelong subject, leading to contradictory outcomes of his own theatrical hypotheses.

EMILY ROXWORTHY
Mother Courage Time: The Spectacle of Working Motherhood and War's Temporality
- University of California, San Diego

The ambivalent heroine of Bertolt Brecht's WWII epic Mother Courage and Her Children—whom Brecht called a "hyena of the battlefield"—encoded scriptive behavior for working mothers in the times of global capitalist war replayed with machinic frequency in the decades that have followed. In this, Mother Courage serves as theatrical pharmakon: playable as both poison and cure. This paper examines three contemporary Mother Courage figures scapegoated by global media: "Tiger Mom" Amy Chua; "Grizzly Mama" Sarah Palin; and "wrong-way driver" Diane Schuler, a working mother staged as literal roadkill in a documentary film about the horrific car accident she caused.

CHAIR: MATT SMITH

FORTY YEARS AND COUNTING: THE ART OF DEMATERIALIZATION

OLD UNION 120

Attending ○

ADRIENNE EDWARDS

47 Years (and Counting): Conceptual Art Out of Bounds (30 Seconds Off an Inch)

- New York University

The paper takes conceptual art as its point of departure extending it temporally and historically by analyzing the artistic practices of Lorraine O'Grady, the Black Audio Film Collective, and Wangechi Mutu to dislocate its normative understanding, broaden its certitude, and theorize its implications for artists aesthetically oriented toward it, although not considered to be part of it. The insistence on the proliferation of conceptualism beyond the period for which it is historicized opens a chasm in which to analyze it as a discursive space where the philosophical dimensions of art emerge and converge around questions of aesthetics, identity, and politics.

BARBARA ALFEO

A Retrospective for the Future: Laurie Anderson's Stories of the Nerve Bible and the Bodily Archive

- Stanford University

In 1994, intermedia performance artist Laurie Anderson responded to a renewed critical interest in her work with the retrospective performance and text Stories from the Nerve Bible. In earlier performances like United States, Anderson worked to make misunderstanding palpable, but in this work, her revisionist shift crafted a clear and linear model of her identity and imagery for new audiences. Anderson's performance is one of the first in which performance artists use the tension between their bodily archive and mediation to activate their past in the present for the sake of the future.

ANNALAURA ALIFUOCO

The Crab, the Wound and the Headless Man: Figuring Moving, Infecting Temporalities

- University of Roehampton

What happens when one time is inflected and infected with an other? What when the temporalities of pain, pleasure and desire intersperse, move closer at the point of almost touching? Then we might near temporalities that can be 'felt' together, beside one another, moving together backwards and into the future, into a temporal crabwalk. This address longs to attend to such potential conjunctions through the reading of the queer, aging and sick body of Yvonne Rainer's filmic diegesis and its syncopation onto the flesh of Xavier Le Roy's moving/talking body to offer a model of temporality to be held with "care".

WENDY S. WALTERS

Immediacy and Affect in Performance: Poetic Exercises Towards the Conceptual Leap

- Eugene Lang College, The New School University

This presentation investigates the function of order and magnitude in the conceptual leap and makes a case for employing it as a means for expanding accepted thought. When the process of critical inquiry is ultimately a pursuit of unities, manifesting through the construction and augmentation of narrative, the conceptual leap is a means for linking disparate unities. With this in mind, exercises designed to illustrate a correlation between evidence and intuition/impulse will be offered and tested.

CHAIR: DANIEL RUPPEL

(DIS)TEMPERING TEMPORALITY: MEDIA, PERFORMANCE AND THE POLITICS OF AFFECT IN THE NEOLIBERAL PRESENT

OLD UNION 200
Attending ○

LETICIA ROBLES-MORENO
Mobile Temporalities: Rethinking Generational Links through Labs and Workshops
- New York University

This paper examines the Ecuadoran theatre company Teatro Malayerba, which holds theatre workshops with performers in the Americas. Examining performance pedagogy and generational transfer in Latin America, I ask how histories of dictatorship, exile, and theatre practice are transferred and translated to the practices of current theatre artists. Theater laboratories and workshops form productive sites wherein intergenerational links are fabricated through the transmission of embodied knowledge, political perspectives, and affective affiliations. I ask questions including: How is the past reenacted in the present? How have economic and political contexts altered practices of theatrical production by Teatro Malayerba and like groups?

KATHERINE ZIEN
Echo/Location: Staging Multicultural Time in El Gallo
- McGill University

I examine Teatro de Ciertos Habitantes's performance piece El gallo (The Cock), which recently toured to international elite stages. Produced with British composer Paul Barker, El gallo stages vocal agon, in which artists from disparate social and cultural contexts struggle with inner torments and intragroup grievances, to culminate in linguistic (con)fusion. El gallo uses sound to represent histories of collective creation and emergent formations of political and aesthetic collectivity in the neoliberal-multicultural present. I assess the ways in which the piece stages a problematic multiculturalism within the cosmopolitan scope of the international festival circuit.

LI CORNFELD
Is this a Joke: Toward Impasse Comedy
- McGill University

This paper examines affective politics, nostalgia, and selective uses of history in contemporary comedy. Borrowing the term "situation" from situation comedies, Lauren Berlant identifies the temporal logic of the situation as governing the precarities of the historical present. Yet at the same moment in which the situation pervades multiple spheres of public life, sitcoms themselves adopt temporalities that fragment conventions of the situation. When capitalist crises create "situation tragedies" as inversions of conventional sitcoms, where do we locate comedy? Using the sitcom as a fulcrum, I will look at productions past and present for comedic precedents of ruptured televisual time.

CHAIR: PAVITHRA PRASAD

TEMPORALITY AND THE US MEXICO BORDER IN LATINO CULTURAL PRODUCTION

OLD UNION 215
Attending ○

PATRICIA YBARRA
Queer Temporality in Victor I.Cazares' Ramses Contra Los Monstruos and Tanya Saracho's el Nogalar
- Brown University

Victor Cazares' Ramses Contra Los Monstruos and Tanya Saracho's El Nogalar both chronicle the history of narcotraffick in Northern Mexico. Unlike previous theatrical representations of migration and the transnational drug trade, these plays focus on modes of temporality as a way to understand how these phenomena affect Latino/a American subjectivities. This paper will focus on dramaturgical structures that question the idea of the past, future and present time as discrete entities. Inspired by Elizabeth Freeman's concept of queer temporality, this paper rethinks the efficacy of the borderlands paradigm because of its reliance on progressive, "straight" time.

LARA NIELSEN
Border Time and the Other
- Macalester College

This essay examines maquila economy borderlands through the lens of striated temporal modernities. Thinking with Elizabeth Grosz who (echoing Bergson) sounds out temporal fluidity as a kind of suspension; and with Joahannes Fabian, who rejects colonial modalities of time, I consider figurations of borders that facilitate and interrupt flows of production as a kind of ongoing temporal flux that only passes as historicist dysfunction. In an Américas context where the United States, to quote Pedro Cabán, can be thought as the fifth largest Latin American nation, Dipesh Chakrvarty's observations about capitalist modernities (2000) merits border theorizations.

JON D. ROSSINI
Beyond the Desert of the Right Now: Rethinking the Politics of Migration in Latino Theater
- UC Davis

In the last decade Latin@ dramatists have chronicled the human costs of northward migration into the spaces of the Sonoran desert. The desert landscape occupies a central dramatic role, heightening the individual experience of risk through its presence. One might argue that this substitution of landscape for human agency is symptomatic of a neoliberal elision that collapses human action and economic intervention into a harsh landscape. However, if one recognizes the desert as a geography that exceeds a temporally specific landscape formation, then exploring the longer history of the desert seems a productive way to enable a more layered and nuanced understanding of the conditions of Latin@ movement in the desert of the now.

CHAIR: BETH HOFFMANN

RESISTING CLOSURE: NOW THEN AGAIN

OLD UNION 220
Attending ○

KELLI COLEMAN MOORE
Constructing "Absence" around the Ground Zero Cross: Performing Nation and Citizenship through the Material Remains of Violence
- University of California, Santa Barbara

Coleman Moore analyzes the struggle over memory at Reflecting Absence,

the recently completed memorial commemorating the attacks on September 11th at Ground Zero, where violence is ensnared within various national debates. Traditional studies of museums and memorials have failed to adequately analyze how sites of violence inherit a certain degree of theatricality once they are admitted to material forms of memory, and furthermore, how place has the capacity to become event again through performance. With violence centralized the spectacle becomes a semiotic minefield, each step boding a new vantage point of the various nuances in negotiating security, citizenship and belonging.

ANNIKA C. SPEAR
The Rhetoric of Respectability: The Hierarchy of Marriage and the Fight for Inclusion in Dustin Lance Black's 8
- University of California, Santa Barbara

Speer analyzes the dominant cultural narratives that frame same-sex marriage as the final frontier for LGBTQ rights. Using Dustin Lance Black's 8 (a docudrama that draws mostly from the trial transcripts of Perry v. Schwarzenegger, the court case seeking to overturn Proposition 8) as a lens, she argues that despite positive intentions, 8, and the broader discursive framework of the same-sex marriage debates, reiterate a normative narrative that helps some, but excludes many. Arguing for more nuanced complexity, Speer problematizes how the rhetoric portrays marriage equality as synonymous with eradicating homophobia and ignores issues of race, class, and transphobia.

JACQUELINE VISKUP
Progress and Resistance: The Temporal Paradox of American Female Soldiers
- University of California, Santa Barbara

Female soldiers perform binary gender tropes to both negotiate their delicate position in a hyper-masculine arena and to indulge American desires for social progress, masking what women's actual equality in the military means in terms of gender, sexuality, citizenship, and violence. By examining 21st century media coverage of female soldiers, Viskup argues that female soldiers perform a "now then" temporal paradox emphasizing a progress narrative that articulates access and opportunity within the U.S. military via a genderless equality, while the inescapability of a gendered body denies the possibility of equality, reifying a regressive binary that continues to deny full access.

CHAIR: SHARON MAZER

"NOW THEN" – TEMPORALITY AND DISPLACEMENTS IN NEW MEDIA DRAMATURGY

OLD UNION 219
Attending ○

PETER ECKERSALL
End and the Structure of End Time
- University of Melbourne

Kris Verdonck's work End, like many of his works, is parts visual art, performance, and philosophical treatise on the apocalypse. A durational exploration of end times, it poses questions about ecological and geopolitical problems while also offering an idea of how we experience catastrophe. This paper will develop Verdonck and Kerkhoven's dramaturgical idea of the machinery of ecological calamity where life is uncanny and regularised in a series of repetitious tasks. Ironically the performance of End marks the structure of time with the embodied figures ap-

pearing and disappearing as temporal disturbances in a blasted landscape.

HELENA GREHAN
Making Evil Banal: Intermedial Performance and Sex Trafficking: The Case of Kornél Mundruczó's Hard to be a God
- Murdoch University

In combining and juxtaposing hand-held live-feed filming, performance, song, dance and schlock horror, Kornél Mundruczó's Hard to be a God both exposes and renders absurd the business of sex trafficking and in doing so attempts to engage, mobilise and confront its spectators. This paper will consider the use of new media as medium for the displacement of the real in a construction of a new post-communist European history. The performance confronts audiences with the "here and now" of the commodification of bodies and yet audiences spoke of being unmoved by the sense of shock and political consequences of this work. The paper considers the function of new media in this context and the ways that it perhaps contributes to and/or resists a politicisation of the work.

EDWARD SCHEER
Media Dramaturgies and the Visual in Performance
- University of New South Wales

This paper expands on Bleeker's notion of media dramaturgies as forms of expression that resist closed systems and ones that "directly engage with the modes of perceiving and thinking of the audience" (2012: 62). It is concerned to theorise the transition from the strictly performative to intermedial states and asks what happens to dramaturgy when on pathway towards visuality. In reference to examples including the Sydney based i-cinema project, the paper elaborates cultural and perspectival shifts that accompanying such a transition.

CHAIR: PETER ECKERSALL

PACIFIC STANDARD TIME: PERFORMANCE AND ARCHITECTURE

OLD UNION 218
Attending ○

SYLVIA LAVIN
- UCLA, curator of "Everything Loose Will Land."
CAROL STAKENAS
- Director of LACE
PEGGY PHELAN
- Stanford University, editor of "Live Art in Los Angeles" (Routledge)

The Getty Institute has funded new scholarly and curatorial work about Los Angeles' contribution to post-war art. This panel considers how this controversial approach to art and performance history worked in terms of two recent projects, one devoted to live art ("Live Art in Los Angeles," at LACE) and one devoted to architecture ("Everything Loose Will Land," at MAK). The session will be a round table discussion.

PHILOSOPHY OF HISTORY, PANEL 1 (PERFORMANCE AND PHILOSOPHY WORKING GROUP)

OLD UNION 201
Attending ○

KAROLINE GRITZNER
Thoughts Which Do Not Understand Themselves: On Adorno's Dream Protocols
- Aberystwyth University

This paper explores Adorno's accounts of his dreams from the perspective of

his reflections on redemption and messianic time and in the context of his materialist philosophy of history. For Adorno, as for Benjamin, the present is to be understood as an unfolding of the destructive trajectory of the past. The reflections offered in this paper suggest that the dreamwork and its resistance to the categorical power of rationality may offer us a fresh insight into Adorno's critique of the temporality of lived life ("damaged experience") in late capitalist modernity.

GABRIELLA CALCHI-NOVATI
Is the Future Hiding in the Re-awakening of History?
- Trinity College Dublin

In Le Réveil de l'Histoire, Alain Badiou reads the 2011 riots, uprisings and occupy movements as "attempts to reopen History" to "subtract themselves [...] from the representation of the site where they have occurred – a representation constantly fictionalized by the state." In this paper, by employing the occupy movements as a theoretical means, I will attempt to show that what might still be called "philosophy of history" is increasingly concerned not with that which can be represented, namely the past or "the doing", but rather with that which can never be present(ed), namely the future, or "the being."

MICHAL KOBIALKA
What are the Stakes of Representing Past Events in the Present Moment?
- University of Minnesota

This presentation explores the idea of presence as materialism of the encounter with the object in a state of unrest. How is it possible to think about "presence" against the new materiality of the performance object, against the non-representational theory linking space and affect? The presentation develops further the notion of spatial dialectics, already intimated in The Production of Space wherein Henry Lefebvre calls for a reconstruction of the dialectics along spatial lines, thereby confronting the inadequation between objects and those aspects of objects which reality glosses over in order to assign present intelligibility to them.

CHAIR: WILL DADDARIO

MUSEUM PAST-TIMES: RECONSTRUCTING THEN, EXHIBITING NOW

CLUBHOUSE BALLROOM
Attending ○

JOSHUA ABRAMS
Ingesting the Present, Tasting the Past: Museums, Archives and the Performance of Cooking
- University of Roehampton

This presentation explores a global change in museal representations of culinary arts over the past five years. Several recent large-scale exhibitions on culinary practices, including a 2012 Barcelona exhibit on Ferran Adrià at Barcelona's Palau Robert, the American Museum of Natural History, the Smithsonian, and the brand new Prague Gastronomy Museum overturn a prior sense that culinary representation was inappropriate. I examine how this recent trend sits alongside the recent explosion of museum-based performance, exploring how questions of "taste" and the live encounter of eating can be restaged and understood both within their historical moment and the contemporary.

JENNIFER PARKER-STARBUCK
Stuffed in Time: Taxidermied Time Travel
- University of Roehampton

This essay traces the taxidermied animal body from the museum into performance studies through a network of examples—Chris Marker's film La Jetee, Yann Martel's novel Beatrice and Virgil, UK performance artist Shelia Ghelani's piece Rat, Rose, Bird—marking instances, then and now, back and forth, of animal time-travel, where the animal bodies are intended to remind us of our human pasts. However, despite being frozen in time (and in one case, simply frozen), the animals in these examples capture our attention, move through time, and intervene in the human stories that surround them.

VICTORIA FORTUNA
Race, Time, and Space: Decelerating Movement in Rudy Perez's Countdown
- Northwestern University

This presentation examines the temporal and spatial politics of the racialized body in Rudy Perez's Countdown. It considers how Perez's dance relies on specific currencies of the racialized body within an otherwise "unmarked" formal experiment. Supporting the choreographer's claim that the solo male performer experiences his life within the seven minute duration of the piece, this presentation argues that Countdown's minimalist aesthetic, pedestrian movement, and deceleration through stillness and sustained gesture suggest a time-space in which the racialized moving body is not reified as "remains" of past events, but as the site of expanded temporality acting across time and space.

CHAIR: MICHAEL PETERSON

VOCAL PERFORMANCES: SUBJECTIVITY, INTERVIEWS, STORYTELLING

CLUBHOUSE ROOM 101

Attending ○

JUSTIN ZULLO
Human Sampler Effect: Mapping the Body's Technology and the Technologized Body in Human Beatboxing
- Northwestern University

Human beatboxing—the art of vocally reproducing percussive, electronic beats and sound effects—has been conceptualized as either a virtuosic engagement with sonic technology or a corporeal substitution for sonic technology. The latter highlights the humanistic aspects of beatboxing, while the former centralizes its mimetic performance of non-humanness. This paper sets out to reconcile these polarized notions in order to ascertain how the body is implicated in beatbox practices. Pulling from scholarly analyses, interview data, and popular discourses surrounding hip hop culture, this investigation maps the complex intersections of body, voice, technology, and subjectivity, that beatboxing instantiates.

TIMOTHY J. COOLEY
Sound, Music, Tempo, Rhythm, Waves, Surfing
- University of California, Santa Barbara

Many surfers speak of wave-riding as being musical. A common thread binding the practices of surfing and musicking that I have identified in interviews with surfer/musicians is a universalizing concept of waves: sound waves and ocean waves are expressions of the same properties of energy. One of the ways surfing musicians speak about the unity of surfing and musicking is through the language of timing and rhythm. Getting in time, in the groove, in the flow with the waves—musical

sound waves or watery ocean waves—is necessary for both beautiful surfing and musicking.

WENG CHOY LEE
Index & Narration: Tehching Hsieh, Storyteller

In 2012, Tehching HSIEH came to Taiwan, the country of his birth, for a lecture tour and to launch the Chinese translation of Out of Now: the Lifeworks of Tehching Hsieh. Famous for his One Year Performances and his Thirteen Years' Plan, Hsieh left Taiwan in 1974 to live and practice in New York. He has returned many times to his homeland, but this visit marked the first time he spoke in public about his work. Storytelling has played an instrumental role in the dissemination of Hsieh's work. In this paper, Lee will share his experiences accompanying Hsieh in Taiwan.

CHAIR: KIRSTEN PAIGE

FACT, FICTION, FANDOM

BUILDING 550
MEETING SPACE 126
Attending ○

ABIGAIL DE KOSNIK
Political Theater: Fan Fiction and the Archive of History
- University of California, Berkeley

How can recent social movements be "kept alive" in Americans' collective memory? Rebecca Schneider suggests that popular practices such as Civil War reenactment "consider performance as precisely a way of keeping memory alive, of making sure it does not disappear." This paper considers the phenomenon of media fans writing stories, called "fan fiction," that depict fictional characters from pop culture texts as participants in real-world political struggles. I claim that the way that fans interact with events reported in news outlets is a kind of political theater that perpetuates the memory of social movements such as Occupy.

JORDANA COX
To Hell With Both: The News and Theatrical Time in the Federal Theatre Project's Injunction Granted
- Northwestern University

Devised by theatre artists and journalists, and full of statistics, quotes, and legislative excerpts, the U.S. Federal Theatre Project's living newspapers combined journalistic and theatrical traditions. These traditions foreground distinctive relationships to time: the newspaper invokes simultaneity, regularity, and speed to address an "imagined community" (Anderson 1983); theatre conventionally couples narrative and duration in "theatrical time" to address an immediate audience (Davis 2010). This paper examines the interplay of journalistic and theatrical time in Injunction Granted, a 1936 living newspaper advocating workers' rights. I ask how temporal conventions worked with and against each other to score political judgment and action.

ROBIN DEACON
Encountering Oneself: Time Travel and the Performance Document
- School of the Art Institute of Chicago

Using a series of narrative tropes and structures seen within science fiction genres, this paper will compare the fictional idea of time travel to our dealings with revisiting past performances. How might speculative notions in time travel theory (such as loops and paradoxes) be applied to the navigation of archival materials, or the employment of reenactment strategies in performance? In imagining such practices as being akin

to forms of temporal play in literary and cinematic compositions, the focus will be on the fictional construct of an artist for whom documentation and archiving is motivated by fantastical rather than pragmatic concerns.

CHAIR: GEORGINA GUY

TEMPORAL INTERSTICES

BUILDING 550
ROOM 162
Attending ○

TODD J. COULTER
Beyond the Bar Line: Temporal Relationships in the Choreographies of Paul Taylor
- Colby College

The meter of music in relationship to the choreography creates a measured form that would seem to celebrate our inability to slow or stop time. In his early work, Paul Taylor teamed with experimental artists and composers who reveled in time's manipulation. Later, Taylor embraced composers like Bach and Handel. Rather than reinstating the hierarchal relationship of music and movement in classical dance, Taylor created movement that worked through the expected meter, creating complicated structures based on the spatial expression of time. Drawing on Deleuze and André Lepecki, my paper argues that Taylor's work is a sophisticated exploration narrative, time, and space.

NICKOLUS MEISEL
How About Now? Beginning Anywhere: The Act of Making Art About Here
- Washington State University

The artworks I make grow out of an improvisational dialogue between materials and space. Working predominately as an installation artist or sculptor, I adopt commonplace objects or signifiers and give them new life as a mark within the format of a space. "Marks" stand in either as a memory of my performance or to accentuate movement within any given space as a "stage". My presentation consists of examples of works coming from my practice of framing this a dialogue on time and space: A narrow corridor between buildings where I stretched a red string, an installation at a light rail station activating the city as choreography.

STEVEN NUSS
Musical Geometries as Mirrors of Interdisciplinary Performance Spacetimes: Hearing as Creating Seeing, Moving and Dancing
- Colby College

Recent work in academic music theory focuses increasingly on the creation of geometric representations of various musical collections and relationships. Rather than illustrating what a particular chord IS in itself or in relation to other chords, the seemingly counterintuitive concern in these crystalline geometries is on patterns of motion that transform one chord into another. And it is precisely the often non-linear paths of motion traced by a musical work within a given geometry that present new ways to think about time and space in music, ways that overlap significantly with the non-sonic, three-dimensional worlds of dance and studio art.

CHAIR: EVE KATSOURAKI

DELAYS: THE HISTORY OF THE "NOW"

BUILDING 550
ROOM 200
Attending ○

MECHTILD WIDRICH
Through the Looking Glass: A Broken Object Re-materialized as Performance
- ETh Zurich

The re-appearances of Marcel Duchamp's The Bride Stripped Bare by Her Bachelors, Even (Large Glass) as 1987 performance entitled Delay in Glass, or, the Notary Rotary and His Hot Plate, a collaborative work between Diller & Scofidio and Susan Mosakowski, is the object of my inquiry into the temporality of performance. Instead of a live event preceding an object or document suitable for later access in a canonized institutional setting, we here have the restaging of a famous museum object in theatrical form. The embodiment of audience experience and the afterlife of things and events are addressed in my talk.

NATASHA DAVIS
Suspended: Poetic Journeys of Migratory Bodies

Natasha Davis' paper considers her performance Suspended which complicates the distance between "then" and "now" through the multifaceted relationship between memory and identity, between the past with no material traces and the delayed reconstruction of that past, between the rupture of what is left behind and what remains embodied. The presences and absences are played against the numerous arrangements the performance has taken since 2009 in various settings and forms, locating and dislocating an exilic journey spanning over 20 years. Suspended between those binary realities, the performance asks if dust ever settles on the past. Does grass grow over it?

BRANISLAVA KUBUROVIĆ
Time Without: Repetition and Performance of Survival
- Goldsmiths, University of London

The notion of "time without" echoes the double temporality of the project 1395 Days without Red by Šejla Kamerić and Anri Sala. As the production notes state: "[t]he time of the film is, at one and the same time, the present and the past", as camera records, against the backdrop of Sarajevo of today, its citizens and their guests rehearsing both a piece of music and sets of movements of daily life as it was in the city during the 1395 days of the 1992–1996 siege, in a reenactment that slowly unfolds as a certain poetic rehearsal of survival.

CHAIR: NITA LITTLE NELSON

RE-ENACTMENT, RE-CONSTRUCTION, AND RENEGOTIATION

BUILDING 550
STUDIO 1
Attending ○

KATHERINE JOHNSON
Being Then, Now: Understanding Re-enactment as Performative Public Ethnohistory
- University of Sydney

Greg Dening has recognised the performativity of history, but many historians are still alarmed by the "theatricality" of historical re-enactment. These academics lack the theoretical lens to examine the potential signifi-

cance of this embodied, performative practice, unwilling or unable to engage with the epistemological possibilities of performance. And yet, re-enactment is emerging as a salient topic on the fringe of numerous academic fields. This paper brings historiography and performance studies into further communication, examining how historians have conceptualised re-enactment, and how performance theories can enrich this understanding. Ethnographic fieldwork will be utilised to explore re-enactment as a medium to connect with past cultures through embodied play and performative inquiry.

CHRISTINA L. ALLABACK

The Society of Creative Anachronism: Finding a Contemporary Identity in a Reconstructed Past

- University of Oregon

The Society of Creative Anachronism holds several festivals throughout the year that are not unlike Renaissance faires. Through their hierarchy and racial status, the SCA upholds a "status quo." However, members of the SCA take part in Bakhtinian celebrations during their festivals, which, in a way, rebel against and mock any group that might have perceived power. In this paper, I will examine how members of the SCA perform a reconstructed past during their festivals, attempt to challenge the "status quo" as a subculture, and form identities as contemporary white Americans. However, through the creation of hierarchy and the exploration Europe's past in a contemporary space, they, in turn, affirm a dominant paradigm through their performance of a white, European history.

ANDREW SALYER

Masculinity, Performance, and Failure in the Work of Bas Jan Ader and William Pope.L

- University of Wisconsin at Madison

In this paper I analyze dynamics of masculinity, performance, and failure in the work of conceptual performance artists Bas Jan Ader and William Pope.L. Both artists' work dramatizes a series of affective moments as a continuously repetitive unraveling, or until a final climatic collapse takes place. Their work attempts to rupture masculine ideals of stability by exposing repetitive gendered acts in a process of collapse, performing an exhaustion, emptiness, and failure of late 20th century masculinity. The durational loss of affective, corporeal, and symbolic control in Ader and Pope.L's work challenges dominant notions of how men might choose to perform gender, pointing to cracks in seemingly solid forms.

CHAIR: JAMES HARDING

THE EXPERIENCE OF TIME AND HISTORY IN PERFORMANCE

BUILDING 550
STUDIO 2
Attending ○

BHARGAV RANI

From Temporal Experiences to Experiential Temporalities: Deconstructing the Experience of Mythological Time in the Ramlila of Ramnagar

- Jawaharlal Nehru University, New Delhi

Time is a facet of experience. Rejecting our impulsive recourse to calendrical time as a mere representation of time, I shall engage in a philosophical inquiry into the nature of time and posit that human consciousness can apprehend, comprehend time only through the means of its "temporal" stories, i.e. through the experiences contained in and by a particular time. A past time cannot be conceived of without reference to a past experience specific to that time. I shall then identify the audi-

ences' engagement at the Ramnagar Ramlila with the rhetoric of experience rather than that of spectatorship, and analyze the nuances of a "mythological" temporality that is constructed in the ritual through the participants' immediate experience of that mythology.

ELIZABETH W. SON
Embodying History in Flesh and Bronze
- Northwestern University

Protesters gather weekly across from the Japanese Embassy in Seoul to make demands for official recognition of the Japanese military sexual slavery system, a formal apology and reparations. During the protests, survivors are positioned as living witnesses, literally draping banner images of archival photos against their bodies. In 2011 a life-size bronze statue of an adolescent girl was erected in the space where the protests take place. This presentation explores the interplay between the past and present in the embodiment of history as performed by survivors and those who interact with the statue.

NIOMI ANNA CHERNEY
Digital Intimacies: Phenomenological Perspectives on Time and New Media Performance
- Ryerson University

Performance is an intimate encounter that is caught up in, and by, time. But, what kind of intimacy is this, what kind of time? Following phenomenologist Maurice Merleau-Ponty's definition of time as intersubjective, I argue that the temporal structure of experience and subjectivity is made explicit through the bodies of participants and performers, and the work of the responsive, digitally mediated environment. This paper considers new media performance work for its affective ability to shift, reposition and refigure the spatio-temporal possibilities of the performance space such that new intimacies might emerge.

CHAIR: JACLYN PRYOR

PERFORMANCES OF INGESTION

(THIS PANEL IS TAKING PLACE CONJUNCTION WITH THE PRAXIS SESSION BAKING TIME)

ROBLE LOUNGE
Attending ○

EDWARD WHITTALL
Food and Objecthood
- York University, Toronto

In the spring 2011 issue of Gastronomica, Nathan Myrhvold argues that the cuisine known as molecular gastronomy represents the advent of modernist aesthetics in food. Reminiscent of Michael Fried's essay Art and Objecthood, Myrhvold polemicizes against theatricality by suppressing the sensual, intersubjective, and ephemeral nature of cuisine. This paper reads Myrvhold's essay through the lens of performance theory in order to interrogate the relationship between cuisine and documentation, and engages with the cuisine of Ferran Adria, arguing that it plays with its own materiality in order to expose the functions of time and memory in the construction of a dish.

CHRISTINE SIMONIAN BEAN
Performing Chef, Disrupted Spectatorship: Temporality and Material Reality in The Cooking Show con Karimi y Comrades
- Northwestern University

This paper examines Robert Karimi's The Cooking Show con Karimi y Comrades as it positions the cook's working body as a place of performance. Although the performance eventually makes clear Karimi's intellectual goal, it is not evident from the advertising and presentational frame that the "chef" identity is a persona. Karimi simultaneously performs as chef and works as actor, presenting a role that exceeds social expectations. I examine whether the ambiguous relationship between the

chef's working body, the performer's work of enactment, and the spectators' complex temporal experience has the potential to obscure or illuminate Karimi's artistic and political intentions.

CATHERINE MING T'IEN DUFFLY
Enemy Kitchen: Rethinking the Conviviality of Consumption
- Reed College

This paper examines the use of convivial consumption in Michael Rakowitz's Enemy Kitchen – an art event as food truck that travelled around Chicago, serving regional Iraqi dishes, with American Iraq War veterans as servers and sous chefs. Because of its capacities to nurture and threaten, to produce conviviality and alienation, to critique privatized experience and to show the systemic embeddedness of the intimate, food is a particularly powerful medium of both art and social engagement. This paper examines Enemy Kitchen for its potential to highlight interdependency and expose relationships (of power) – between consumers and producers and between "home" and "enemy."

CHAIR: JISHA MENON

BAKING TIME

ROBLE LOUNGE
AND KITCHEN
Attending ○ C D X

11AM - 5:30PM

JENNY LAWSON
- Northumbria University

A durational, participatory praxis event that explores the practice and performance of cake-making and its relationship to time. Conference delegates are invited to share in baking time - to take timeout together - to experience the immediate and embodied pleasures of cakes and baking; and reflect on the nostalgic fantasies bound up in cakes and their association with love, the home, the mother figure and the domestic goddess. Participants can drop by my "kitchen" to witness cakes in the making, share recipes and memories of cakes and spend some intimate time with others eating cake at a 5:30pm "teatime."

ANNUAL ARTIST COMMITTEE MEETING

BUILDING 550
CONCEPT SPACE
Attending ○

JOHANNA HOUSEHOLDER
RAY LANGENBACH
AND MEMBERS OF THE
ARTISTS' COMMITTEE

Agenda:
1. Transfer of Chairperson role
2. Information from the PSi Board
3. "Committee" or "Interest Group"?: self-determination and future viability of the Artists' Committee
4. PSi 20: Shanghai 2014 and PSi 21: Fluid States 2015

Lunch

12:45 - 1:45PM

CoHo Café
Lara Shalson **- King's College London**

BALANCING ACTS

Emerging Scholars Lunch Session

For Emerging Scholars, the first few years of academic employment can feel like a balancing act. While the experiences of emerging scholars differ from institution to institution and country to country, there are common challenges we all share. The pressures of publishing, pursuing grants, engaging in practice, teaching, and other institutional responsibilities can leave many of us struggling to find equilibrium. In this lunchtime session, established scholars will share strategies by which they were (or were not!) able to develop a profile in research, teaching, and service simultaneously, and take advantage of career development opportunities, while maintaining a work-life balance.

X C S

Building 550 Atrium
Larry Lavender **- UNC Greensboro**
Lizzie Leopold **- Northwestern University**

AGENCY AND IMPERATIVITY IN COMMAND PERFORMANCE

Command Performance is a sociographic work that occupies pedestrian space and interrupts pedestrian time, as distinct from choreographies that are isolated for display in cleared-out and culturally privileged spaces for audiences who have planned ahead to situate and silence themselves for the consumption of art. Command works with the performative status of verbal imperative by possibilizing the performance of refusal and counter-imperativity; performer and public face together the moment-to-moment tensions of the work, and decide what to do. Many variables collide and coexist as the consequences of earlier choices accumulate and play out with, for, and against each other.



Performance Studies conference 0:
NYU, October 4-7 1990

P C S

White Plaza
***Lisa Vinebaum* - School of the Art Institute of Chicago**

NEW DEMANDS?

New Demands? is a public walking performance through the PSi conference site. It connects historical struggles for workers' rights to the current crisis in timed labor under advanced capitalism. Drawing on slogans from past labor struggles, New Demands? calls attention to the fact that many of these same demands for workers' rights —the right to collective bargaining, health benefits, and fair wages among others — are still being made today. New Demands? reinscribes these slogans into public space in an effort to to foster dialogue with members of the public on themes of labor, production, value, and ethics. -? is an ongoing series of performances commemorating histories of labor activism, and calling attention to the fact that many of the rights that workers fought for and won during the first half of the 20th century are being dramatically eroded today.

PLENARY DIALOGUE
1:45 - 3:15PM

Cubberley Auditorium

OPEN CHANNELS: PERFORMANCE, POLITICS AND RACIAL IDENTITY FORMATIONS IN TIMES OF CRISIS

Thomas Richards, The Workcenter of Jerzy Grotowski and Thomas Richards
Daphne Brooks, Princeton University

"My body had an open field in which to be active... when it found an open channel it came forward." - Thomas Richards

From the feminist sonic insurgencies of Pussy Riot in Russia to the collective, corporeal agitation at the center of the U.S. Occupy movement, our present day culture continues to underscore the exigencies of the body as a social justice tool and as a disruptive performance template in the face of global struggles to combat austerity platforms, neoliberalist agendas, and the debilitating effects of globalization. These legacies of countercultural politics and counterpublic activism owe much to the principles as well as the quotidian dramaturgy of the long Civil Rights Movement and the radical racial formations emerging out of that movement. In this plenary dialogue, Thomas Richards and Daphne A. Brooks will explore the ways in which the black radical tradition of performance continues to shape the complexities of identity formations and resistance in our present day. Together, they will interrogate the ways that the Workcenter of Jerzy Grotowski and Thomas Richards' long-term and systemic exploration of the possibilities of the human being in a performative context converge with performance elements of black sonic, theatrical and traditional cultures, making new movements, new identities and new modes of action and activism relevant for our current moment? What are the layers of which I am composed, and when do I become someone, somebody in between the palimpsest of the forms of human identity? What can happen to identity in the time space of performance, in the moment of action or reaction? How can performance be a process of re-examination, an undertaking during which a complex space can appear where identity at the same time defines, dissolves and expands? These are the "open channels" this session will seek to traverse.

INTRODUCED BY: HARRY ELAM JR.

PANEL 3

3:30 - 5:30PM

PERFORMANCE IN HISTORICAL PARADIGMS WORKING GROUP PANEL 1

OLD UNION 122

Attending ○

DOMINIKA LASTER

Performer In and Out of Time: Temporality and Affect in the Grotowski Workcenter

- Yale University

This paper is a critical analysis of the highly structured physical and vocal scores – developed by performance researcher Jerzy Grotowski – which lead the performer to ekstasis, an experience of being outside of time. Taking Grotowski's practice as an aperture, this paper explores the potent intersection of Afro-Caribbean performance, Gnostic literature, and Hasidism by investigating the ways in which these practices chart the road toward ekstasis, a process during which the performer's experience of temporality shifts significantly. The paper will also investigate the mutual ways in which affect and temporality structure one another in the perception of the performer-in-ekstasis.

SHAYONI MITRA

History, Orality and the Marketplace: Agra Bazaar and the drama of Hindustani Theatre

- Barnard College

Histories of Indian theatre read it as written and not embodied. Hindustani, spoken by a majority of North Indians troubles this by not having its own script; it can only be transcribed as Hindi in the Devanagri script or as Urdu in the Arabic script The Hindustani play Agra Bazaar (1954) by Habib Tanvir, set in the market milieu of 1812 Agra, celebrates the works of popular but unpublished poet Nazir Akbarabadi. Tanvir uses Agra Bazaar as his meditation on the historicity of the Indian stage – how will our history in and as performance be recorded? The lyrical Hindustani of the bazaar reminds post-colonial audiences of their past coded, recorded and transmitted in oral tradition, without the mediation of the colonial archives; a history that forever escapes its own writing.

ELIZABETH OSBORNE

Then is Now: Clansman, Birth of a Nation and History in the Making

- Florida State University

Operating at the intersection of cultural history and performance studies, I use The Clansman (1905), Birth of a Nation (1915), and DJ Spooky's Rebirth of a Nation (2005) to explore how the reinter-

pretation of history and the widespread re-performance of that history rewrite the past for the future. How do these objects offer ways of thinking about the repetition and folding of time, ways of capturing the dispersing of performances in the popular imaginary? How have these pieces become part of the myth of history and identity in the USA, and how has that myth come to function as history?

JOEY PLASTER
To See Our Hearts Collide on Paper: Bodying Forth, Embodiment, and Temporal Pairings in San Francisco's Tenderloin
- Yale University

An experimental approach to generating historical representation and a distinctive kind of performance in the present, Vanguard Revisited was structured as an imagined, cross-temporal conversation between two groups of queer street youth: one which in 1966 founded the seminal organization Vanguard in San Francisco's Tenderloin district, and another which in 2011 "reconstituted" Vanguard around contemporary concerns through reenactment. Young people drew on their own personal histories to perform the ways in which the Tenderloin's past is felt and experienced in the present; out of these temporal collisions, I argue, tumbled forth material that allow us to make limited inferences about the affective structure and performative dimensions of this unique "vortex of behavior."

CHAIR: PAIGE MCGINLEY

RE-ENCOUNTERING THE ARCHIVE: PERFORMANCE IN TIMES TO COME FROM TIMES GONE BY

OLD UNION 121
Attending ○

SOPHIE JOHNS
Recapitulating Subjective Historiographies and Archival Performance Research
- University of Bristol

A methodological investigation that looks to the theatre archive collector to glean a subjective response to performance that is influenced, lead or inspired by their personal context which informs the objects that constitute a collection. The researcher/performer/historian reinvigorates that personal throughline between now and then generating a method in self-reflexive history, through the eyes of the individual. This can promote accessibility, re-vitalisation and diversification of history readings and writings whether produced through performance, exhibition, textual analysis or pedagogical experiences, adding personal significance to writings of theatre and performance history, instigating a fitting pathway into a cross-disciplinary response to the archive.

CARA DAVIES
Endurance Archives and Speed-dating Documents
- University of Bristol

Critical debate around performance documentation often centres on a dichotomy between the ephemerality of performance and the ontological challenge documentation poses to a performance's temporal constraints. However, what happens when we appropriate methodologies for documentation as a score for performance? How does this affect the immediacy and legacy of the performance? What temporal modes of encounters

does this engender for the artist, artwork and audience? Taking Simone Osthoff's proposal in Performing the Archive this paper will critique time-based transitions in moving "from an archive-of-artworks to an archive-as-artwork," where we engage in grand feats of endurance archiving to speed-date documents.

JO ANA MORFIN
Digital Presence
- University of Bristol

Digitalisation fever has reached almost all memory institutions; virtual objects, digital archives and databases are rapidly becoming central in contemporary culture. By transforming our binary codes into cultural legacy, we are altering its physicality, temporality and behavior. While the use of digital technologies has transformed the archive into a less material and unstable entity, it has catalyzed new forms of transmission and opened up new sets of paradigms to embody/ stage/represent virtuality. Furthermore, it allows us to connect isolating pieces of "uchronic" time hence redefining our perception/ memory of any given ephemeral event, and thus ironically giving it more "presence."

YIOTA DEMETRIOU
Unstable Timelines
- University of Bristol

The paper investigates how facebook has become a temporary space to perform The self, as Sherry Turkel argued with the use of the computer screen. This idea is taken further, exploring how facebook has taken the role of the computer screen reflecting the image of its user and creating a mediated-self and with this it has become a platform to post personal narrative and personal history. Thereby storing personal narrative as it is performed. The paper also explores the ethics of this, as the virtual-self created, shares a similar narrative to the actual-self, this is where the timeline becomes unstable.

CHAIR: PAUL CLARKE

TRAUMA, TORTURE, TEMPORALITY

OLD UNION 120

Attending ○

LAURIE BETH CLARK
The Now and Then of Commemoration
- University of Wisconsin

While the role of memorials is to commemorate traumatic events that have taken place in the past, tourism always takes place in the present. Tourists arrive on site with children in tow, with bodily needs that must be met, and with an interest in souvenirs. They bring with them expectations, desires, beliefs and agendas which have been shaped as much or more by the lives they have lived as by the events that are being commemorated. This paper elaborates trauma tourism as a negotiation between forces of the "now" and legacies of a "then."

MICHAEL PETERSON
The Violence of Indefinite Time: Modern Torture and the Dramaturgy of Cruelty
- University of Wisconsin

Control over temporality is crucial to "modern" torture and contemporary institutional cruelty. Imprisonment is its mise-en-scene, but rapidity and eternity shape its dramaturgy. This paper examines theatrical works during the "global war on terror" that (fail to) evoke the time of torture, and then argues that temporal violence also structures the theatrical cruelty of such systems as law enforcement's use of "pain for compliance" and the forceful occupations of disenfranchised neighborhoods and territories. Just as some argue that violence is the opposite of creativity, "indefinite detention," whether literal or metaphorical, can be said to be the opposite of "free time."

NATALIA DUONG
Biopolitical Choreo/cartographies: Recuperating Reparation after Exposures of Agent Orange through Embodied Memory
- New York University

I discuss how bodies affected by Agent Orange perform the extension of the Vietnam War from "then" to "now" as both a documented archive of trauma and an embodied proliferation of the effects and affects of chemical warfare. While the "contagion" of trauma has been understood as inherited through cultural practices and psychological dispositions, those affected by Agent Orange physically embody the genetic inheritance and transmission of war through the skin of memory. What scarring occurs when reparations attempt to suture and "heal" these sites/sights of trauma? What alternatives do embodied (hi)stories, biopolitical choreographies, and performative cartographies offer us today?

ANJA PLETIKOSA
Healing in Time and the Trauma of Contemporary
- Goethe University in Frankfurt

In the modernity tragedy as a dramatic form is not possible anymore . When on stage, it keeps the healing force which it once had through the exposing both of its temporality and its trauma. But once the 20th century great myth's space has been crushed by a tragedy of the real life, the body in space becomes the isolated body in time. Subject: reminiscence on crimes done in the period from 1991 to 1995 on the territory of the former Yugoslavia. Into what kind of other unfriendly space has once fruitful region turned while becoming a point where archeology and change clashed?

CHAIR: PATRICK ANDERSON

DEATH(S) AND REBIRTH(S) OF THE NATION STATE

OLD UNION 200

Attending ○

EMELIE MAHDAVIAN
Gender, Patronage, and Traditional Dance in Tajikistan
- UC Davis

This paper examines dance patronage in modern-day Tajikistan and argues that "traditional" dance writes national identity along gender lines even while traditional gender norms discourage "respectable" women from becoming professional dancers. In the process, complicated histories of gender, patronage, and performance are creatively reimagined, and professional dancers find themselves in the middle of the battle to define their young nation-state.

TAKAHASHI YUICHIRO
Japanese Imperial Rites as Cultural Performance
- Dokkyo University

This paper examines the ways in which Shintō rites performed by Japanese emperors were combined with an apparently modern disciplinary apparatus such as the school to forge a sense of national identity in the years leading up to World War II. A particular focus is placed on the use of the copy of the letter by the emperor and his portrait in school ceremonies. The paper concludes that the unified national time and space constructed by an iteration of imperial rites still affect the Japanese psyche.

RAY LANGENBACH
Standing Still Is Advancing Forward: Nationalist teleology and Self-reliance in North Korean Art and Performance
- Universiti Tunku Abdul Rahman & Helsinki Universiti of the Arts

"To believe that what is true in your

private heart is true for all men — that is genius." - Ralph Waldo Emerson. This paper will explore the relationship between the representations of state utopian desire in Kim Il Sung's Juche/ Self-reliance as it manifests in North Korean everyday life, reading against Ralph Waldo-Emerson's Transcendentalist essay, "Self-Reliance." How does a recuperative and heroic teleology "produce the future?" How is the doctrine of the Leader's self-reliance deployed in the official tragic narratives of the North Korean state? And what are some of the paradoxes evident in this ideological symphony?

SURAFEL W ABEBE
Performing Necropolitics: Death and Democracy in Ethiopia
- University of Minnesota

This article examines a performance of mourning of an inter/nationally polemical Ethiopian figure. I ask, "How was immortalizing a controversial personality naturalized at the expense of others' lives?" Drawing on Mbebe and Freire, I argue that staging such a spectacle in a surveilled space is not a biophylic project but a function of necropolitics. To develop my argument I will analyze performances that sprung up around this ritual of mourning.

CHAIR: BRAHMA PRAKASH

ASE!: BLACK AND QUEER TEMPORALITIES IN CONVERSATION

OLD UNION 201
Attending ○

SHARON BRIDGFORTH
River See
- New Dramatists (NYC)

The presentation will take the form of performance-based excerpts from River See, a National Performance Network Creation Fund and MAP Fund project. Set on a juking boat, with blueswomen, queers, deviants and Seers, River See is the prayer before the Great Migration. River See explores blues stories as living arrangements of jazz. The audience will be invited to be witness/participants in an improvisational process that brings the piece to life.

OMI OSUN JONI L. JONES
Theatrical Jazz: Performance, Ase and the Power of the Present Moment
- University of Texas-Austin

This presentation is a discussion of theatrical jazz, giving particular attention to the work of Sharon Bridgforth. I identify the primary features of the form and examine its artistic genealogy using Bridgforth's work as an illustration of the blues roots of theatrical jazz.

JACLYN PRYOR
Time Slips: Queer Temporalities in Performance
- Northern Arizona University

In this presentation, I trace key debates on the politics of temporality within the related fields of queer studies and performance studies. I detail how American ideals of racial and sexual citizenship are reproduced through linear, progress narratives—or "straight time"—and how such narratives commit social violence against queers, people of color, and other marginalized subjects. This paper then offers performance as a site of resistance and social transformation through what I term "time slips"—theatrical moments in which past, present, and future are given permission to touch.

CHAIR: COURTNEY RYAN

A MOMENT IN THE LIFE OF A PSYCHIC SUBJECT

OLD UNION 215

Attending ○

EVANGELINE GRACE CIUPEK
"Do Let Me Hear From Me:" The Hysteric Woman and the Analyst Race to Fill Temporary Space in Portrait of Dora.
- Florida State University

In Vienna 1905, Freud publishes his study Dora: An Analysis of a Case of Hysteria—a conversational battle in which Freud attempts to fill the deadlock between him and the hysteric Dora by forcing motives on her that she denies. In the temporal emptiness of silent moments, Dora's subjectness is at stake. In Paris 1976, Hélène Cixous' Portrait of Dora opens, dramatizing a battle in which Dora tries to take back her subjectness by imposing her voice and body on the deadlock. If Freud fills the deadlock, Dora will warp into something nonthreatening, nonverbal, sexually animalistic, and inhuman.

JANNA HOLMSTEDT
What You See is Not What You Get: Performance as a Mode of Thinking
- Umeå Academy of Fine Arts, Umeå University, Sweden

In a culture where literacy is given a higher status than orality performances are seen as ephemeral. However, from my perspective performances are concrete, knowledge-activating and reality-producing events, but it is a knowledge and reality production that challenges many hierarchies of modernity, especially the domination of visuality and textuality, where "to see is to know." Performances resensitize us to a wider ratio of senses that includes oral modes of knowing. I use the orality-literacy contrast to open up a reflexive space where many of the dichotomies we find ourselves trapped within collapse. Please be in movement, inhabit time, go visiting, and oscillate with me, fellow sufferers.

SARAH KLEIN
EEG Chambers as Time Machines: Temporality, Performance and the Experimental Subject
- University of California, San Diego

This paper explores the temporal structure of EEG (electroencephalography) experiments in a cognitive science laboratory. I argue that unlike the subjunctive "as if" of theatrical performance, these experimental performances operate in the "if, then" entailment of scientific hypothesis. How, in everyday laboratory life, is this temporal structure maintained? Drawing on my laboratory ethnography of experimental performances, I will describe standardized and implicit processes which strip subjects of their holistic identities and everyday temporalities in order to make way for an experimental subject with an experimental temporality - that is, an abstract analytic entity.

PAIGE M. JOHNSON
Pushing Beyond the Boundaries: The Temporality of Abjection in the work of Sarah Kane
- University of California, Berkeley

This paper explores the ways in which Sarah Kane's disruption of linear temporality speaks to the larger role of time in her work and creates what I term " the temporality of abjection." Abject temporality expands beyond the subject, creating a queered experiential time on the page as well as on the stage. The temporality of abjection modeled in Kane's work allows readers, audiences and performers to experience and become implicated in extreme acts of psychological and physical violence that defy conventional narrative and theatrical forms, expanding the potential of abjection beyond that of merely negation, into a precarious performative possibility.

CHAIR: YELENA GLUZMAN

STAGING THE PAST, STORMING THE PRESENT: VANGUARD TIME TRAVEL IN FRANCE AND THE OCCUPY MOVEMENT

OLD UNION 220
Attending ○

KIMBERLY JANNARONE
People's Theaters and Imagined History
- University of California, Santa Cruz

This paper examines the creation of a shared past in France through the people's theaters of Maurice Pottecher and Firmin Gémier. These artists, directly inspired by the French Revolutionary festivals, invested in performance as a way to shape and re-shape memories in order to create a unified sense of la patrie. The country's history supplies the malleable subject of people's performances, creating fluctuating borders of memories that drama is uniquely suited to re-cast for its current moment.

KATE BREDESON
Community and the Commune: André Benedetto's Avignon
- Reed College

This paper examines the shift in trajectory that André Benedetto's theatre took in the mid-sixties, and looks at how, through his changing methodologies, he came to author a people's theatre of Avignon. It examines spectatorship, community, and temporality in the work of Benedetto, specifically in his recreation of the Paris Commune as a street parade. On a larger scale, this paper looks at how Benedetto's work in Avignon is part of larger shift in French theatre-making

CINDY ROSENTHAL
Judith Malina's Living Theatre and the Occupy Movement: Performing Bodies, Memories and Communities
- Hofstra University

This essay analyzes the Living Theatre's interactions with the Occupy Movement, exploring the company's identity in relation to the "99%" and arguing that the Living's 1960s-90s activist performances were "ghosted" in Occupy actions that exploded globally in Fall 2011. Judith Malina's The History of the World focuses on the oppression of the masses and anarchist resistance through the ages. Malina, has been "storming the barricades" for six decades. Facing what may be the LT's last stand at their lower East Side theatre, she speaks of her "final" performance, where she will stage her eviction "dragged out, yelling into a bullhorn."

CHAIR: BRIAN LOBEL

IT'S ALL IN THE TIMING: THE BODY IN PERFORMANCE

OLD UNION 219
Attending ○

KIRSTEN PULLEN
Cinematic Bodies: Writing the History of Actor Training in Classical Hollywood Film
- Texas A&M University

Using interviews from the Ronald L. Davis Oral History Collection, I recover the bodies who acted and the bodies who trained actors during the studio system. The paper focuses on Lillian Burns and Phyllis Seaton (MGM), and Estelle Harmon (Universal). Most of the studio

drama coaches, dialogue directors and talent coordinators were women; though few of these women had experience in front or behind the camera, they had tremendous authority over the actors they shepherded from contract player to star. The interplay of these bodies off screen indicates much about how Classical Hollywood constituted class and gender within its narratives.

ANNE DOUGLAS
Casting Back and Forth From a Point in the Present: Time and Improvisation
- Robert Gordon University, Aberdeen

Improvisation may be imagined as a casting back and forth through time from a point in the present. Does this sense of improvisation offer a distinctive lens through which to critically engage time and experience? The presentation examines two experimental works, Calendar 2010-11 (visual arts) and Sounding Drawing 2012 (visual arts and music). It draws on articulations of time and encounter in philosophy (Siebers 2012) and on artists' understandings of improvisation in which time is foregrounded (Latham in relation to physics 1987, the Harrisons in relation to ecology 1985-95, Peters in relation to philosophy 2009).

P. SOLOMON LENNOX
Boxers and The Performance of Narrative-Identity: The Stasis of Language Versus Bodies in Process
- University of Exeter

This paper analyses the representation and understanding of the performance practices within boxing. It demonstrates that boxers engage with seemingly static and limited narrative resources, and yet perform complex and multiple narrative-identities. Fully aware that they are engaged in a transformative and performative bodily project, boxers, narrate stories which demonstrate an understanding of performance and temporality. Boxers enact performances through the sport's bodily practices; at times demonstrating an explicit understanding of how boxing bodies, boxing performances, and boxing identities are connected through time. However, the limitation of narrative resources make the relationship between bodily practices and meaning making problematic.

CHAIR: TANYA AUGSBURG

TIME OUT OF JOINT: THE POETICS OF MOTION CAPTURE

OLD UNION 218
Attending ○

RUTH GIBSON AND BRUNO MARTELLI
Gestalt Grace
- Coventry University & co-artistic director of Gibson/ Martelli

Skinner Releasing Technique (SRT) is an improvisational movement practice where poetic imagery triggers the creative process and powerful movement experiences, developing suppleness, strength, speed and nuance. This paper explores the interface between motion capture technology and SRT and what sensorial knowledge can be unearthed by this marriage. Focussing on the creation of 3D visualisations and immersive environments, can we program a kinaesthetic code? Videogames provide a platform to investigate user/viewer engagement. Is time altered in game space? What can this reveal about a somatic movement practice and how can the sensing body inform the process of making computer generated worlds?

KIM VINCS
From Bodies to Lines and Back Again: Using Motion Capture to Document Australian Aboriginal Dance
- Deakin University

This paper examines a project in which a set of choreographic sequences created by an Australian Aboriginal choreographer were documented using motion capture as a means of sharing movement information between dancers. The paper describes the process by which artistically and culturally appropriate approaches to documenting and annotating the material were developed collaboratively during the motion capture and post-processing process. Despite the "dematerializing" effect of the motion capture process, moving the dance movement into a new cognitive domain comprised of trajectory and line enabled the development of new insights into the movement material itself.

SARAH WHATLEY
Visuality, Temporality and the Dancing Image
- Coventry University

Image plays an important role in how dancers source and make movement, and how audiences make sense of the fleeting nature of dance, providing a bridge between "self" and "other", enabling dancers to visualise self in relation to the kinaesthetic "felt" sense of movement. Motion capture participates in this "poetics" of the moving, sensing body, generating visualisations, reconfiguring the temporal properties of dance; feeding back the dancer's sense of embodiment, place and presence. This process arguably opens up space to examine how temporality intervenes or interacts with the visual, generating new modes of creating, documenting and analysing dance.

LAURA KARREMAN
The Hauntology of Dance Capture
- Ghent University

Aptly referred to as "ghostcatching" by OpenEndedGroup, motion capture shows dance movements while the dancing body is no longer there. While the moving "point cloud" in which the dancer's body is transformed in motion capture cannot convey an expressivity that equals live dance, the growing tendency to represent dance in similar "movement-generated imagery" does suggest that these visualizations manage to express several significant aspects for dance research and practice. This paper discusses the "hauntology" of the dancer's body in motion capture imagery and explores how motion capture technologies are employed to highlight qualities of dance that may remain hidden when watching the dance itself.

CHAIR: CHRISTEL STALPAERT

WE NEED TO TALK ABOUT SEMEN

GUERRILLA PERFORMANCE IN OLD UNION SECOND FLOOR MEN'S ROOM

Attending ○

KATHERINE BREWER BALL
- New York University
MATHIAS DANBOLT
- Copenhagen University
JOHANNA LINSLEY
- Queen Mary, University of London
BENJAMIN HABER
- City University of New York

Cryobanks, IV4 treatment, bareback-ing, HIV/AIDS, breeding, gaybies: Semen engenders eccentric tempo-ralities and new intimacies. Following Lisa Jean Moore's observation on how "sperm have journeyed from the realm of the secretive to the realm of the communal," we want to explore sticky connections between body fluids and money, dykes and fags, holes and bodyparts, mouths and medicine, personal pasts and im-personal futures. This praxis session is an attempt to create an intimate celebratory space for exploring the fluid meanings of queer reproduction through one-to-one paper presenta-tions on performance, temporality, and queer relationality in the space of the "public" restroom.

PSi 19 LECTURE SERIES

CLUBHOUSE BALLROOM

Attending ○

3:30 - 4:30PM

TOM MARIONI
Action/Performance

I will explain the difference between performance art and theater, what conceptual art is, and how performance art fits into the international art scene. I will tell you about my work as an action/performance artist and sound artist, and how sound art is different from music. Conceptual/performance art developed all over the world at the same time (beginning in the late 1960s), and is different in each country depending on the politics and culture of each country. I will demonstrate my 1969 action piece, One Second Sculpture.

TOM MARIONI IS A SAN FRANCISCO CONCEPTUAL ARTIST AND THE FOUNDER OF THE MUSEUM OF CONCEPTUAL ART (1970-1984). HE HAS PERFORMED AND EXHIBITED INTERNATIONALLY SINCE 1969.

4:30 - 5:30PM

R.G. DAVIS
PSi 19 Lecture Series: From Performance Art to Ecological Aesthetics

The topic is how one can go left (as in Marxist) as one extends beyond tradi-tional bourgeois theatre. Hop skipping through Performance artists in the 70s, onto Epic theatre (dialectical Brecht) and on into Ecological matters (sci-ence) that need a different form then melodrama, personal explorations, art on art, and now techy stuff.

R.G. FOUNDED THE S.F. MIME TROUPE IN THE 60s, AND RECEIVED A PHD FROM UCDAVIS, PERFORMANCE STUDIES, WITH A DISSERTATION ON "ECOLOGICAL AESTHETICS"

EPHEMERAL UTOPIA: ALTERITY AND BELONGING AT BURNING MAN

CLUBHOUSE ROOM 101

Attending ○

RACHEL BOWDITCH

Rehearsing Utopia: From Thomas More to Jeremy Bentham's Panopticon

- Arizona State University

Black Rock City is a temporary simulation of a real city—one on the cusp of perpetual disappearance. Most participants may be under the illusion that by entering Black Rock City they are stepping into a realm exempt from the rules and regulations that govern everyday life, a utopic space of unbridled freedom and excess. However, participants do not escape surveillance nor state and federal laws. By analyzing Burning Man's financial reports, its gift economy, and civic volunteerism, we see a staged rehearsal of a consumer-free society as an alternative way of living. Ultimately, Burning Man is like any other business, the only difference is the product is affective and ephemeral: a commodified ritual experience in "participatory culture," mutating and transforming from community to community, yet also remaining recognizable as Burning Man—a brand as distinct as any other.

KERRY RORHMEIER AND FRANCINE MELIA

Plotting in the Dust: The Temple as a Physical and Communal Touchstone

- University of Nevada, Reno

This paper presents an anthropological and architectural examination of a physical and communal space that is annually designed as a touchstone for religious, spiritual, and secular performative rituals. The temple at Burning Man is architecturally significant, ever-changing, and always inspirational. In addition to an overview of the Temple's history since 2000 and its rise in the Burning Man culture complex from one man's memorial to a fallen friend into an important feature of the annual city plan, this paper discusses the creation of interactive places for community life, reverence, and celebration every year.

JOY BROOKE FAIRFIELD

Hacking the Man: Enactments of Utopian Nostalgia in Black Rock City

- Stanford University

This paper will examine the event as performed longing for an imagined when of collective belonging, displaced alternately onto the immediate past of Burning Man's early years ("the good old days"), or the distant fantasy of a pre-industrial, non-capitalist society borrowed from indigenous visions of collective sociality. This analysis will take as an interpretive frame Paul Addis's premature and illicit ignition of the man sculpture in 2007. I argue that the Burning Man festival nurtures an ahistorical affective sensibility connecting an imagined history of radical collectivity with the dream of a utopian social future.

LINDA NOVEROSKE

Playa Dust and Thingliness: The Making and Unmaking of Radical Otherness

- UC Davis

I am investigating a process I call "Unmaking Difference," which involves tracking the processes and mitigating factors involved in the human tendency to "other" the self in response to the alienating effects of day -to-day life, from the mundane, to the euphoric, to the traumatic. I regard Burning Man, a grand-scale performance of a city that evolves and resolves in the space of several weeks, as an example of the perfect storm of conditions under which radical self-expression /reliance unmakes difference. My paper will discuss the phenomena of othering the

self, making and unmaking difference, and speculate on how playa dust-and thingliness might temporarily bring a human being closer to being human.

CHAIR: KAREN SECRIST

TRACING ACTS: DOCUMENT, IMAGE, TEXT, SELF

BUILDING 550
MEETING SPACE 126
Attending ○

TEENA LANGE
The Image is the Act?
- Grüntaler9 Berlin

In our contemporariness, modernity is haunted by the occupancy of performativity, hence making a work involves the invention of a process of presentation. In this kind of process, the image is the act. When the image is the act, what does the documentation create? Can the experience of liminality of a performative act be visualized in a documentation? What is not visible in the documentation, and what does it make visible? Documenting an act doesn't take away its ephemerality. However, documentation is a form of representation. What does it represent – the image or the act?

HARRIET CURTIS
Documenting the Live, in History: High Performance Magazine, 1978-1983
- Queen Mary, University of London

Between 1978 and 1983 High Performance published documentation of contemporary performance art, providing an exhibition space for a form eschewing conventional aesthetic display. Both a record of live performance in history and an archive of documentation which resurfaces as a generative force for creating new work, High Performance intersects different, at times competing, temporalities of performance. Discussing two projects which take High Performance as source material - an exhibition in 2003, and a performance platform in 2012 - this paper considers the temporal qualities of the magazine as it engages with performance art history distinctly from other modes of documentation.

CATRIONA FALLOW
Historicising the New: Documenting New Theatre Writing in Britain
- Queen Mary, University of London

The genesis and subsequent history of New Writing in British theatre has been widely debated, contested and revised. In this paper I interrogate how the process of recounting a history of New Writing is tied to British theatre's complicated relationship to both to the theatrical past as well as the wider social and political past. By examining certain rhetorical and descriptive trends in much of the critical material that surrounds New Writing, I consider how the very act of chronicling the new places it in a precarious position between "now" and "then".

SHENGQUAN ZHANG
Retrospect and Prospect: The Characteristics of the Formation of the Public Image of China's New Leaders
- Shanghai Theatre Academy

As information becomes more available and mass media more popular, most countries pay close attention to the formation of the public image of leaders. And thus the paper is worth the attention. It should be recognized that the formation of public image of China's new leaders is based on retrospect, and through it the prospect can be achieved. While in dealing with this relation, how to

make the retrospect follow the prospect, how to make it more advanced so that the public image can be accepted, and the national development can be promoted strategically? These questions are worth the discussion.

CHAIR: ARSELI DOKUMACI

PERFORMING THE NATION, RESISTING THE NATION

BUILDING 550
ROOM 162
Attending ○

RUNE GADE
Untimely behavior: On Heterotemporalities in the work of Sükran Moral
- University of Copenhagen

My paper discusses the performances by Turkish artist Sükran Moral (b. 1962). I focus on her uses of temporal discrepancies between the art world and the ordinary world in the performance Bordello (Karaköy, Istanbul, 1997). Sükran Moral's work will be discussed in the light of Michel Foucault's concept heterotopias and Dipesh Chakrabarty's concept heterotemporalities, stressing the clash between avant-garde conceptions of time and gender preserving conservatism staged by Moral in order to criticize sexual stereotypes in Turkey as well as universally.

ANDREW WEINER
Moments of Encounter in Recent Middle Eastern Performance
- California College of the Arts

This paper seeks to reassess the reception of Jacques Ranciere's aesthetic theory within performance studies by analyzing several recent examples of public performance in the Middle East. The first of these is Samah Hijawi's Where are the Arabs? (Jordan, 2008); the second is Amal Kenawy's Silence of the Lambs (Egypt, 2009). In positioning these works together, I seek to question how the Rancierean model might enable us to better gauge the ways in which performance has both registered and been influenced by the events of the Arab Spring and its aftermath.

SOO RYON YOON
Multicultural Encounter: The Ballet National of Senegal During the 1988 Seoul Olympics
- Northwestern University

How do we understand the consumption of "African dance" in the present day South Korea? This presentation traces the historical context of South Korea that staged the performance of Le Ballet National de Senegal during the opening ceremony at the 1988 Olympics Game and, in so doing, interrogates how South Korea assigned aesthetic values to "African dance" in the context of nationalism and multiculturalism. It investigates what has motivated and shaped the specific consuming practices of African dance in a particular national context of South Korea.

CHAIR: SARA BRADY

EVENT SPACE NOW (& THEN): ARCHITECTURES (IN & OUT) OF TIME

BUILDING 550
ROOM 200
Attending ○

DORITA HANNAH
Not Yet in Time: Unfulfilled Acts of the Avant-Garde
- Independent Scholar/artist

Panel convener, Dorita Hannah, sets the scene for this group of scholars and practitioners, focusing on design performativity, spatial dynamics and situated events, who will deliver multimedia presentations on contemporary and historic projects that render mobile the static architectural object through a theoretical and political act of "spacing". Hannah presents unrealized projects of the historical avant-garde that aimed to create a theatrical architecture in-motion. Although contemporary architects and designers attempt to create event-spaces that employ technology as a spatial mobilizer many tend to fall short of rendering built form durational and therefore truly performative.

BETH WEINSTEIN
Choreographing Space, Structuring Dance
- University of Arizona

Beth Weinstein will unravel drawings that explore a series of choreographed architectures created for dance-based performances to reveal the symbiotic temporal mutability embedded within these designs by several established as well as emerging architects. These drawings are part of a research project into the process and product of collaborations between architects and choreographers, entitled Collaborations in Space and TIme.

RODRIGO TISI
Popular Forces, Communication and then Architecture
- UNIACC Santiago, Chile

Rodrigo Tisi discusses the influence of a group of individuals, as part of a community, in shaping new spaces within Chilean contemporary society. The presentation will focus on the illegal TOMA of Puerto Viejo, taking place in the north of the country: a collective act demanding the right of certain civilians to have access to land and a certain quality of life. If the country was economically and politically stable then access to equal rights and goods would suggest a reasonable democratic milieu. However big differences are still to be faced. The TOMA is similar to what is understood by the Occupy movements.

RACHEL HANN
Living Architecture: From Appia to Turrell
- Edgehill University

Rachel Hann looks to the original design of the Festspielhaus Hellerau (1911) as a starting point that provocatively locates the significance of scenographer Adolphe Appia and his collaborators' artistic vision for performance architecture through contemporary installation art. Importantly, the increasing ubiquity of mediated hypersurfaces within architectural practice demands a review of what the immersive capacity of a "light-space" reveals to us about the reciprocal interaction between action and site: the event of architecture.

JORDAN GEIGER
Mapping Refugee Urbanism
- SUNY University at Buffalo

Jordan Geiger discusses the tangle of spatial, legal and technological logistics that attend immigrant and refugee kids on their paths around the world to new cities like Buffalo, USA. His project Beau-Fleuve - part installation, interactive play structure, workshop and online mapping tool - invites kids to engage

this tangle of forces, to voice their experience of them, to literally trace their line on the map and thereby uncover the large organizations around global movement in which we all participate.

AYELET KARMON AND MERAV PEREZ
Action Items: Enablers of Design-Based Social Interventions
- Shenkar College and Tel Aviv University, Israel

Ayelet Karmon & Merav Perez will discuss a series of academic collaborations with local grass-roots social organizations, considering the influence of physical participation as a way to destabilize central perceptions of an object-centered approach in design. They explore the amplifying tools and technologies that make these interactions public as a way to reframe design spatially. They would like to aim design praxis towards a more integrative and responsive process by enabling intervention and experience to occur. Their discussion will focus on collaboration with Guerilla Tarbut, an open group of artists promoting social struggles by reading poetry aloud as a form of public protest.

CHAIR: JON MCKENZIE

ACTIVIST PERFORMANCE

BUILDING 550 STUDIO 1
Attending ○

TRACY C. DAVIS
What is Activism?
- Northwestern University

Only after 1920 did the connotation of activism as vigorous political commitment come into use. This etymology is important for performance scholars, for it implies that activism is conceptually linked both to reacting and cerebral conviction as a priori to agential action and efficacy. Using a mid-Victorian case study, I argue that agency alone does not account for what came to be known as activism, or its outcomes. In its philosophical origins and in this Victorian case, activism is a process that solves an interior problem tied to subjectivity, expressed outwardly through work.

SOPHIE NIELD
The Great London Dock Strike of 1889: Activism and Urban Topography
- Royal Holloway University of London

In 1889, thousands of dock workers came out on strike. They picketed, demonstrated, and staged an extraordinary series of processions that brought the docks to a standstill and literally took the East End deep into the West End of London when a series of floats processed to Hyde Park. This paper explores how performative actions prompt questions about audience, address, and the relationship of protest to the "public." It locates these protests in the evolving nineteenth-century vocabularies of respectable, representative forms of political resistance.

D. SOYINI MADISON
Race, Time, and Activism: Chicago Black Theatre Movement or Militancy
- Northwestern University

This paper examines the "Image Makers," a satiric and emblematic performance of the Chicago Black Theatre Movement that was celebrated as an intervention against corporate Hollywood's "Blaxploitation" and co-optation of black bodies and history while CBTM simultaneously advocated for black self-determination and an anti-imperialist imaginary. The paper will also examine "Image Makers" and the CBTM as pluperfect performances based upon

selected excerpts of oral history interviews from the playwright and director, focusing on how they describe this movement, and its resonances in the present, as activist performance.

JOHN FLETCHER
The Then, the Now, and the Not-Yet: Evangelical Conversion Strategies and the Temporality of Activist Performance
- Louisiana State Universtiy

I look at the temporality informing three modes of US evangelical activism: the scripted drama of door-to-door "soul winning" (turning a life from unsaved to saved), the elaborate counter-historical re-creations of the Creation Museum (Adam cavorting with dinosaurs), and the ascetic life-performances of so-called "ex-gay" ministries (conversion as a life-long moment-by-moment discipline of holy disidentification with worldly desires). The role that performance plays in each approach's strategy belies distinct conceptions of activist time. If, as Giorgio Agamben argues, political revolutions bespeak temporal revolutions, these examples may outline ways of imagining activist time promising to non-evangelical, left-progressive activists.

CHAIR: BARBARA KAESBOHRER

TIME ZONES: PERFORMANCE, THE VISUAL, AND DURATIONAL FORMS

BUILDING 550 STUDIO 2
Attending ○

SHANNON JACKSON
Temporal Alibis in Experimental Art
- University of California, Berkeley

The phrase "time-based art" is used in plastic art contexts to track the movement from so-called "static" art into durational forms that are more or less dilated. For some in the performing arts, however, duration is already a traditional element of the form. Even as we celebrate this interdisciplinary field, many still view it (and review it) from the perspective of particular disciplines. While the history of 20th and 21st century artistic experimentation is one that challenges these divisions, we find that the habits and divisions of labor within different institutions—the museum, the theatre—persist. Adapting research projects developed at our different universities—including the Time Zones project at UC-Berkeley and the Laboratoire du Geste at the Sorbonne-- this panel seeks to share our thoughts about the opportunities and misrecognitions at work in this broad interdisciplinary interaction.

BARBARA FORMIS
Duration and Time Lag, or How to Make a Gesture Last
- Sorbonne, Paris

How do we assess temporal changes in interdisciplinary terms? Temporality revolves around issues specific to interdisciplinary field of art. Is there a time frame for each artistic discipline? It seems that performance, instead of being one limited art form, has become a mode of being specific to wider creative processes. How most specifically is "gesture" understood in contemporary artistic environments, philosophically and aesthetically? How do attempts to make a gesture last square with choreographic and museum-based understandings of its form and its potential?

JULIA BRYAN-WILSON
Performance, Participation, and Non-Participation
- University of California, Berkeley

Within the varied practice of time-based art, what is the role of participation? Do certain forms dictate certain kinds of participation? To what degree

is participation compelled? Do what degree is non-participation possible in the event-based museum?

CATHERINE SOUSSLOFF
Theories of Time in Contemporary Performance/ Media Exhbitions
- University of British Columbia

In recent years, performance and time-based media—video, film, digital projection, digital sound and digital photography—have merged in gallery and museum spaces, causing a re-evaluation of theories of time in these new, "mixed media," works. The recent and on-going series called Performing Histories I at MoMA identifies that the stakes involved for these new performance/media works concern the re-definition and understanding of history. Non-synchronous strategies of flashback, re-mix, re-make, loop, etc. in these works converge with the "live" spaces and actions of performance putting pressure on both the concept of the archive and the referent as they relate to time. Using a comparative method, this paper will examine theories of time related to these combinatory performance and media art practices, suggesting productive philosophical and historiographical intersections.

CHAIR: MÉLANIE PÉRRIER

NOW THEN: SAMUEL BECKETT'S HAPPY DAYS AND THE PERFORMANCE OF AGING

NITERY THEATER
Attending ○

RUSH REHM
- Stanford University
JOELLE CHAMBON
- Université Paul-Valéry in Montpellier
LAURA L. CARSTENSEN
- Stanford University
PATRICK FOX
- University of California, San Francisco
NADER SHABAHANGI
- AgeSong, Inc., San Francisco

The power of the now/then paradox makes its presence felt with particular urgency in those confronting old age. Our Praxis session examines Beckett's response to aging in Happy Days, addressing the now and then of Winnie's valiant effort to "keep on keeping on" in the face of failing memory and physical capacity. Bay-Area actress Courtney Walsh performs a powerful 15-minute section of the play, followed by a panel discussion of international theater scholars, psychologists of aging, and gerontologists, who will contrast the Beckettian performance of aging with the current paradigm of aging as a treatable pathology.

DYNAMIC IN/STABILITY IN PERFORMANCE: BODYWEATHER MEETS THE FELDENKRAIS METHOD

ROBLE STUDIO 38
Attending ○ Ⓦ Ⓧ

JOYCE LU
- Pomona College / Bodyweather Laboratory Los Angeles / Feldenkrais Guild of North America

This experiential workshop aims to bring more options for movement and more dynamism to the performing body. While the Feldenkrais Method and the Bodyweather praxis that was originally conceived by Min Tanaka may seem diametrically opposed in some respects, both approaches ultimately seek a heightened awareness through kinesthetic sensing of movement. With this goal in mind, we will start with Feldenkrais Awareness Through Movement exercises, followed by Bodyweather MB training – movements across the floor that allow one to explore one's strength, flexibility, rhythm and coordination, and finish with improvisation.

COOKING TIME
(THIS PANEL IS TAKING PLACE CONJUNCTION WITH THE PRAXIS SESSION BAKING TIME)

ROBLE LOUNGE
Attending ○

OLGA KISSELEVA
Moscow Time
- University of Paris 1 Panthéon-Sorbonne

Moscow Time is a performance for which the guests are invited to a meal comprised of dishes taken from the Book of Delicious and Healthy Food, a dogmatic work written in 1938 with a preface by Stalin. During the meal, the distinctive symbolic features of Soviet cuisine are explained to guests through dialogues between actors mingling with the public. The dinner is a reaffirmation of Olga Kisseleva's interest in the banquet as a political act. It involves recreating a kind of culinary and artistic utopia, in which dishes become historical and ideological symbols. In this manner – and not without irony – she examines one of the aspects of Soviet tradition which contributed to the establishment of communist ideology.

KELSEY SPEAKMAN
McSlow Food: Clocking into the Nonhuman Temporalities of Eating
- York University

How might considerations of nonhuman perceptions complicate cultural representations of the temporality of food? I analyze this question by illustrating McDonald's co-option of the temporality of Slow Food into its fast food model in its "Our Food. Your Questions" advertising campaign. Even as Slow Food's philosophy exists in contrast to fast food practices, I argue that Slow Food employs a similar strategy to McDonald's in signifying its temporality by drawing from the referent system of "nature" for its snail logo.

Valuing the snail as an animal rather than as a symbol, I explore two art projects that interact with nonhumans to examine ways in which considerations of nonhuman temporalities might challenge the detrimental impacts of the fast food model.

CAMPION DECENT
A Ghost of an Idea
- La Trobe University

This paper reads the "table" in Judy Chicago's The Dinner Party (1979) as a stage for the "drama" of reception. It uses ideas about dramatic structure (Mamet 1998; Edgar 2009), absence and presence (Phelan 1993), and the "haunted stage" (Carlson 2001) to examine the controversy behind Chicago's "ghostly women," which haunts any encounter with the work today. Fuelled by a playwright's desire to respond to this iconic feminist artwork - to embody the dead once again in a postfeminist landscape - the paper arises from practice-based doctoral research that considers representations of historical figures and the dinner party in visual art and performance.

CHAIR: JENNIFER BRODY

Dinner

5:30 - 7:30PM

TDR

Book Celebration

(With refreshments) Book Exhibit Area

***Mariellen Sandford* - Associate Editor**
***T. Nikki Cesare* - Critical Acts Editor**
***Tracy Davis* - Contributing Editor**
Branislav Jakovljević* - *Books Editor
Rebecca Schneider* - *Consortium Editor
William Sun* - *Consortium Editor

PRAXIS AND PER-FOR-MANCE 1

7:30 - 9:30PM

PDC

TERESIAS

ROBLE LOBBY
6:30 - 11:30pm
Heather Cassils

The performance, Teresias, is inspired by the mythological character of the same name. He was the blind prophet of Thebes, famous for being transformed into a woman for seven years. I wore cataract lenses to cloud my vision and held my body against a neo classical greek make torso, carved out of ice, to fit my body exactly. Throughout the event I melted the torso with my own body heat enacting his gender transformation. I cast the myth of Teresias as a story of endurance and transformation, in which masculinity both freezes the body, and melts away.

STRANGE DEMOCRACY: BORDER WARS

PIGOTT THEATHER TICKETED EVENT
7:30 - 9:30pm
Guillermo Gómez-Peña

In his latest solo-performances, post-Mexican writer and performance artist Gómez-Peña reflects on the post-9/11 era, the current "border wars" and articulates the formidable challenges facing Obama. To this effect, the "border artist extraordinaire" uses acid Chicano humor, hybrid literary genres, multilingualism, and activist theory as subversive strategies. Shifting between languages and personae, "Gómez-Peña bombards audiences with his infamous border savvy techno-ideology, ethno-poetics and radical aesthetics." In this journey to the geographical and psychological outposts of Chicanismo, Gómez-Peña also reflects on identity, race, sexuality, pop culture, current politics and the impact of new technologies in the post-911 era. He also denounces the anti-immigration hysteria and assaults the demonized construction of the US/Mexican border—a literal and symbolic zone lined with Minute Men, rising nativism, three-ply fences, globalization, and transnational identities."



Photo: Zach Gross

Guillermo Gómez-Peña **Stranger Democracy: Border Wars**

P

COLLECTING OURSELVES: BONE STACKING

PROSSER THEATHER
7:30 - 8:15pm
Alexa J. Rittichier

Collecting Ourselves: Bone Stacking is a frontier in thinking and acting. It is a performance grown from a collaborative creative process. From a place of divergent body histories, a seven-member ensemble collects shared memories. Through a process of artistic cross-training and physical activity, experiences are used to grow a shared body memory and contribute to the evolution of a collective body. A combination of spontaneous and established movement practices with automatic writing, the performance is an expansion of the time the ensemble has spent together and is a remembrance of the journey.

X

EXPERIMENTAL MAGIC MANIFESTO II

PROSSER THEATER
8:50 - 9:20pm
Joe Culpepper - **University of Toronto**
Marcin Kedzior - **University of Toronto**

The manifesto is a radical call to arms, a violent sweeping away of what came before, a disturbing, often vulgar, often sacrilegious, always shocking and always revolutionary vision of an art's future that calls a new group, a new philosophy and a new artistic practice into being. Magicians will say that we are not performing magic. So where are the manifestos written on magic as a performing art? Percussion is revolution. We cannot seem to find them. Therefore, inspired by John Cage's explorations of "duration" and "percussion" as radical zones where all forms of sound and silence are also music, we — the multiplicity — are writing an experimental magic manifesto.

X

WHO'S COUNTING

NITERY THEATER
7:30 - 9:30pm
Lois Weaver - **Queen Mary University of London**

Who's Counting, also known as What Tammy Found Out, is performance lecture that is a chronological meditation on the tensions between time lost and time left, between the domestic and the professional, between education and class, research and practice, and the performer and the persona. Sharing the podium with Tammy WhyNot, a country western singer turned lesbian performance artist and university researcher, I will count out the 63 years of my life while Tammy presents what she found out when she applied her considerable courage and uncomplicated curiosity to her research on the interdisciplinary nature of life, politics, art and cupcakes.

P

PURGE

CLUBHOUSE BALLROOM
7:30 - 9:30pm
Brian Lobel - **University of Chichester**

In 2011, Brian Lobel played a brutal game of friendship maintenance in which he gave strangers in cafes one minute to decide which of his 1342 Facebook friends to keep or delete. The deleting was real, the pace was maniacal, the results were final. 50 hours of performance, 800 emails from angry, amused and intrigued friends and over 2500 comments from people watching via live stream later, Purge (the stage show) is now presented as part game show, part lecture and part love story, examining how we emotionally and socially interact with digital media.

PERFORMANCE GALLERY

ROBLE STUDIO 25
7:30 - 9:30pm

Linda Mary Montano - **The Art/Life Institute**

Since 1984 I have been performing ART/LIFE COUNSELING. It originated when I sat once a month for 7 years in the Mercer Street window of the New Museum as a component of my performance: 14 YEARS OF LIVING ART. During this conference I will be constantly available to my colleagues, (before and after events and during breaks and at meals), offering ART/LIFE COUNSELING; and I will be wearing a sandwich-board sign, alerting them of my willingness to participate in this person to person meeting of hearts.

Miranda Olzman - **San Francisco State University**

CORPULENT TEMPORALITIES

Corpulent Temporalities performs an extension of Halberstam's queer temporalities. Using visual and tactile modalities, and by painting and lettering body casts of the performer, Miranda Olzman invites audiences to engage. By looking at fat, touching symbolic fat or helping to create a casting, the audience will conspire to co-construct their interpretations of corpulence. In 2010 Michelle Obama's Let's Move! campaign began with her claim "The physical and emotional health of an entire generation and the economic health and security of our nation is at stake." Miranda's installation is a reaction to the political pressure being placed on fat bodies.

L. M. Bogad - **U.C. Davis**

PAPERWORK: THE DEPARTMENT OF DREAMS, HOPES, AND FEARS

L. M. Bogad, a bureaucrat from the Department of Dreams, Hopes, and Fears, accepts the audience's submissions of their most private self-documentation and processes them with tremendous efficiency.

Agatha (Balek) Morrell - *Emerson College*

CHEIROMANCY, AN INTIMATE PERFORMANCE

"I see palm reading as an intimate performance. We are two strangers sitting together, willingly holding hands, talking softly, taking on the roles of giver and receiver. We are in a space together that transcends time. We are together in the 'now' yet focusing on the 'then' and anticipating the future 'when'. There is surprise and improvisation yet we are within the strictures of centuries old ritual."

Eleni Kolliopoulou

KOLLAPS/COLLAPSE (VIDEOPERFORMANCE, 6:44 MIN)

The shootings of this video were made in Hermes Areal at Halle an der Saale. I perform an action with the Butoh (Japanese contemporary dance) display of the cigarette's ash that falls in the ground. I chose this location because I wanted a very busy place in which many directions of the flow of the cars occur at the same time : "an urban island". I find this expression interesting because it gives an other view of the urban scenery. I can imagine that the roads are like rivers and the cars are crossing them as if they were the water's waves.

Eleanor Oakes - **Stanford University**

BEFORE YOUR VERY EYES

We live in a world saturated with imagery. As a consequence we have learned to subconsciously absorb everything without truly fixing on anything. The photographs on exhibit here represent a performative practice of picture making in an evolving display designed to question our distracted experience of

subject. In our daily interactions, how frequently do we actually engage with our surroundings or acknowledge our impact? Do we stop to recognize the subtle yet pervasive erosion of time and use, represented through both degradation and regeneration alike?

Jenni Kokkomäki - **University of the Arts Helsinki, Finland**

FOUR VARIATIONS TO THEME SONG

This video art installation engages with Vito Acconci's video piece from 1973, Theme Song. Kokkomäki's four performances for camera manipulate, re-think and re-sculpt elements from the original Theme Song, in order to investigate the simultaneously penetrating and vulnerable relationship of the artist toward the viewer, which Acconci's work established. By studying a historical body art piece, that influentially participated in questioning the assumed coherence of the masculine subject, this work aims to look at what a particular female body in 2013 ought to do and can do, in order to negotiate a specific reception traditionally reserved for the male subject.

Sally Watkins

PALO ALTO

'Palo Alto' is a composition for hand operated music box informed by seismic vibration data. The work has been made in response to the conference theme and geology of the region and each player is invited to play their own version. It is part of a series of pieces exploring the transformation of historical, geological and human timelines into scores, by researching mathematical processes to translate vast numbers into live and ephemeral soundworks.

Julie Tolentino and Stosh Fila

HONEY

HONEY explores the exposures between the self and other in this contemplative and weighted durational performance by Stosh Fila and Julie Tolentino. Tolentino is the receiver, endure-r, memory collector, and signifier of death--her mouth open in the shape of the last kiss, the 'O' of death. Illuminating the productiveness and destructiveness of the ecstatic state, she swallows, filling and spilling, her 'O' of ecstasy enhanced by the drawn out 'O' emitted from the multiple hand-recorders offering Vargas' "Soledad" lyrics, to which she moves, records, erases. The partner/performer, Stosh Fila, is overseer, activator and participant. As the designer of the droplet's shape, intensity, speed, and velocity--the one who squeezes, advances, and withdraws—Fila's movement delicately recapitulates each swallow.

Ryan Tacata - **Stanford University**

OFFICE FOR MAKE BELIEVE: DAY TWO

The Office for Make Believe is a San Francisco based dream tank that devises strategies for realizing the impossible. We build well researched scenarios based clients' woolgathering through less than the-state-of-art technology. Our findings are designed and exhibited in forms uniquely suited to each investigation and often materialize as performance, photography, video, writing, and garden variety conversation. In Between the Night Builds, co-director Ryan Tacata will spend three days staging the daydreams of gallery visitors. Day Two: Building (7-11 PM) / Performance (11-12 PM). Live research, building, and performance.

Mel Day

STANFORD MEMORIAL CHURCH LIGHT & SOUND

Mel Day presents a time-lapse sequence of the evolving and intermittent light at the Stanford Memorial Church from sunrise to sunset—a light that both reveals and disrupts at the

same time. This single-channel work is paired with a sound piece drawn from the Church archives. In this project, all intelligible language is removed from recordings of inter-faith sermons at the Stanford Memorial Church. The remaining individual and collective sounds (people standing up, sitting down, turning pages, whispering, coughing, etc.) are layered into an experimental sound composition.



Photo: G. Gulp

Julie Tolentino **Honey (page 149)**

P

SINGING IN THE ROOMS

ROBLE STUDIO 38
7:30 - 9:30pm
Aleta Hayes

Singing the Rooms is a solo dance-song cycle with koken ("invisible" performers), inspired by the sacred practice for describing and navigating a physical landscape in real- time through repeating the words of the songs. Taking off from the Goldilocks story, the audience joins the protagonist to become curious strangers in the house.

P C

SALT PIECE

ROBLE STUDIO 42
7:30 - 9:30pm
Jane Munro Beveridge **- Central School of Speech and Drama**
Rebecca Bogue

Salt Piece is an installation in which two dancers invite audience members to commemorate a loss. Participants mark the demise of a relationship, a friend or family member or maybe just the passing of their own youth. By pouring salt over memories participants both fall into and preserve a passing. Audience members are invited to write or stitch a few words of memorial so creating a landscape of text. Salt Piece offers a quiet space for the audience member. It is silent except for a fall. The piece is generated over hours - participants can leave and return, so witnessing how the salt on the floor builds and the writing expands over time.

X W

MICROAFFECTS

ROBLE STUDIO 57
7:30pm - Midnight
Jaime del Val **- Reverso**

The workshop is based on the performance/metaformance project Microsexes www.microsex.org by Reverso, in which surveillance cameras placed on the skin become the eyes of the body while the voice is electronically processed. Perception, affection, movement and thinking transform in this proprioceptive transposition that disaligns the dominant linear perceptual framework of euclidean space, renaissance perspective and cartesian coordinates: a microperspectival machine where there is no external vision of the body to itself, but infinite potential movements and sexes, where the body becomes a multidimensional

experience of incipient and relational microtimes, microaffects in the frontiers of the intelligible: an endless amorphogenesis.

OUR OWN DEVICES: KAIROTIC ALTERNATIVES TO CHRONO METRIC REGIMES

ROBLE LOUNGE
7:30 - 9:30pm

Mara Jebsen - **New York University**
Louis Bury - **New York University**
Jenni Quilter - **New York University**
Megan Shea - **New York University**
Matthew McClelland - **New York University**

This praxis session will enact an opportunity for audience members to engage in a subversion of the authoritarianism that often haunts the scene of teaching, where the teacher is the deliverer of an interpretive strategy, and the student is the yielding receiver of the strategy. During this session, panelists will guide audience members toward their own complicated response to a text that does not merely prescribe the opportunity to make meaning with (and of) a text, but instead creates a time (and space) for participants to develop their own authority with the text.

AUTO-SUGGESTION

BUILDING 550 ATRIUM
7:30 - 9:30pm

Mike Pearson - **Aberystwyth University**
Michael Shanks - **Stanford University**

Just what is it? This car may have brought us here, but where it has been and the things we have to dig up to tell its story makes it quite an undecidable object. In this new work of theatre archaeology—the rearticulation of fragments of the past as real time event—Mike Pearson and Michael Shanks offer reflections on an itinerary that takes them from Lincolnshire and the Scottish borders through the industrial north of England and south Wales to California and Antarctica, via commentaries on windshields and upholstery, maps and engine parts. And it all hangs from the realization that things are never what they seem.

PRAXIS AND PER-FOR-MANCE 2

10PM ONWARD

P I D C

. . . WRECKAGE UPON WRECKAGE . . .

OLD UNION COURTYARD
9pm - Dawn
Nancy Tam - **Simon Fraser University**
Daniel O'Shea - **Simon Fraser University**
Sean Marshall Jr. - **Simon Fraser University**
Finley Hyde - **Simon Fraser University**

For PSi 19 we propose Wreckage Upon Wreckage, a durational performance and installation, realized during the hours from dusk to dawn on June 26th to 28th. The night is a time of transitions, between days, between light/dark and dark/light, and between waking moments, and as such our experience of night can often seem 'atemporal', as if time is moving in an irregular and slow motion. At PSi 19, we will document our experience of this state, through repetitions of the same ascetic ritual of constructing and shedding full plastic encasements of our bodies. Wreckage Upon Wreckage (a title lifted from the Benjamin's ninth thesis on the philosophy of history) addresses, through its form and content, process and temporality, as well as the notion of human history as a piling up of both material and intellectual detritus.

P

VARIAZIONI SU UN OGGETTO DI SCENA AND LOUGANIS

PIGOTT THEATHER
10pm
Luciano Chessa

Variazioni su un oggetto di scena (Variations on a Prop, 2002/05/07), for piano and stuffed toys.
Var. XXII (Valsugana)
Var. XI (Maridemi mi)
Var. I (Reposare)
Louganis (2007), for piano and TV/VCR combo (video by Terry Berlier)

X

Y…PERVERTIDA: A PERFORMATIVE DIALOGUE ON EPHEMERALITY AND PLEASURE AND/IN THE PERFORMANCE OF THEORY AND THE THEORIZATION OF PERFORMANCE

PROSSER THEATHER
10pm
Beliza Torres Narváez - **University of Texas at Austin**

In this session I discuss how my research project y...pervertida, which focuses on the examination of girl's masturbation as a queer ephemeral act which-has morphed through time. Exploring women's memories of discovering (or not) self-pleasure during childhood has taken different forms (installation, performance, conference paper, workshop, business) in this project. Intellectual, artistic and financial consideration, location and censorship have motivated these modifications resulting in changes in the project's meanings. Through intimate dialogue I present/perform/reflect on the process of y...pervertida, and furthermore, engage participants in dialogue about the ephemerality and pleasure in the performance of theory and the theorization of performance.

X D C

THE WALKING LIBRARY: NIGHTWALKING TO DAWN

MEET IN FRONT OF PIGOTT THEATHER
10pm - Dawn
Deirdre Heddon - **University of Glasgow**
Misha Myers - **University of Falmouth**

The practice of carrying books on a walk is well trodden, from Colerdige's

walk through Cumberland with the book of Revelations, to Keats' rambles through Scotland accompanied by Dante's Divine Comedy. For PSi 2013, we will carry a Walking Library filled with books that prompt reflection on the various temporalities of walking – its rhythms, durations, time-space experiences, the futurity of walking ... Walking through the night, from dark to dawn, participants are invited to join the Walking Library, browse its contents, add temporary donations, contribute to the peripatetic book club, write on the move, explore time on foot.

X

DISASTRONAUTICS: HOW TO DO THINGS WITH WORLDS

NITERY THEATHER
10pm
Jon McKenzie - **University of Wisconsin-Madison**
Ralo Mayer

The multimedia presentation focuses on performative research and scholarship that mixes fiction and reality. Through videos and discussion, we concentrate on the remediation of disaster and world-making, of failure and the cosmos, of then and now. Our goal: to explore time-travel via objects, images, sounds, and texts relating to disasters past and present, moving backwards into a future modeled by McKenzie as global performativity. As Mayer says of his research series How to Do Things with Worlds, we are "not so much interested in how models describe the world, but in how we act through creating, interpreting and using models."

P

CAMEO. NIGHTS, AND NIGHT.

CLUBHOUSE BALLROOM
10pm
Margaret Tadesco

Re-reading a film. In a semi-dark room Margaret Tedesco re-reads entire feature-length films with the sound off, the projection obscured by the viewing position the spectator is usually asked to assume. Using film as a point of transit, she recounts the characters actions, gestures, architecture, detail, mood, color, score, and time of day or night, using mostly pronouns [she, he, they, etc.], an oral delivery to describe what is seen. Through the narrative retelling, Tedesco transforms film watching into active participation that directly engages the viewer's imagination.

X P I D C

PERFORMANCE GALLERY (CONTINUED)

ROBLE STUDIO 25
10pm

Linda Mary Montano - **The Art/Life Institute**
ART/LIFE COUNSELING

Miranda Olzman - **San Francisco State University**
CORPULENT TEMPORALITIES

L. M. Bogad - **U.C. Davis**
PAPERWORK: THE DEPARTMENT OF DREAMS, HOPES, AND FEARS

Agatha (Balek) Morrell - **Emerson College**
CHEIROMANCY, AN INTIMATE PERFORMANCE

Eleni Kolliopoulou
KOLLAPS/COLLAPSE (VIDEOPERFORMANCE, 6:44 MIN)

Eleanor Oakes - **Stanford University**
BEFORE YOUR VERY EYES

Jenni Kokkomäki - **University of the Arts Helsinki, Finland**
FOUR VARIATIONS TO THEME SONG

Sally Watkins
PALO ALTO

Julie Tolentino and Stosh Fila
HONEY

Ryan Tacata - **Stanford University**
OFFICE FOR MAKE BELIEVE: DAY TWO

Mel Day
STANFORD MEMORIAL CHURCH
LIGHT & SOUND

X

TRANSMITTED THOUGHTS: WHO IS THE RECEIVER? - A COLLABORATIVE INTERMEDIAL INSTALLATION

ROBLE STUDIO 33
10pm
Deirdre McLaughlin - **The Royal Central School of Speech & Drama**
Jo Scott - **The Royal Central School of Speech & Drama**

This praxis installation explores and interrogates collaboration through intermedial exchanges, which are constructed live by two performers. Drawing on one performer's experience of a 24 hour EEG (electroencephalogram), the installation activates documentation and memories of this event in real time, with the machine used to record brainwave activity in the EEG echoed by the machines used to generate intermediality. While one performer works with the tools of sound, image and object, the other responds through movement, monologue and play within the intermedial space generated. The result is an environment which is both interrogative and immersive, both playful and deeply personal.

X

LANDSLIP

ROBLE STUDIO 38
10pm
Renée Rhodes

From the shifting instability of the US during the 1930's, there emerged a small utopic community in Oceano California - its inhabitants called the Dunites. This community centered their impractical homestead amongst drifting sand dunes, searching, through lifestyle and landscape, for the autonomy that instability might provide. Landslip is a time-warp, a mashup, a participatory performance for making embodied memories at the juncture of past and present. The spirit of dune-dwellers-past converges with contemporary communities, adrift in data and shifting social networks. Landslip is a movement workshop and performance about learning to love the landslide, accompanied by tales tweeted, and Google-Earthed dune dérives.

P

PLAYS FOR HORSES

ROBLE STUDIO 52
10pm
William Davis
Courtney Sale

"We point to promiscuous chimpanzees, monogamous swans and polygamous walruses to illuminate the dueling joys and heartbreaks of human...behavior." --Kate Rood. Plays for Horses is a newly devised theater piece created collaboratively by William J Davis and Courtney Sale. Seeking to illuminate queer identities and their allies, PFH takes its name not only from a literal interpretation (building works for equine) but also as an exploration of gender variance and personal desires to live "off " the gender grid.

MICROAFFECTS

ROBLE STUDIO 57
Continued from 7:30pm
Jaime del Val **- Reverso**

The workshop is based on the performance/metaformance project Microsexes www.microsex.org by Reverso, in which surveillance cameras placed on the skin become the eyes of the body while the voice is electronically processed. Perception, affection, movement and thinking transform in this proprioceptive transposition that disaligns the dominant linear perceptual framework of euclidean space, renaissance perspective and cartesian coordinates: a microperspectival machine where there is no external vision of the body to itself, but infinite potential movements and sexes, where the body becomes a multidimensional experience of incipient and relational microtimes, microaffects in the frontiers of the intelligible: an endless amorphogenesis.

THE ENDURING EPISTLE: THE HOLOCAUST, TIME AND PERFORMANCE

BUILDING 550 ROOM 200
10pm Onward
Natalie Mathieson **- University of Toronto**
Nikolas Wakefield **- Royal Holloway, University of London**
Didier Morelli **- Simon Fraser University**
Sasha Kovacs **- University of Toronto**

This performance lecture will present embodiments of a sustained letter-writing engagement between three academics concerned with three Jewish philosophers who were affected by the Holocaust. During the Holocaust, Emmanuel Levinas, Henri Bergson, and Primo Levi struggled against fascism in different ways. This praxis session seeks to make sense of how each philosopher's access to the extreme marked his thinking. Rather than imagining a straightforward dialogue between Levinas, Bergson, and Levi, we will entwine their notions of time, freedom, and performance with our own, as rendered through our creative missives that will be exchanged over a six-month period.

BUTOH BEYOND THEATRES: TEMPORALITY, EDUCATION, COMMUNITY

BUILDING 550 STUDIO 1
10pm Onward
Hayato Kosuge **- Keio University, Tokyo**
Takashi Morishita **- Keio University, Tokyo**
Yu Homma **- Keio University, Tokyo**

In this PSi-Praxis, we will present a 50 minutes film screening of a Butoh performance held at Keio University, Japan, in 2010, a collaborative project between Kasai Akira, a Butoh dancer, and Yoshimasu Gozo, a leading Japanese poet. In addition to the screening, we will give some explanatory remarks about the concept of the project on the university campus, introductions about Kasai Akira and Yoshimasu Gozo, and a discussion about modern expansions of Butoh outside of permanent theatres; then, we will have an open discussion with participants about the meaning and possibility of the "educational" and "temporal" nature of the Butoh performance.

RIGHT-WING CABARET

COHO CAFÉ
Gathering at 10:30pm, Performance starts at 11
Kimberly Jannarone - **University of California, Santa Cruz**
Katherine Profeta - **Queens College, CUNY**
Sarah Bay-Cheng - *SUNY Buffalo*
Liz Tomlin - **Birmingham, UK**
Kate Bredeson - **Reed College**

Right-Wing Cabaret is an informal, one-night, one-hour cabaret. The goal is performance re-enactment and engagement: to ignite critical and artistic discussion about reactionary, right-wing, and fascist art by doing it. It will develop themes from PSi's papers on politics and the arts and draw from relevant new studies such as the forthcoming Vanguards of the Right (Michigan UP). It's a variety show: poetry recitation, songs, short videos, manifestoes, pecha kuchas. Readings from Pound, Marinetti, D'Annunzio, Céline, Mishima; Reifenstahl's images of the Nuba; Italian Futurist interventions; a charismatic religious revival; music by Laibach; Mussolini's manifestos on a new theater.

SAT-UR-DAY JUNE 29

INSTALLATIONS AND MORNING PERFORMANCES

OUT OF WATER

Helen Paris - **Stanford University**
Caroline Wright

FT. FUNSTON BEACH
RSVP ESSENTIAL
At Dawn,
Transportation provided,
bus pick-up at Roble
Attending ○ S R P

The singers are out of breath. The swimmers are out of their depth. At the bottom of windswept sand dune cliffs, the sea glistens. A group of singers and swimmers strike out towards the water's edge. They each look towards the sea, eyes intent, focused on the horizon, searching for something, is somebody lost at sea? Created by artists Helen Paris and Caroline Wright, Out of Water features a newly commissioned sound-score by composer Jocelyn Pook and singing by UK soprano Laura Wright. Stories of endeavor, of swimming, of sinking, interweave with haunting music, lifeguard drills, calls for help and struggles for breath. Out of Water is supported by the British Council, Stanford Arts and Colchester Arts Center with thanks to Golden Gate National Parks. Out of Water was originally commissioned for Live Art Collective East and produced by Artsadmin as part of the London 2012 Festival.

HAUNTING THE PAST'S PRESENT: FALLING FOR THE FORGOTTEN (AND NOT) DEAD OF HISTORY

Helene Vosters - **York University**

OLD UNION COURTYARD
Dawn to Dusk
Attending ○ C D P

Haunting the Past's Present: Falling for the Forgotten (and not) Dead of History is a workshop & participatory dawn-to-dusk memorial performance directed by Helene Vosters. Through an embodied, arts-based process workshop participants will explore narratives produced through the performance of the reiterated gesture of falling (and rising), a "surrogated" enactment of dying (and not). Participants will then identify a population whose losses have been largely disavowed by dominant processes of memorialization and sign up for a half-hour timeslot in which they commit to perform the ritualized enactment of falling in memory of these dead as part of a dawn-to-dusk memorial.

BETWEEN TIME: A SCORE FOR 19 BODIES

Raegan Truax - **Stanford University**

BEGINS AT ROBLE COURTYARD, ENDS AT MEMORIAL AUDITORIUM
5:30am Saturday - 12:30am Sunday

Attending ○ C D P

Leaving a plenary session you notice a woman moving slowly along an endless chalk line. A dancer wearing a blindfold enters your vision as a young man hands you a stopwatch - 58 seconds, 59. Runners sprint toward you. Watching the deep heave of their chests you wonder, how long have they been running? Between Time: A Score for 19 Bodies is a 19-hour durational work that takes up the conference format to activate moments between panels, presentations, and performances framing PSi 19's own scheduling of time. Flagging moments of betweeness, the work considers the physical, performative and intellectual labor that occurs as attendees move between scheduled times and locations, between now, then, and now.

FULL CIRCLE

Amy Lee Sanford

ROBLE COURTYARD
Ongoing

Attending ○ C P

Encircled by forty Cambodian clay pots, artist Amy Lee Sanford will perform the durational Full Circle by breaking and reassembling each pot, progressively. The performance is complete when all forty clay pots have been broken, repaired, and returned to the circle. Full Circle brings attention to impermanence and healing, realization and remembrance, through a single repetitive act. Full Circle offers a painstakingly slow physical reconstruction that is at once specific to individual histories, yet unmistakably transnational. The performance calls attention to issues of stability, wholeness and fragmentation, physical memory, durability and fragility, devastation and reconstruction, psychological memory, resolution.

SHUTTLE

Mick Douglas - **RMIT University**
Beth Weinstein - **University of Arizona**
James Oliver - **The University of Melbourne**

TOYON COURTYARD
7 - 8:45am

Attending ○ S C P

Shuttle explores the performance of mobilities through a 3-week mobile participatory performance research process, pausing at PSi Stanford mid-journey from and to Tucson, Arizona, via desert landscapes. Engaging the performing body, the mobile social body, and a body of mobile infrastructure in their relationship to desert ecologies, the research group aims to develop a praxis of shuttling between registers of space-time, and enacting these on a daily basis during 'Now/Then.' Visit performingmobilities.net for details about the project and its participants.

TRANSCONTINENTAL GARDEN EXCHANGE

Cat Jones
Melissa Hunt
Jeanne Thompson

ROBLE FRONT LAWN
Ongoing
Attending ○ S C P

Transcontinental Garden Exchange is an experiment in communication between homo sapiens & flora. A floriligeum remix of plant sentience that highlights how our green friends have seeded changes in human social history and behaviour. An united act of gardening between species and across time zones. Audience delegates are invited into a tactile and audio-visual oasis to communicate & interact with our green friends through "transcontinental gardening methodologies". An eclectic mixture of art, science and sociology what unfolds is part strange story, botany class, DIY experiment, gardener meet up.

DISSOLVING ECHOES: A PERFORMANCE IN TWO PARTS AND MANY ACTS

Angel Viator Smith

NEARBY STANFORD MEMORIALS AND LANDMARKS
Ongoing
Attending ○ C I

Observing the performance of daily life around you will yield special rewards at PSi 19. Keep an eye out for this durational, performative installation by Angel Viator Smith. Dissolving Echoes reflects the juxtaposition of the monumental and the ephemeral. Look for temporary plaques placed around conference venues. The precarious nature of the plaques, vulnerable to the elements as well as the public will serve to counterpoint the durability of the monuments. The extra observant will be rewarded with personal souvenirs of the installation, serving both to document the monument and an individual's engagement with it or near it.

LOUD PAUSES

Louis Bury - **NYU**
Mara Jebsen - **NYU**
Abigail Joseph - **NYU**
Matthew McClelland - **NYU**
Megan Shea - **NYU**
Ben Stewart - **NYU**

OLD UNION COURTYARD
Ongoing
Attending ○ C X

Participants from the Our Own Devices: Kairotic Tactics as Cathartic Machinery linked panel and praxis session will demarcate strategically selected areas of the common conference space as temporary zones of silence. Performers will invite conference-goers, passers-by, and hotel employees to accompany them in silence for exactly four minutes and thirty-three seconds, after John Cage's 4'33. As a symbolic gesture, guests will be asked to leave all timepieces and electronic devices in a bin just outside the perimeter of the performance space. The zones will be operational (that is, manned by a performer) according to a deliberately undisclosed schedule.

SITEWORKS: 217 EVENTS/ SITES, SAN FRANCISCO 1969-1984

Nick Kaye - **University of Exeter**
Gabriella Giannachi - **University of Exeter**
Laura Carletti - **University of Exeter**

THE BAY AREA
Ongoing
Attending ○

SiteWorks is a locative, interactive curation of the archival remains of 217 past conceptual, performance and site-specific artworks and events that occurred between 1969 and 1984 across the city of San Francisco. Embedding a set of linked virtual artifacts to be encountered in the present city via networked tablet, SiteWorks will haunt specific locations with remains and suggestions of performance histories. SiteWorks is the first iteration of a long-term online project about absence, inaccuracy, and the capacity of place to create and disrupt histories of the ephemeral. SiteWorks will be available throughout PSi 19 on screen and across San Francisco.

RECORD OF THE TIME

Spatula&Barcode

EVERYWHERE
Ongoing
Attending ○

For this durational project, the performance collaborative Spatula&Barcode asks PSi 19 attendees to collectively create a subjective, temporal record of experience during the conference. The aim is the opposite of surveillance, a distributed observation of time and what fills it. We will support this process with souvenirs, time-based foods, and leisurely conversations.

MARIA DEL CAMINO: SIDE SHOW

Bruce Tomb - **Maria del Camino**

WHITE PLAZA
All day, with special performances during lunch and dinner
Attending ○

Maria del Camino performs SuperTask #2, SIDE SHOW. With aspirations of flight, Her manual controls will be abandoned and the 5-ton chimera of a vehicle will undertake a series of remotely operated exercises. The site, White Plaza, will be prepared with yellow parking lot tape. A large-scale temporary drawing will be produced with Maria as an implement of erasure. Conferees are invited to use their smartphones to provide content for a crowd-sourced document of the event. Images from the many cameras may be uploaded to a web site, and subsequently edited into a video titled Unsupported Transit.

PANEL 1

9 - 11AM

SHIFTING DANCE: COUNTERPOINT AND CHOREOGRAPHY

OLD UNION 122

Attending ○

LETIZIA GIOIA MONDA

The Subjectification of Time in the Contemporary Choreography: The Choreographic Counterpoint

- La Sapienza, University of Rome

In performance by choreographers as Forsythe, Hay, Burrows&Fargion we can watch the timing and the memory that are revealed through temporal structures. The choreographic counterpoint permits to capture – perceptually at abstract mental "levels" and at concrete body "levels" - the inside operation of time itself: it is showed in that magic point in which the timings, of all subjects involved in the present live event, are harmonically subjectified by action of the performative body that translates them, through one single synchronous form, in clock, id est, visible time.

NITA LITTLE (NELSON)

ANOTHER Politics of Attention: Shifting Self-Sense, Shifting Time

- University of California, Davis

In this paper I explore how we may dance with our self-sense in flux through an extended virtuality that appears within given time practices. Dancers' temporal abilities in Contact Improvisation and Dance Improvisation are agential in the making of ethical action as found in my worldwide practice-based research in dance laboratories between 2010 and 2013. These attentional practices demonstrate their creative ability to shift time and self-sense. Politically significant, they articulate life metaphors that recognize the performative impact of time practices on our relational ecology. As individuals, groups, and environments dancers make and value various aspects of knowing as an ecological imperative.

CAITLIN COKER

A Butoh History: Communal Lifestyles and the Cabaret

- Ritsumeikan University

I invite the listener to imagine the lifestyles of 1st through 3rd generation Butoh groups beginning within and deriving from Hijikata Tatsumi's Asbesto-kan. I will present an oral history and compare the accounts of Butoh veterans. As an apprentice, these artists led socially experimental lifestyles based out of the collective, primitive communistic studio and raised funds in the entertainment industry primarily as entertainers at cabarets and strip clubs. I posit that this lifestyle is inimitable in our individual eras and locales and yet

fundamental to and inextricable from the cultivation of the first Butoh artists.

BEATRIZ CANTINHO
What Can Choreography Do?
- Edinburgh University

This paper approaches the Deleuzian time-image as a way to question choreography as a process of thinking through movement, through duration. The connection between Deleuze's time-image and dance relates to the need to accord dance a greater role than a simple display of movements in space. For Badiou, dance corresponds to the Nietzschenian idea of thought as becoming, as an active power (Badiou, 2005, p. 59). Deleuze's time-image manifest a need to restore our belief in the world, by inventing new relationships between sound and vision, new types of space, and even new kinds of body (Mullarkey, 2003, p. 94).

CHAIR: REBECCA JENNISON

MEMORY PERFORMANCES: PHENOMENOLOGY, THE BODY, AND COGNATIVE SCIENCE

OLD UNION 121
Attending ○

BARBARA KAESBOHRER
What Happened Just Now? - or Why Theatre Critics Overlook So Much
- G- University Osnabrueck

Time-based art forms, such as performance or film, are ephemeral. Images are constantly created in front of our eyes and vanish quickly. We have to pay full attention in order to follow the fast moving flow of images, sounds and actions. If we want to reflect upon any performance, we have to be able to remember what we have just seen. But what exactly do we remember? In my current studies I am trying to connect cognitive science research with my own research on time-based art perception. In my presentation I will try to demonstrate, how little we actually remember.

BOJANA CVEJIĆ
The Social Choreography of Proceduralism
- Utrecht University

According to Andrew Hewitt (Social Choreography: Ideology as Performance in Dance and Everyday Movement, 2005), social choreography redefines ideology's mode of operation as "aesthetic" and "performative," shifting focus from the mechanism of hailing subjects by disciplinary apparatuses to self-perpetuated embodiment. Various practices of dance, performance and everyday movement since the nineteenth century have served as a blueprint for rehearsing social order aesthetically prior to its political establishment. Hence, we might ask ourselves what is the social choreography that regulates the public sphere today. The paper examines "proceduralism", as a characteristic form of social choreography in liberal democratic societies that operates in video-games, political management and artistic methodology.

CLAIRE BORODY
The Documentation of Things Past: (Re)call and Reinterpretation
- The University of Winnipeg

In Memory, History and Forgetting, Paul Ricoeur explains the tenuous relationship between memory and history through the "curious parallel... between the phenomenology of memory and the phenomenology of imagination" (54). He acknowledges the necessity

of considering the points of intersection between identifiable "gaps" in memory and the function of imagination in the construction of history. Harvard researcher Daniel Schacter has determined that memory resembles a sketch more than a photograph and that the recollection process is the reconstruction rather than the retrieval of information. This paper explores this tenuous association – between memory and imagination as observed by Ricoeur and Schacter et al. – in the context of documenting performance process and the ways that these distortions of perceptions can be used to creative advantage.

ANGELA FARR SCHILLER
The Memory of Touch: Race, Violence and the Haptic in the Era of Jim Crow
- Stanford University

This paper examines the temporal impact of the haptic in the creation of the American racialized subject during the early mid-Twentieth Century Jim Crow era. Tracing the means by which the era of segregation relied upon the futurity of contact—specifically the wounding of the black body—to maintain the racial project of segregation, challenges the idea that the haptic exists only in the moment of contact, the now. Through the consideration of memory, this paper contests the impression of touch as temporally static by illuminating the intersections between futurity and tactility and the ways in which time and touch both motivated and mobilized a material and abstract perception of blackness and the black body.

CHAIR: RODRIGO TISI

PERFORMANCE IN AND OUT OF STEP

OLD UNION 120

Attending ○

DANIELA HAHN
Walking (the) Time: Re-Staging the Past and the Uncanniness of Performance
- Freie Universität Berlin

The paper starts from two performances which invited the audience to take part in walking the streets of Berlin while listening to audio miniatures which were based on archival documents: Rimini Protokoll's 50 Kilometres of Files. A Walk-in Stasi Radio Play (2011) and LIGNA's Blur the Traces. Audio Play for Walkers (2010). I seek to explore the intricate temporalities of these audio walks – the emerging walking choreographies and the encounter of the walk's here and now and the then of a recent past – as well as the interplay between the ephemerality of walking movements and their retraceable trajectories. I will argue that the experience of being confronted with traces of the past while moving through today's urban environment thereby evokes an atmosphere of uncanniness, through disclosing something unknown within the familiar.

RYAN PLATT
Ambulatory Performance and the Singularity of Everyday Life
- Colorado College

In dance and daily life, movement supplies a means to an end or destination. In order to contest this imperative on forward progress, this paper explores walking as an alternative mode of locomotion. For Michel de Certeau, walking eludes representational unity and generates "spaces" composed of singular phenomena from everyday life. However, due to their continuous motion, these singularities remain visually and emotionally opaque. As evidence of this opacity, I examine how

Yvonne Rainer's Trio A, Phil Solomon's In Memorium films, and W.G. Sebald's novels use walking to delay dramatic form and relay singular, personal events otherwise excluded from representation.

BIBA BELL
Slow Work: Dance's Immaterial Labor in the work of Olafur Eliasson and Maria Hassabi
- NYU

Looking at two sites, Studio Olafur Eliasson's video piece Movement Microscope (2011) and Maria Hassabi's durational performance event The Ladies (2011), this talk will analyze how dance operates within post-studio contexts to amplify the conditions of immaterial labor through choreographic strategies of slow work. Engaging Jean-François Lyotard's concept the common work, these pieces will be theorized as they critique the domestication of time. By posing the mechanics and habits of body, the force of the image, and performance's ephemeral limits these dances of deceleration motivate questions about how contemporary dance makes visible its own labor within a larger culture industry.

DIDIER MORELLI
Walking through Walls
- Simon Fraser University

My first actions/attempts at walking through walls began in the fall of 2011. Since then, I have engaged with walls in Montreal, Toronto, and Vancouver. The project involves no tricks or illusions. The process of layering and accumulation allow the gesture, documentation and exchanges to evolve. The paper focuses on a 12-hour performance of Walking through Walls, which took place during Scotiabank Nuit Blanche in Toronto at the Whippersnapper gallery in 2012. As the action and the discussions about the possibility of walking through walls with hundreds of individuals developed through the night, the gallery became a site for active spectatorship.

CHAIR: RYAN REYNOLDS

THE OWL OF MINERVA: POSTERIORITY, CAESURA, TRAGEDY

OLD UNION 200
Attending ○

MARIA O'CONNOR
Dark Light: Writing Theatre
- AUT University, NZ

Asking whether performance would be, essentially, the name we give to the time of an ethico-poetics between self and others—art, world, culture, people—always succeeding in its failure to complete, we touch on Emmanuel Levinas' temporalising ethics and Maurice Blanchot's understanding of how things, appearances, light and language have their essential temporality in a poetics of the "night", of a radical and concealing withdrawal—a "dark light." These considerations present the conundrum of theatre, performance, or spectacle in its essence, precisely as the radical withdrawal of visibility in the ethical performativity of the spectacle as such. This now / then of performance's presenting and radical withdrawal is the time of a writing, its performing for the sake of discerning something to be said in its saying.

SHAUN MAY
Ennui and Temporality: Towards an Aesthetics of Boredom
- Royal Central School of Speech & Drama

In this paper, I will make two key claims. Firstly, following Peter Tooley, I will suggest that boredom is not always necessarily a bad thing – indeed, I will suggest that it is a structural component of several aesthetically valuable performances. Secondly, following the distinction that Heidegger makes between three varieties of boredom, I will attempt to show how there are in fact different types of boredom that relate to our temporal phenomenology

in fundamentally different ways – using the work of Forced Enterainment, Edward Aczel and Samuel Beckett to draw out this point. In doing so, I hope to draw out the foundations for an aesthetics of boredom.

BEN HJORTH

A Strange New Kind of Inbetween Thing: Hegel's Antigone and Carson's Antigonick; philosophies of translation and performance

- Monash University (Australia)

Anne Carson's recently published Antigonick is a feminist coup de theatre in which the most vexed of theatrical figures "speaks back" to her many ventriloquisers and interpreters: most notably the Hegel of the Phenomenology, for whom the tragic conflict served as a model for dialectics itself. This paper argues for the status of Carson's work – despite its frequent departure from the "letter" of Sophocles' text, and its consequent dismissal by scholarly authorities such as George Steiner – as a translation in the senses outlined by Benjamin and Derrida: that of Übersetzung or carrying forward in a tangential relation of fidelity, whose impact or "effect" on the language nonetheless "produces in it the echo of the original" (Benjamin, 1923). Here, translation and performance are understood as sites of philosophico-political contestation. Within this frame, Carson can be seen as providing a poetic-performative model for a revision or re-reading – a "translation" – not only of Sophocles but of Hegelianism, in fruitful dialogue with the theoretical re-stagings of the recent feminist scholarship of Butler, Comay and Malabou.

CHAIR: TODD COULTER

TRANS-PERFORMANCES: CROSSING SPACIAL AND TEMPORAL BOUNDARIES

OLD UNION 215

Attending ○

PEILIN LIANG

Compressed Space, Conflated Time, Embodied Materiality: East Asian Minor Transnationalism in Performance

- National University of Singapore

Through the theoretical framework of minor transnationalism, this paper reconsiders the (post)colonial condition of East Asia. An emphasis will be given to horizontal, minor-to-minor relations, as well as the cultural productivity of minority cultures. I aim to address the question of how agency can be inscribed and sustained for transnational minorities situated in a contact zone that conflates the temporal, spatial, and material experience of a colonial past and a rapidly globalizing present. Established in 1993, Golden Bough Performance Society is one of Taiwan's foremost theatre companies dedicated to expressing the island's highly hybridized local identity. My discussion will be focused on the company's 2010 production Sayonara 1945.

CHIA-YI SEETOO

"Exchanges" (jiaohuan) Actual and Phantasmagoric: Boundaries and Traversals of Temporalities in Hata-Kanoko's "Butoh Action" (xuta xingdong) and Alternative Inter-Asian Transnationalism

- University of California, Berkeley

Japanese butoh artist Hata-Kanoko's "butoh action" integrates butoh practice and social engagement with her decade-long residency in Taiwan. I unpack Hata-Kanoko's approach to butoh dancer's body as an empty "vessel," contemplating the sense of boundary and materiality of the "empty" space revealed via a particu-

lar mode of "exchange" that transfigures Hijikata Tatsumi's butoh discourse. I argue that it forms a frictive inhabitance of multiple temporalities, which pushes towards a more complex notion of activism and engagement with the Other; it also intertwines with reflections on Japan's colonial history and modes of transnationalism.

CLAIRE MARIA CHAMBERS
"Becoming-World" Through the Korean "Original Musical"
- Sogang University

Two musicals recently performed in Seoul symbolically recuperate the physical destruction and abuse of Korean lands and bodies throughout its colonial history: The Celestial Clock chronicles the career of Jang Young-sil, scientist of King Sejong, whose advances helped modernize Korea. Miso showcases traditional performing arts through the legend of Chunhyang. Both musicals stage trans-historical re-tellings of traditional stories that transmogrify violent destruction into self-birth, mirroring the reconstruction of Seoul after Japanese occupation and the Korean War; the "now" of Korea's self-transformation into a political and economic world-contender is the "then" of the nation's ability to transform adversity into strength.

WILLIAM HUIZHU SUN
Down-Dating Modern Classics and Reviving Ancient Styles
- Shanghai Theatre Academy

Down-dating modern classics like Hedda Gabler and Miss Julie by setting them in ancient China revived stylized performance conventions to render familiar characters more expressively. Ancient costumes provided more opportunities to highlight poetic symbolism while maintaining the core of psychological realism. Chinese operagoers are used to seeing contemporary allusions in period pieces. Stylized performance patterns are more powerful in presenting larger-than-life characters. Western traditions of stylized acting got lost. Chinese operas, like living fossils, can be used not only to repeat old stories, but to retell stories of modern classics with more expressive power.

CHAIR: HEIKE ROMS

THE ANIMAL IN PERFORMANCE: PHENOMONOLOGY, AGGRESSION, BIOLOGY

OLD UNION 220
Attending ○

MICHELLE LINDENBLATT
(The) Animal Remains in Performance

What happens to performance when it incorporates animal remains, and how do animal remains challenge performance to remain differently? Through a discussion of performances which incorporate animal remains as representational (Cook, Levy, PETA) and non-representational (Schneemann, Beuys, Fabre), this paper suggests that such protracted spectacles of death amplify competing feelings of shame, disgust, and ennui in the viewer, and reorient the spectatorial gaze by refusing to allow this subject/object hybrid to disappear. With this differential subjectivity I argue that the animal comes into itself precisely through performance, and that performance cannot help but be temporally manipulated by the presence of animal remains.

MARCEL WILLIAMS FOSTER
Becoming AnimalDragQueen: Reexamining Jane Goodall's Performing Chimpanzees
- Dance/USA Philadelphia

Primatologist Jane Goodall wrote an essay titled The Rain Dance that attempted to collocate human performance and chimpanzees' responses to rain. Richard Schechner and Mady Schuman featured this article in their anthology Ritual, Play, and Performance, and since then, Donna Haraway and other critical theorists addressed the colonial implications and practices embedded in Goodall's research. This paper utilizes Deleuze and Guattari's concept of "animal becoming" as one lens to examine these heterogeneous perspectives of the performing chimpanzee. Additionally this analysis will be presented by Goodall's dragqueen persona, whose presence acknowledges temporality in the imagining of animal time.

KEVIN BROWN
The Dancing Chimpanzee: Rethinking Models of the Linear Evolution of Performance
- University of Missouri

In his book On Aggression, ethologist Konrad Lorenz argues that both animals and human beings are capable of the behaviors that can be classified as "performance," the key difference rooted in the relationship between "display" behaviors in animals, versus "higher order" behaviors in humans. For Richard Schechner, there is an additional step in the evolution of performance behavior in humans, from "art" to "drama." The center of this argument is a discussion of Chimpanzee "carnivals" in the Bundongo forest of Uganda. Given new evidence of "deception" behavior in primates, are animals capable of performing "higher order" behaviors associated with "drama?"

JOANNE BRISTOL
Interspecies Time
- University College London

While performances involving human and nonhuman animals have been critically noted for addressing ontological and ethical issues, they also offer unique situations for considering temporal operations. Though anthropological concepts of time arguably circumscribe interspecies performance, how might the durational performativities of different species interface to disrupt such limits? What modes or traces of language and matter are useful in articulating the temporalities of interspecies co-shapings? How might the performance of interspecies time inform a wider politics of human-animal relations? Such questions will be discussed with reference to recent interspecies performance art and to David Wills's theory of dorsality.

CHAIR: SARAH BAY-CHENG

FUGITIVE TEMPORALITIES

OLD UNION 219
Attending ○

JAIME DEL VAL
Microtimes - Undoing Linearity: the Virtual Matter of Embodiment
- Reverso

The paper will address onto-epistemological and performatic issues in a transdisciplinary crossroads in order to show how dominant linear time-space conceptions, foundational to contemporary economies of control,

relate to specific modes of perception and perceptual alignment, in particular as developed since the Renaissance through perspetive. The presentation will also show how through radical transformations of perception, sensation, movement and affection, linear time-space may dissolve into multiple, non-quantifiable microtemporalities and illegible affects. Examples will be shown of metaformance and performance projects by Reverso such as www.microsex.org, where perception is transformed in various ways through a subverted use of control technologies.

KIMBERLEY MCLEOD

Politics, Temporality and Spectatorship in Digitally Enabled Street Performance

- York University

Using the example of Blast Theory's A Machine to See With (2010), I explore how intermedial performance can model political engagement via mobile devices. This site-specific work not only highlights how new media – and particularly asynchronous technologies – connect individuals and shape contemporary perception, but also how the interactive, real-time use of quotidian digital tools can facilitate overt political forms of intermedial performance. At the same time, the production's dependence on asynchronous communications and time limits for actions raises questions about the continued emphasis on immediate reactions in both activist and intermedial performance practices.

PAUL CLARKE

Performing Art History: Non-Linear, Synchronous and Syncopated Times in Performance Re-enactment Society's Group Show (Arnolfini, Bristol, 2012)

- University of Bristol

This paper draws on Performing Documents, a 3-year AHRC-funded research project. Clarke conducted his practice-as-research with the art collective, Performance Re-enactment Society. PRS presented an intangible exhibition, Group Show, shown across all four of Arnolfini's galleries, which were empty of objects. The presentation will focus on one part, scripted for the gallery's stewards. In the spoken text, different instances from Arnolfini's archive and institutional history became synchronous, works reverberated across periods, different points in time touched and encountered one another. Group Show undid the gallery's chronology and wove together fictional threads articulated by the stewards, whose visibility, agency and centrality to the work's realization, performed an institutional critique.

SIMON JONES

Through Non-Collaboration We Find Collaboration Out: Archive as Site for Exploring Collaborative Practive in Bodies in Flight's Do The Wild Thing! Redux (Arnolfini, Bristol, 2012)

- University of Bristol

For Do the Wild Thing! Redux, four collaborators returned to the archival remains of this peepshow about desire and voyeurism to produce new works each in their own medium – dance, photography, text, video. The original show's proscenium-arch set-up was re-placed by the fugacious affect of the scattering of disentangling choices made by the various non-collaborators. For performance documentation to work it must be seen to fail entirely on its own terms. Thus each non-collaborator's reading the documents as archive was always a looking-beyond, exposing both the archive's incompletenesses and the gaps inbetween the various media of the collaborative process "itself."

CHAIR: MICHELLE HILL

DRAWING TIME: IDENTITY AND MEMORY IN CONTEMPORARY COMICS

OLD UNION 218

Attending ○

FREDERIK BYRN KØHLERT
Autobiographical Performance of the Comics Self
- University of Montreal

Frederik Byrn Køhlert focuses on comics by Marjanne Satrapi and Toufic El Rassi in order to discuss autobiographical subjectivity in light of ethnic markers. Based on the relationship between time and sequentiality, Frederik argues that the unique possibilities offered by comics sequentiality allows for the suggestion that the comics form itself can be a subversive act, as identity is (re)produced through the continual performative redeployment of its visual codes.

REBECCA SCHERR
Reportage comics by Joe Sacco
- University of Oslo

Rebecca Scherr takes her point of departure in the reportage comics by Joe Sacco, especially his Footnotes in Gaza, and the performative function of frames and framing. The framing may be understood not only as the image of frames significant for comics but also as framing of time in structure and narrative. The paper investigates framing as an aesthetic device that may be deployed towards more critical and political ends. Following Judith Butler's ideas on the act of framing, Rebecca examines the ways that Sacco's framing works performatively to produce reader identification and dis-identification within this human rights context.

GUNHILD BORGGREEN
Documentary Manga on the Great Eastern Japan Earthquake
- University of Copenhagen

Gunhild Borggreen relates temporal aspects in relation to Yoshimoto Kôji's documentary manga Santetsu. Using flashback sequences, narrative reconstructions and visual reenactments the manga highlights the aspect of time, history and collective memory of the earthquake and tsunami disasters in Japan in March 2011. The drawings in Santetsu show how official narratives may be contested by establishing alternative "ownership" of the disaster: Yoshimoto's lines of drawing engage in a "performance of the past" which re-enacts collective memory in the format of manga.

YLVA SOMMERLAND
Sport Performances the Works of Manga Artist Inoue Takehiko
- University of Gothenburg

Ylva Sommerland will use examples from the contemporary manga artist Inoue Takehiko in order to investigate how visual representations of time as "falling" movements are affected by an imagined pull of gravity. This imagined pull of gravity is argued to be an extra contestant present in the drawings of sport performances. Sommerland will show how Inoue is drawing body movements as acts of resisting and playing with an imagined gravity, visualized transforming through time and space. The main argument is to show how this imagined gravity has effects on performing team building and competition in the visual zones of sport.

CHAIR: BREE HADLEY

HERE TODAY, GONE TOMORROW: THE EPHEMERALITY OF PERFORMANCE

OLD UNION 201
Attending ○

ISABEL STOWELL-KAPLAN
When is Banksy? Ephemeral Street Art and the Disappearing Kissing Coppers
- University of Toronto

In 2008 in an apparent attempt at "preservation," Banksy's iconic stencil, Kissing Coppers, was removed from the pub wall it had adorned and replaced with a facsimile. This effort to "preserve" the piece prompts us to ask where and, indeed, when is the work? Marking not only the wall but the prior act of production, each stencil, I will argue, engages in a performance of withheld presence, merely exaggerated by Banksy's famously closely-guarded identity. Somehow always disappearing, Kissing Coppers is thus part of an economy of deferred and deferring existence, continually pointing to a not-here and a not-now.

W.C. MEIER
Staging Performance Art of the Past, Now in Modern Art Museums
- Ecumenica Journal of Theatre & Performance

How do we preserve the most ephemeral of all art forms? Is a museum the ideal space for staging performance? This paper seeks to explore the multifaceted notion of how contemporary art museums became the proverbial sanctuary for this genre engineered now by museum curators and chosen performance artists seeking to keep the form both alive and important? Examining interviews with artists, curators, and relevant scholarship, and focusing on SFMOMA's recent exhibitions and MoMA's Department of Media and Performance Art, this presentation will probe the essence of NOWTHENness.

ESTHER BELVIS PONS
Immersive Spheres: Challenging Ephemerality in Theatre and Performance Studies

Is it possible to challenge the (im) possibilities of accounting embodied fleeting experiences? An experimental method emerges in the process of investigating the attributes of participatory practices of the international touring companies Roger Bernat (Barcelona), Stan's Cafe (Birmingham) and Rimini Protokoll (Berlin). A method based in three conditions named as "nomadism", "net-gaming" and "transduction" that are drawn respectively from the theories and method of Gilles Deleuze and Félix Guattari, Bruno Latour and Adrian McKenzie.

CHRISTINE KORTE
Deconstructing the Ephemeral "Now" in Current Performance Practices
- York University

This paper examines recent performances that complicate the presence-centricity of the live event. Through two case-study examples – Portuguese artist Márcio Carvalho and Polish artist Waldemar Tatarczuk (both of whom presented work at the 7a*11d performance festival in Toronto in 2012) – the paper will explore thematic and deconstructive approaches to "presence". These artists' works trouble the perceived temporal purity of the live event to foreground the contingencies of time and witnessing that converge in a performance. By deconstructing the ephemerality of performance and exposing its contingencies, these works resist neo-liberalism's instantaneous flows of capital and information.

CHAIR: ALIZA SHVARTS

FASTER THAN THE SPEED OF PIXLES: GAMES AND ELECTRONIC MEDIA

CLUBHOUSE BALLROOM

Attending ○

TAKEO RIVERA

The Deathly Interface: Techno-Orientalism and Digitized Flesh in Eidos Montreal's Deus Ex: Human Revolution

- University of California, Berkeley

The potential for technologification of Asian bodies explodes exponentially in the medium of video gaming, in which the player immerses and empathizes with the environment and procedural logics of the gameworld. This paper examines the techno-Orientalist mechanisms of one such game, Deus Ex: Human Revolution, which deploys an interplay of cyberpunk content and an immersive first-person gaming interface to generate a cyber-racial erotics of violence. Drawing upon Maurice Merleau-Ponty and Elizabeth Freeman, this paper argues that Deus Ex paradoxically offers the potential for an erotohistoriography for the Asian American subject through its located extension of "flesh" into the digital medium.

CASSANDRA SILVER

Video Gaming, Presence, and the Performing Archive

- University of Toronto

Video gamers inhabit a unique perceptual space between their own embodied presence and their remote yet temporally and purposefully contiguous screen avatar. The player is always both live and present as well as mediated, recorded/able and other. This paper explores the modalities of gaming performance and their attendant documents in order to present the remediation of gaming into the archive as an explicit art-making act. The speed-run, a virtuosic sprint through a video game level, and machinima, the repurposing of a game's mechanics for performative ends, are here presented as key examples of this kind of performance creation.

HANS VERMY

Electrical Apocalypse, Theatrical Revelations

- Brown University

Electrical Apocalypse, Theatrical Revelations traces a theatrical historiography of lighting tools and techniques in order to challenge medial distinctions that often forget the common light sources that unite them. Taking cues from media scholar Marshal McLuhan, this paper presents the theater as a luminous archive, proposing that new digital multi-media are simply re-articulations of electricity's old message: to deliver information at/as the speed of light. Explored through Anne Washburn's Mr Burns: a post-electric play(2012), theater winks not from the wings but from the electric grid; revealing what must come next (as well as what has already happened), now.

ALI NA

Speeding Up the Delay: Performance Art from Installation to the Internet

- University of North Carolina at Chapel Hill

This paper analyzes the spatio-temporal shift that occurs when performance art installations move to the digital zone of clicking, sharing, liking, pause, and replay. Isolating the delay as a space for critical reflection and time for postponing and perhaps shifting away from normative conceptions that occur in snap judgments, this paper seeks to trouble the online. Thinking of the delay as a productive force in allowing for affirmation of non-normative bodies in performance, this project addresses Internet potentialities. This work focuses on performances that can be read as "queer Orientalisms" and the relation of spatio-temporal perception to identity coding.

CHAIR: ROBIN DEACON

PSi 19 LECTURE SERIES

CLUBHOUSE ROOM 101
Attending ○

10 - 11AM

BISSERA V. PENTCHEVA
The Performative Icon: Liquid Sound and Vibrant Matter
- Stanford University

Living in the age of the virtual and digital, our bodies are denied the type of sensual immersion that Byzantine culture by contrast offered through spaces such as Hagia Sophia. Here the sound of a single note chanted by the human voice was sustained for over ten seconds reverberation before it died out into inaudibility. The immersive sound of Hagia Sophia combined with the reflective and glittering surfaces of marble and gold led the faithful to transcend and live, albeit ephemerally, in a space between the celestial and terrestrial. For the Byzantines, this meant a form of divinization, a surface transformation that enabled the participant to become an "icon of God."

BISSERA PENTCHEVA IS ASSOCIATE PROFESSOR OF MEDIEVAL ART AT STANFORD UNIVERSITY. HER WORK FOCUSES ON PHENOMENOLOGY AND AESTHETICS OF THE BYZANTINE ECCLESIASTICAL SPACE AND ICON.

TIMES, ARE THEY A-CHANGING? FEMINISM THEN AND NOW

BUILDING 550
MEETING SPACE 126
Attending ○

GERALDINE HARRIS
Then/Now: Staging Feminist Generations
- Lancaster University (UK)

This paper will consider two plays that look back to feminism of the 1970s and 1980s, Jumpy by April de Angelis (2011) and The Awkward Squad by Karin Young (2012), in terms of their representation of the relationship between (feminist) generations. Bearing in mind parallels in economic context in the UK between "then" and "now" specific attention will also be given to the way these plays "revive" questions of class, an issue that has been neglected more generally in the "post"(feminist or otherwise) period.

ELLE R. WEATHERUP
Then, Now: "These Women Together"
- San Francisco Art Institute

Amid the cacophony of anti-woman rhetoric that constitutes the din of modern U.S. politics, spoken-word performance artists respond from the reaches of the outer-boundaries and give voice to women, gays, lesbians, and people of color. This paper will explore how the self-proclaimed "queer-feminist soul-sister co-conspiracy of acrobatic poets" of Climbing PoeTree, Alixa Garcia and Naima Penniman, resist and subvert misogynist public discourse by boldly appropriating the denigrated female form and celebrating the queer, the margins, and female sexuality. In addition, it will interrogate the gap between Sojourner Truth's speech Ain't I a Woman? and Climbing PoeTree's performance I Wonder, and ask, "has anything happened?"

CONSTANCE ZAYTOUN
A Queering of Nostalgia at Sites of Feminist Performance: Deborah Kass, Hannah Wilke, and Patricia Cronin
- Purchase College/Marymount Manhattan/NYU

Frequently used as a political tool by neoliberals, nostalgia and nostalgic longings consist of a desire to return to a past state because the "remembered past" is far better than an unknown progressive future. Yet some feminist artists find a way to play with nostalgia, either in-time or using death as a site of performance, so as to disrupt nostalgia's false promises. I propose that the works of Hannah Wilke, Deborah Kass, and Patricia Cronin and the space provided by a queer nostalgia help spectators simultaneously recognize false nostalgic attachments and allow for an ongoing mourning of their loss.

SARAH GORMAN
(For Liz Kershaw and Miriam O'Reilly) "Now then, Now then:" Reappraising Women and Failure

O'Reilly and Kershaw, veteran female BBC presenters, related stories to the UK press in 2012 about having to perform live whilst being verbally or physically harassed. Although "performance failure" has gained currency over the past few years little attention has been paid to the importance of measuring the stakes of failure for different subaltern subjects. GETINTHEBACKOFTHEVAN are one of the few contemporary experimental theatre companies to actively foreground the relationship between performance failure and female subjectivity. This paper will explore Tim Etchells' proposition that performance is an "economy of humiliation" whilst attending to differences in the material conditions of production.

CHAIR: MARIE GARLOCK

ACTS IN TIME: ACCEPTING, CONTESTING, AND INSISTING ON DURATION

BUILDING 550
ROOM 162
Attending ○

NIK WAKEFIELD
Freeing Duration from the Durational
- Royal Holloway, University of London

I draw upon examples of my own and others' practice that sits problematically around the boundary of durational and explore how these works may or may not be performances of duration in terms of Bergsonian philosophy. I suggest that a framework of time-specificity might illuminate the relationship between performance and duration, when it is defined via Bergson as the passage of living time as opposed to a duration. It analyses the experience of temporal transformation through conceptualizing the non-spatial aspects of performance. It is underpinned by thinking performance in terms of the Deleuzian ideal of art that "renders time sensible."

KATHARINE FRY
It's About Time: Durée, Duration and Durational Performance
- Queen Mary, University of London

Employing Henri Bergson ideas of durée as "nothing but a succession of qualitative changes, which melt into and permeate one another," this paper seeks to debunk some common misapprehensions when approaching the confusion of durée, duration and durational performance. It does so by revealing and contrasting the temporal structures of Tehching Hsieh's life-works. I explore whether there is a singular temporal logic to all performance described as "durational," ask in what

way “durational” performance could be about time, and introduce the constant instant as a temporal ideal.

J. DELEON
Temporal Indulgence: Duration, Endurance and the Self
- New York University

Queer time is self-indulgent time, a claim that willfully repurposes the term “self-indulgent.” Self-indulgence is crucial for queer subjects, as queer self-indulgence insists on and allows for the continued endurance of selves in excess of normative subjectivity. In this presentation, I argue for the importance of the self-indulgent temporality of duration in queer performance, as a complication of the temporal distinction of “now, then” in favor of the repetitive insistence of “now, again.” I focus on works by artists Julie Tolentino and Felix Gonzalez-Torres in order to engage with self-indulgence as a model for theorizing queerness, temporality and endurance.

OZUM HATIPOGLU
Ideas as Temporal Dramas in Gilles Deleuze`s Philosophy
- Cornell University

It is well known that Deleuze`s work is mostly devoted to depicting the topography of thought by mapping out the spatial and temporal structure of Ideas. In his paper entitled The Method of Dramatization, presented to the Societe Francaise de Philosophie in 1967, Gilles Deleuze gives a detailed account of the spatio-temporal determination of Ideas. The most radical and novel contribution of this presentation is Deleuze`s analysis of these spatio-temporal determinations as dramatic actualizations. The main objective of my paper is to examine the notion of temporality in conjunction to the dramatic formation of Ideas.

CHAIR: SAINI MANNINEN

SCREEN TECHNOLOGY

BUILDING 550
ROOM 200
Attending ○

SAHAR SAJADIEH
Temporality In Multimedia Performances: Digital Double and Time Sculpting
- University of California, Santa Barbara

In multimedia performances, the application of digital technology has the ability to modify and disorient audience’s sense of temporality. The use of video editing effects, bombardment of images, distortion of the body, and fragmentation of movement each has the ability to disrupt the audience’s spatio-temporal perception and all together intensify his sensory overload and provoke an Artaudian cruelty. The immersive quality of virtual reality theater also provides an alternative notion of dreamtime by immediately surrounding the audience and acting upon his nervous system. This visionary theater awakens the senses of the spectator and reterritorializes his perception of reality and time.

ANNE ROBINSON
Que Sera: Time Travel and Physical Thinking
- London Metropolitan University

This paper focuses on Que Sera: a performative film-work, exploring temporality, affect and embodied spectatorship. My practice-led research, drawing on work by Deleuze, Gidal and Merleau-Ponty, engages with the possibility of time travel, the psychic architecture of “remembered songs” and voice as spirit presence. Que Sera is immersive, pushing language to the threshold of recognizable auditory form. The song is deconstructed through cinematic devices, frame-rate and exposure. Passing moments expand or contract, catching the spectator in perceptually unsettling circuits of rhythm. I

will argue that the "strangeness" of dissonant temporalities is an important element in "affect."

AREUM JEONG
Performing Colonial (Imagi)nation
- University of California, Los Angeles

During the Silent Film Period (1899-1940), the Korean pyŏnsa ("silent film narrator") served not only as an entertainer/interpreter, but also as a pedagogue whose position of authority enabled him to "choreograph" the film through his own narration. At the same time, the pyŏnsa narrated and explained foreign cinema to the Korean audience, he also constructed a Korean-identified position for them to assume while viewing. This paper examines how the Korean pyŏnsa performances during the Japanese Colonial Rule and the re-enactment of such performances today each construct a space of nostalgia in different contexts.

GOKI MIYAKITA
Bringing Internet and Media Technologies into Performing Arts: Design of a New Appreciation Model for Remote Audience
- Keio University

Currently, the characteristics of performing arts possess limitations of time and space. A single performances' audience amounts to the people within the theater. However, taking advantage of advanced ICT, this paper discusses the live broadcasting of a Japanese modern play - Ringo. In hopes to redefine the above limitations, a new online appreciation model is proposed. The goal is to demonstrate how the Internet and media technologies can expand the possibilities in local performing arts. Moreover, this research demonstrates the importance of digital media in today's performing arts, and examines the role of theater and performing arts in society.

CHAIR: TONY PERUCCI

A PERFORMANCE ARCHIVE'S NEW LIFE IN THE PRESENT: LYNN HERSHMAN LEESON'S LIFE SQUARED

BUILDING 550 STUDIO 1
Attending ○

LYNN HERSHMAN LEESON
- UC Davis and San Francisco Art Institute
NICK KAYE
- University of Exeter
HENRY LOWOOD
- Stanford University
MICHAEL SHANKS
- Stanford University
TANYA AUGSBURG
- San Francisco State University

Lynn Hershman Leeson's Life Squared is an interactive new media art project that animates Hershman Leeson's physical archives housed in Stanford University's Special Collections. Hershman will introduce the project. Nick Kaye will consider how Hershman's re-stagings pose questions around site-specificity, temporality and absences of place. Henry Lowood will recount the selection of artifacts. Michael Shanks will explicate how the project transforms prevailing notions regarding remains of the past. Tanya Augsburg will address spectatorship as an experience of temporality, including experiencing the past as present. Life Squared has its own history and digital archives, which will be reanimated during this session.

THE (RADICAL) POLITICS OF TEMPORALITY

BUILDING 550 STUDIO 2

Attending ○

T. NIKKI CESARE SCHOTZKO

Speaking Truth to Stupid: Episode 5/1 and the Reassignment of Truth

- University of Toronto

Aaron Sorkin's incorporation of actual news footage in The Newsroom suggests more than an emotional manipulation juxtapositionally attributed to the referencing of events like Congresswoman Gabrielle Gifford's shooting and September 11. Rather, Sorkin uses these events to transfer a presumed affective engagement with national tragedy to the tele-fictional plot, effecting, as Josette Feral discusses, an overmediatizaton that "nullifies the events themselves." Considering The Newsroom with Fox News' recent broadcast of a "live" suicide, I will demonstrate how, through the media's—even the fictional media's—treatment of it, the real is always already at the service of its own aestheticization.

EVE KATSOURAKI

Zizek's Death Drive, the Intervention of Grace and the Wagnerian Performative – Re-conceptualising the Director's Subjectivity

- University of East London

Drawing on a range of dramatic and technical examples taken from Wagner's operas, theories and practices, it will be argued that his operatic works embody a certain vision of and answer to the deadlock of European modern-age subjectivity that allows Zizek (in agreement with Badiou) to conceive him as an artistic-political event called Wagner out of which, however, and most significantly perhaps, the emerging figure of the director takes shape. Yet not, I argue, as the outcome of a Master – subject relationship as has normally been accounted for in the various narratives of theatre historiography, but as a mediating subjectivity found between the material and the imagination, the real and the symbolic, and between, ultimately, meaning and interpretation.

REBECCA ROSSEN

A Shame and a Disgrace: Spectacle, Degradation and Jewish Corporeality in Contemporary Performance

- University of Texas at Austin

A 300-pound Jewish man fries up bacon while talking about the Holocaust. A partly-nude Jewish woman describes expelling something unwanted from her body that she later identifies as Israel. A Jewish man, sporting a corset marked with a Jewish star, a menorah headdress, and a large diamond protruding from his anus, uses an oversized toothbrush to clean infamous public squares in Vienna. This paper examines how three contemporary performance artists—Lawrence Goldhuber, Rebecca Pappas, and Steven Cohen—use spectacle, degradation, and irreverence to comment on Jewish history and the impact of this history on their bodies and identities.

CHAIR: VIVIAN APPLER

DRAMATURGY AND PERFORMANCE STUDIES WORKING GROUP SESSION: PAPERS ON DRAMATURGY AND PERFORMANCE STUDIES

HUMANITIES CENTER

Attending ○

IMANUEL SCHIPPER
City as Performance - Dramaturgies for Future Performance Studies (outside the field of performances)
- Zurich University of the Arts

I reflect on recent investigations on the concept of authenticity and theatrical interventions in urban space. In both cases I was confronted with with effects of some art works that were completely impossible to foresee but nevertheless deeply performative. These collateral effects in examples including Ciudades Paralelas (currated by Stefan Kaegi and Lola Arias) were so strong that they become the main issue and left the consideration of the "artwork" lagging behind. These "side effects" will be considered in this paper.

ANNELIS KUHLMANN
Interferency Between Dramaturgy and Performance Studies
- Aarhus University

Festive weeks as practiced for the last twenty years in the small provincial town of Holstebro in Denmark are characterized with a strong curatorship of dramaturgy working under a major theme. For instance, Love Stories, was the theme in 2011. The simultaneous realization of this revealed different performative strategies and corporeal presence: aged bodies, trained bodies and other professionalized performances revealed the theme of love stories as interrelational appearances with "sweet secrets" to be told. The authenticity of the participatory performativity turned Love Stories into a sharing of the collective memory of the micro society.

MARIN BLAŽEVIĆ
In-Between Postdramatic Dramaturgy and Performance Studies
- University of Zagreb

The paper will identify the locus and focus of dramaturgy, emphasize its conceptual and operative shifts within the postdramatic paradigm, and argue for its correlation with performance studies. It is the evident interdisciplinarity, interweaving of scholarly creation and artistic research, thinking and testing of political strategies and social efficacy of performance, that bring postdramatic dramaturgy in the proximity of performance studies. Or – vice versa. Both performance studies, according to their initial program, and dramaturgy according to its innovative program, explore performance within a respective (representational, performative) situation, through immediate work on and in the meta- and inter- actions.

CHAIR: PETER ECKERSALL

PANEL 2

11:15AM - 12:45PM

CRIP TIMES – PERSPECTIVES FROM THE UK, US, ASIA & AUSTRALIA

OLD UNION 122

Attending ○

PETRA KUPPERS

Crip Time: Sirens and Songs

- University of Michigan, USA

I will look at a UK Cultural Olympiad production, one of ten commissions to cognitively different artists. Jez Colburn created Irresistible: A Siren Song, with Mind the Gap theatre company. The piece employs air raid sirens, and I will use the concept of crip time to revalue disability's relation to temporality and to productive time. What does it mean to lean into the sensation of hurry? In a time of austerity measures, how can I read Colburn's performative presence in the hyper-world of the Olympic superbeings as a reminder of time's circularity, of tribal bands underlying the UK's national self-fashioning?

BREE HADLEY

Ruptured Relations: Guerrilla Theatre, Time & Disability

- Queensland University of Technology, Australia

Guerrilla theatre pops up unpredictably. It interrupts the flow of time, place and space. In this paper I examine examples of guerrilla theatre by performers with disabilities in terms of these ruptures in time, and the way they prompt reflection, reconfigure relations, or recede into traditional relations again. I suggest the embarrassment that characterises these encounters can be a flag of an ethical process taking place. Caught between two moments in which time, roles and relationships suddenly fail to flow along the smooth routes of socially determined habits, passersbys' discomfort flags difficulties dealing with challenges to their understanding of disability.

KANTA KOCHHAR-LINDGREN

Collecting Crip Times Art: A Performance

- University of Washington, USA

In this performance-talk I explore connections between space, kinesthesia, relation, and crip time in the context of both the performances of everyday life as well as a set of community-based performances. In particular I investigate the contradictions and complexities of how excavating the trace forms of crip "time" requires us to rethink space, kinesthesia, and relation. Drawing on a longer work of performance ethnography based on conversations with a variety of disability artists, in Hong Kong, Taiwan, Cochin, India, and Seattle, WA, I also investigate how the intertwining of kinesthesia and crip time translates across cultural and geographical boundaries.

CHAIR: MARIA O'CONNOR

TIME IS MONEY: NEOLIBERAL CORPORATE FUTURES

OLD UNION 121
Attending ○

DANIEL JOHNSTON
Corporate Space, Time, and Performance
- National Institute of Dramatic Art (NIDA), Sydney

How might performance studies theorists analyse corporate work-spaces? I argue that "performance" itself has become a paradigm for both selfhood and work in the corporate world. This paper focuses on phenomenological approaches to space and place in order to investigate this assertion. Corporate bodies reiterate and are informed by personal identities based in daily practice. By analysing the places of corporate labour one might uncover an "implicit theory of self" and an understanding of what "work" means in our time.

SIGRID MERX
Becoming Market: Performing the Market of the Future
- Utrecht University

Tomorrow's Market is an ongoing project by artist Jeanne van Heeswijk aimed at reviving a multicultural market in the city of Rotterdam, by bringing together stallholders, neighbourhood citizens, policy makers and artists. Through a series of in(ter)ventions Tomorrow's Market is testing different approaches for a "future market". I suggest approaching the market as performance and the project as "dramaturgy of becoming market". Using Deleuze's temporal notions of "the actual", "the virtual" and "becoming", I will argue that the here and now of the market is used as a performative basis for investigating potentialities. I analyze the project as a continual movement from the virtual question – how could this market perform? – to particular actualizations and modifications of the market and back.

HARMONY BENCH
Digital Archives and the Ephemeral Tense
- Ohio State University

Recuperating storage and transmissions media from their position as performance's negative ontology, I argue that digital media and digital archives in particular occasion a conceptual refinement of ephemerality for an era of ubiquitous computing that can no longer sustain an ontological distinction between performance and mediation. I configure ephemerality as a tense of performance rather than its ontological condition, setting the ephemeral tense of performance alongside Elizabeth Povinelli's ethical tense of obligation. I argue for a consideration of ephemerality that loosens performance's grip on the present, amplifies its association with the ethical, and challenges its (unexpected) alliance with neoliberalism.

CHAIR: KENN WATT

EXPANDING THE CONTEXT OF DRAMATURGY AND PERFORMANCE STUDIES – TOWARDS A NEW THEORY

OLD UNION 120
Attending ○

Dramaturgy and performance studies working group Roundtable
PETER ECKERSALL AND MARIN BLAŽEVIĆ, CHAIRS

MICHAEL CHEMERS
UNA CHAUDHURI
JAMES HARDING
EDWARD SCHEER
HELENA GREHAN
AND OTHERS

This roundtable discussion brings together speakers with diverse experience and perspectives. The intention of the panel is to expand on the context of dramaturgy and performance studies. We aim to draw a wide bow and introduce and discuss dramaturgy in relation to media, ecology, audience, politics and other topics. The aim is further our understanding of the dimensions that the working group needs to consider in its task. Thus we aim to focus the discussion in ways that are helpful to theorising the interrelationship of dramaturgy and performance studies.

EPISTEMOLOGIES OF THE UNHAPPENED

OLD UNION 200
Attending ○

ELLA FINER
Listening to What Keeps Happening
- Roehampton University, London

Popularly debated as the unhappened/happened sound event, the falling tree in the forest provides a starting point for thinking about the resonant reception and perception of sound travelling from far away beginnings and materialising in other times. This paper theorises the continuous performance of sound even in the absence of any near-by auditor, so that regardless of the presence of ears in the wake of its happening, sound continues to perform. I consider that these sounds taking place without witness perform through vibrating on (travelling through time and space towards ears, however far away they may be) in order to develop methods for how we, as the auditors of deep time, keep faith in this act of long distance listening.

FLORA PITROLO
Antonio Syxty's Gas Station, with Soft Breeze: Notes on an Encounter
- Roehampton University, London

Antonio Syxty's Gas Station is an event which didn't take place in early 1980s Milan. Smaller works were made to "replace" it – but the original idea was never staged. The archive of the Italian New Spectacularity is one in which many pieces are undocumented, unseen, unwitnessed, yet Gas Station seems to agitate a different ontological category by way of unhappening, in which ideas of proof, experience and license are productively discommoded. This paper chronicles my encounter with the piece, and questions how performance historiography is at work when the unhappened event appears as

'soft breeze' blowing through the archive.

P.A. SKANTZE
Medea's Methodology
- Roehampton University, London

Is the past anterior a dea ex machina? Are we always leaving on a chariot sent by the sun God having slaughtered the children rather than leave them to the mercies of incorporation? In Italian you need a gap in order to let the theatrical machine do its work as in "when" or "after" or "as soon as", necessary grammatical machines to revisit a past still reverberating in the now. Or an unhappened past whose affect effects the now: a space of exchange Joe Roach terms "an improvisational behavior space" where "memory reveals itself as imagination" (1996, 29). This paper takes up what I call gap knowledge suggesting a methodology, a practicing with the necessary crevice of space and time over which, in which, by which we know but to which we can never point back, refer to again without acknowledging we have no proof the pause ever sounded, the time out happened. Following on Ella Finer, my questions might include: "if feminism falls in the woods of gender studies and there is no one to hear..."

CHAIR: JILL H. CASID

PHILOSOPHY OF HISTORY, PANEL 2 (PERFORMANCE AND PHILOSOPHY WORKING GROUP)

OLD UNION 215
Attending ○

CLARE FOSTER
Reperformance: The Classic as Collusion
- Cambridge University

This paper views the recognisable work (or "classic") less as a text which travels through time, than as an ongoing space of encounter for mixed and multiple audiences - implied and embodied, past and present. In the case of reperformed works, or "classics", it is often the co-presence of such contradictory audiences which is dramatic. Where sociology has viewed the classic in terms of class (authority, attributed value, authenticity) a performance-inflected view sees any "resource of the recognizable" as a negotiation of both individual and collective identities in this far more fundamental way.

GRAHAM WOLFE
Possibilities That "Will Have Been": Caryl Churchill and Žižekian Historicity
- National University of Singapore

Slavoj Žižek describes historicity as "the notion of a choice/act that retroactively opens up its own possibility." Historicity envisions a peculiar relationship between Now and Then by short-circuiting them: "the emergence of a radically New retroactively changes the past—not the actual past [...] but past possibilities." Focusing on plays such as Light Shining in Buckinghamshire, my paper brings Žižek into conversation with Caryl Churchill in order to explore how theatre can perform this kind of temporal short-circuit.

GIULIA VITTORI
Performing as Gap: Carmelo Bene's Gesture
- Stanford University

With Lorenzaccio, a philosophical tale on the phenomenon of gesture, Carmelo Bene provides a provocative reflection on the gap existing between the presentness of the act and the hopeless attempt of accounting for it. In such a gap dwells the now then that characterizes the actor's gesture. This gap, between intention and act, awareness and unconsciousness, constitutes the very presence of performing in the moment of accomplishing a gesture. By focusing on the performer's inability to fully catch precisely her own gesture, Bene provocatively removes action from the domain of history, nullifying representation as epistemology and tool of historical reconstruction.

JESSICA SANTONE
Alain Badiou's Theory of Events and the Problem of Performance Documentation

Through close reading of Badiou's theory of events, this paper considers how the interdependence of act and document fractures authorship, hailing participants to circulate an event's effects. A key strategy circa 1970, documents circulated widely within artists' networks to extend events over global distances. On Kawara's I got up (1968-79) shows how delay allows for locating an audience for otherwise private acts. Kawara charges those who receive his postcards to archive and interpret his dispersed performance. Analysis of how documents circulated to produce participant-audiences in the 1970s contributes to theories of documenting live art today.

CHAIR: WILL DADDARIO

THE TIME OF CRISIS: AIDS THEN AND NOW

OLD UNION 220

Attending ○

JAYSON A. MORRISON
Bridging the US AIDS Past and Present through Centrifugal Tendencies in Performance.
- Arizona State University, Tempe

Solo plays such as Dan Fishback's thirtynothing (2011) and Adam Pinti's The VOID (2011) are unlike recent revivals of iconic AIDS plays in that they investigate the AIDS past not to preserve it, but to explore this past's imprint on the present. In my presentation, I explore how digging up and (present)ing the AIDS past on stage functions as Bakhtinian centrifugal tendencies that invite spectators to place their own lives amidst the action on stage. In this way, the young performers bridge the gap between the AIDS past and present and, in turn, make AIDS visible within their own generation.

VIRGINIA ANDERSON
Twenty-Six Years to Broadway: The Normal Heart and the New AIDS Crisis in America
- Connecticut College

This paper considers the chronotopic differences between the 1985 off-Broadway premiere of Larry Kramer's The Normal Heart and its Broadway debut twenty-six years later, when the AIDS epidemic was largely removed from cultural consciousness. In its 2011 Broadway run, the play, which once served as a furious illumination of a widely ignored crisis, actually undermines that original intent and keeps the crisis buried in cultural memory rather than refocused on the populations in which the epidemic has once again reached crisis proportions.

CIARA MURPHY
Between Two Deaths: Temporalities of Performance in Early HIV/AIDS Activism
- Stanford University

This paper applies methodologies of performance to the Public Funerals and Ashes Actions staged by HIV/AIDS activist organization, ACT UP, in the early 1990s. These performances and activist happenings placed the dying or dead human subject at the center of the live event. The sophisticated choreography and spatial politics of these performances have already received critical attention in performance scholarship. In contrast, this paper explores the different temporalities of live performance, dying, death, and documentation navigated by AIDS patients and loved ones in these events.

CHAIR: NIOMI ANNA CHERNEY

THE NOW AND THEN OF DANCE: SITES AND CITATIONS

OLD UNION 219
Attending ○

ALANA GERECKE
The Outline Left: The "Againness" of The River
- Simon Fraser University

I trace the contours of Vancouver-based choreographer Karen Jamieson's site-specific dance The River, with attention to its undocumented historical importance to both the urban and dance landscapes of Vancouver. In my retracing of the more than thirty block long trail the dance once followed, I take seriously Rebecca Schneider's observations about the possibilities of "againness," Rosalind Deutsche's assertions about the heightened "instability and impermanence" of site-based art, and Susan Foster's various mappings of the complicated equivalencies between land and body to tease out the tensions inherent in a form that is both deliberately placed and also always already moving on.

MJ THOMPSON
Two-Way Street: Mapping the Work of the Dancer Louise Lecavalier in 1980s Montreal
- Concordia University

This paper revisits the stylistic and choreographic contribution of Montreal-based dancer Louise Lecavalier, whose 20-year career with choreographer Edouard Lock and La La La Human Steps produced a physically-charged, interdisciplinary movement style. I argue that one way to uncover the danced and cultural work performed by Lecavalier is to track its psychogeography, made available through collected oral history accounts of place and experience provided by Lecavalier. Focusing on the dancer's iconic presence within the sovereignist city during the late 70s and early 80s, this slide-talk bridges image and text, city and memory, experimental biography and theory.

PETER DICKINSON
Now/Then, Not/But: Jérôme Bel, Cédric Andrieux, and the Dialectics of the Danced Life
- Simon Fraser University

This paper examines the dance portraits Jérôme Bel has created with artists working across a range of styles and techniques. Combining dance excerpts with autobiographical storytelling, these works "mark the place where the life of an individual intersects the history of dance." Part of that temporal marking comes from the use of first person address, speech in this instance functioning as the "now/then" equivalent to Brecht's "not/but," strip-

ping away dance's conceit of technical virtuosity by contextualizing the time and labour that go into danced movement's "timeless" execution. The focus of my analysis is on Bel's collaboration with Cédric Andrieux, formerly of the Merce Cunningham Dance Company.

CHAIR: JINTY (JANET) GIBSON

PARTICIPATION DEGREES AND THEIR APPRAISAL

OLD UNION 218
Attending ○

MARGARIDA GANDARA RAUEN
On Suspended Participation and Global Challenges
- Universidade Estadual do Centro-Oeste/ UNICENTRO

Various approaches to participation were studied by Claire Bishop (2006; 2012). On a different path, Laura Mulvey's psychoanalytic film theory (1975) spurred scholarship on spectatorship and narcissistic identification, also prompting Foucault-oriented criticism. While the debate about subjectivity grew (Judith Butler, 1990; Andre Green, 1999), Laura Mulvey's later thinking (2004) thrives in cues against binary oppositions. This broad scenario informs my paper, focusing on Brazilian works regarding gender or other global issues, which might generate social impact but do not. Instead, they reinforce atemporal causality and a representational structure, with a split in looking that recalls film and drama.

HELI AALTONEN
Participatory Live Art Performance: an Arena for Creating Temporary Autonomous Zones
- NTNU – Norwegian University of Science and Technology

This paper examines the possibilities of Live Art walkabout to create Temporary Autonomous Zones (T.A.Z.) for the participants. At the focus of the analysis is an intercultural, applied, urban, outdoor performance which consisted of performative encounters with the cityscape of Turku, Finland. Analysis of, and reflection on, T.A.Z. of engagement, is based on rich visual documentation captured from diverse perspectives. I argue that openly structured Live Art performance practice is strongly rooted in highlighting the present moments. These moments of presence may encourage for making spontaneous intercultural and cross-species encounters, which increases the possibilities for creating emancipated community.

FÁBIO GUILHERME SALVATTI
The Memification of Dissent: Political Participation and Performativity of Social Networks
- Universidade Federal de Santa Catarina (UFSC)

The promise of interactivity and collaboration implied in the popularization of online social networking is reshaping consumption, social relations, modes of subjectivity, affects and political participation. Among the practices performed by social network users is the sharing of memes. The term originally refers to an analogy with genes: while genes are units of genetic replication, memes are units of cultural replication. In social networks, memes are graphical and textual information, predominantly comic, motivational or political engaged. The aim of this paper is to evaluate how political dissent has used this practice to disseminate ideas and events.

CHAIR: ANDREW WILFORD

HERE AND NOW: THE POSSIBILITIES OF THE TEXTURED PRESENT

CLUBHOUSE BALLROOM

Attending ○

ROBIN BERNSTEIN
Phranc's Affectively Texxxtured Sculptures
Harvard University

This presentation theorizes a property that I call "texxxture" (a departure from the idea of texxture, with two exes, as theorized by Renu Bora and Eve Kosofsky Sedgwick). Texxxture refers to items of material culture that invite actions that are unexecutable. I read a set of contemporary sculptures by Phranc, a butch lesbian musician and multimedia artist, that use paper to replicate clothing, shoes, and food. I argue that these texxxtured sculptures (which invite the viewer to eat inedible food and to wear unwearable clothes) offer witty and sometimes melancholic commentary on the pleasures and terrors of butch lesbian existence in the US in the second half of the twentieth century. Thus Phranc's texxxtured sculptures stage an encounter with history, with the embodied experience of time.

JEANNE VACCARO
Feelings & Fractals: Wooly Ecologies of Transgender Matter
- University of Pennsylvania

This discussion investigates the felt matters and handmade textures of transgender life. I look at the Crochet Coral Reef, a wooly reef and plastic kelp garden created by Los Angeles artist-mathematicians Margaret and Christine Wertheim to protest the bleaching of the Great Barrier Reef in Queensland, Australia. Wooly fractals and algorithms, elliptic geometry, and queer and transgender forms of reproduction like asexuality generate dimensional ways of evidencing "transgender" as an arrangement of bodily textures. The wooly reef organizes and patterns the organic excess of hyperbolic space, dislodging the temporal force of the performative utterance "I am transgender" to imagine handmade or felt forms of trans-temporality. Thinking with Sarah Franklin's idea of transbiology – "a biology that is not only born and bred, or born and made, but made and born" – I ask how new forms of life, like identity, flourish as felt patterns and organizations of transgender matter.

KYLA WAZANA TOMPKINS
Pudding and Crumbs, Cockroaches and Milk
- Pomona College

This paper thinks about the quality of the "gelatinous" in relation to political abjection and is thus a meditation on both disgust and on the multiple meanings of the word "movement." Looking at two political texts of the nineteenth century via a new reading of Marx, I discuss how their exploration of pudding as a foodstuff turns the reader's attention to the live and unsettling qualities of matter itself. In their satiric recitation of unpredictable and liminal tactile sensations; of semi-solid substances; of smells and objects expelled from the bowels, the eyes and the gullet; and of the unsettling nature of pudding and jelly, rheological (that is, substances that are neither solid nor liquid) matter in these stories asks the reader to give up the project of distancing themselves from the politically disenfranchised and instead open themselves up to the possibility of cohabiting with that – and those – who might challenge the bodily limits of liberal sympathy. These semisolid substances provoke a nausea that cannot be resolved, suggesting that to be politically moved is in fact to turn towards that which one might reject, to move and be moved in unexpected ways.

CHAIR: BRODERICK D.V. CHOW

GLOBAL BAROQUES?: DANCES OF TIME AND SILVER IN PARADOX

CLUBHOUSE ROOM 101
Attending ○

LEO CABRANES-GRANT
Translocalized Bodies: Intercultural Performance in the Cantares Mexicanos
- University of California, Santa Barbara

The encounter between the New World and the Old was one of the motivations for the emergence of the Baroque. The conquest of America produced a surplus of knowledge that forced both indigenous and European subjects to revamp their epistemic capabilities. This paper proposes the unpacking of intercultural exchanges through the lens of Aztec song-dances known as "Cantares Mexicanos." A collection of texts and rhythmic notations gathered around 1585, the "Cantares" belong to a complex performative system that combined voice, dance, and music facilitating transportations of cosmic energy that, according to the Aztecs, nourished the existence of the world.

JILL LANE
The Decolonial Baroque
- New York University

Centered around colonial murals of Christian agonies in towns surrounding silver mines in Potosí (Bolivia), this paper asks what "liveness" may accrue to paintings, through festivals around the mines, in arguably the origin of our savage capitalism: the mita forced labor system consuming hundreds of thousands of indigenous lives in the extraction of a silver. To lure laborers' souls, the Spanish brought and produced images of their Lord; indios in turn produced their own imaginaries making up a distinctive Andean colonial baroque style. Querying these images and dances animating them, then, is to explore earthly and other-worldly consumption and the decolonial moves that contested them.

SEBASTIÁN CALDERÓN BENTIN
The Rosenberg Video: Baroque Politics in Contemporary Guatemala
- Stanford University

Tracing the role of video and TV as theatrical techniques constitutive of contemporary politics in Guatemala, this presentation centers on the 2009 assassination of Guatemalan lawyer Rodrigo Rosenberg and his videotaped accusation of President Alvaro Colom. Rosenberg's posthumous video evinces the way technology is intrinsic to ritualized politics in contemporary Latin America and opens up questions about theatricality as the preeminent mode of political address and truth claiming. I argue that the spectacular politics of the Rosenberg video, while incorporating new technologies, marks a return to an earlier form of baroque politics in the Americas.

CHAIR: STEPHEN BOTTOMS

THEN, NOW, THEN: DOING HYBRID TEMPORALITIES IN CONTEMPORARY? FEMINIST AND QUEER PERFORMANCE (MEXICO CITY, NEW YORK CITY, MONTREAL)

BUILDING 550
MEETING SPACE 126
Attending ○

JASMINE RAULT
La Chingada, Relajo and the Queer Pleasures of Hybrid Temporalities in Mexican Performance
- The New School

This paper explores a queer tendency

in Mexican performance art to revisit racial and sexual traumas of colonization, and neo-liberalization, with a sort of serious political humor (relajo). These performances are less "queer" as an index of sexual identity than "queer" as a form of relajo (or collective joke) about temporality, race, ethnicity, power and the state. I want to follow how this queer relajo plays out in these figures through "contemporary" performances including César Enriquez' Disertaciones de la Chingada, Jesusa Rodríguez's La Malinche en: Dios T.V. and Rodríguez and Liliana Felipe's El Sexto Sol.

DAYNA MCLEOD
Cougar in Crisis: Performing Online/Offline Against Durational Temporalities
- Concordia University

Cougar For a Year is/was a yearlong, durational performance work in which I wore nothing but animal print clothing 24/7 to challenge stereotypes of the "cougar," a woman over 40 who aggressively demonstrates her (hetero) sexuality. I have experienced a distinct difference between the online reception (CougarThis.com) and live reactions to the project, and it is at this seam where I see the project fracture in two: as an online representation of a past, performative act (Then), and as a live, durational performance (Now). Here, I will address the tension between "then" and "now" and my simultaneous dissatisfaction/satisfaction with these processes of reception.

T.L. COWAN
A Hybrid Present Embodified: "Social Disorganization" as Cabaret Methodology
- The New School & The Hemispheris Institute at New York University

This paper attends to cabaret methodology—discussed here through Miriam Ginestier's Le Boudoir (Montreal), The Pixie Harlots (New York City), Dayna McLeod's durational online and live performance Cougar For A Year, and César Enriquez' Disertaciones de la Chingada (Mexico City)—as a radical pedagogical performative stylistics on stage and in everyday social-political-erotic life. Through a process I am calling "embodification" these artists take on and reject characters and knowledges of multiple temporalities simultaneously as well as cause-and-effect and subject/object temporality, thus modeling varied forms of "social disorganization"—when are we?—that are axiological to the cabaret method of queer and feminist political existence.

CHAIR: STEFANIE SACHSENMAIER

THE POLITICS OF MOURNING

BUILDING 550ROOM 162
Attending ○

NATALIE MATHIESON
The Buchenwald Beat: Otto Halle's Yet Soon For Us the Time Will Come
- University of Toronto

Otto Halle's performance texts conceptualize death and meaninglessness in Buchenwald. The political prisoner's short musical piece Yet Soon For Us the Time Will Come (devised in the Nazi concentration camp) proposes the rhythm of slave labor: the Buchenwald Beat. Halle renders camp existence as a chain of repetitive experiences of subjugation and negation. I will illustrate how Halle forms an existential conceptualization in the work, and assess it in relation to Holocaust history and theatrical Modernism.

LYNDSAY MICHALIK
Mourning, Performance, and Interactive Technologies of Memory
- Louisiana State University

This paper considers the stage as a hypermedium, exploring ways that Web 2.0 can be adapted for more "traditional" theatrical performances. The performance Haunting Fragments: One Existential Chickens, Live Shadows, Snapshots, and Demons (Louisiana State University HopKins Black Box, 2012), incorporated embodied performers, myriad online digital technologies, and various levels of audience interactivity, to explore death, mourning, and technologies of memory. Drawing examples from Haunting Fragments, I consider how artist-scholars might engage the generative possibilities of Web 2.0 performances, in regards to issues of death, mourning, and digital afterlife.

SERAP ERINCIN
Contagious Affects, Infectious Protests: The Mothers of the Disappeared Then in Buenos Aires, Now in Istanbul
- New York University

What allows performative acts to have a transtemporal and transglobal effect? The protests of The Mothers of the Plaza de Mayo catalyzed a similar action in Istanbul, Turkey, where "Saturday Mothers," mostly Kurdish women, gathered in silent vigil demanding an account of their disappeared children every week since 27th May 1995, and were sometimes arrested for their peaceful protest. What is the umbilical cord that tethers these performances and the artists and activists that create them through time? What affective politics achieve such a high level of empathy despite the differences of language, religion, culture, and temporality? In this paper, I ask these questions as I consider how performance becomes a vehicle to highlight such internationally-resonant human rights issues such as genocide and displacement.

CHAIR: BARBARA FORMIS

PERPETUALLY FOREIGN: ASIAN PACIFIC AMERICAN PERFORMANCE AND NEGATIVE AFFECTS

BUILDING 550
ROOM 200
Attending ○

CHRISTINE MOK
Asian/American Agonistes
- University of Cincinnati

This paper explores how two contemporary Asian/American monodramas reconsider the endurance and struggle of the US's presence in the Asia Pacific. In Edward Bok Lee's History K (1998), a middle-aged prostitute, known only as K, prepares herself for work in an unnamed Asian country. In Kyoung H. Park's Mina (2004), Mina struggles with the four cultures (Korean, Peruvian, Japanese, American) that have informed her identity. Through their monologues, Mok explores how the performances draw on the affective entanglements of globalization to explore the aesthetic and political ramifications of the slow death, or, rather, long life of imperial logic.

JOSHUA TAKANO CHAMBERS-LETSON
Mrs. Ichioka's Lament: Performing Racial Animus in the Japanese American Concentration Camps
- Northwestern University

During WW2 the US government projected anti-American sentiments onto the Nikkei (Japanese American) body. In this paper Chambers-Letson considers Nikkei who felt, embodied, and performed negative feelings towards the US. Taking seriously the possibility that some Nikkei experienced (or came to feel) disloyalty alongside a range of other anti-American affects, he considers what we might learn by listening to the justifiable performance or expression of anger and animus by Nikkei dur-

ing the war. Arguing that these performances archive negative affects that are often elided or erased in accounts of the camps, he explores the political nature of such performances.

VIVIAN L. HUANG
Feeling Distance: Tseng Kwong Chi and the Coldness of Multiculturalism
- New York University

A gay denizen of downtown New York, photographer Tseng Kwong Chi traveled the world in communist drag for his self-portraiture series East Meets West from 1979 to 1989. In this paper, Huang examines Tseng's insistent performance of inscrutability and makes a case for the historiographic work of disaffection during the Cold War. Huang argues that Tseng's performance of perpetual foreigner archives racialized feelings that challenge liberal multiculturalism's feel-good aesthetics. This paper explores the aesthetics of political engagement and considers affective experimentation with disengagement as a mode for racialized others to endure now and then.

CHAIR: KAREN SHIMAKAWA

TOO MANY CONFERENCE PAPERS MAKE THE BABY GO BLIND: WHEN IS NEO-FUTURISM?

BUILDING 550 STUDIO 1
Attending ○

SHANNON FITZSIMONS
- Northwestern University
JON FOLEY SHERMAN
- Franklin & Marshall College
LINDSAY BRANDON HUNTER
Former Neo-Futurist
- UCLA
CHLOE JOHNSTON
Former Neo-Futurist
- Lake Forest University

There are a great many ways to think about the work of the Chicago and New York Neo-Futurists, from their "authentic" performances of self to their writing process to their penchant for producing "prime time" shows laden with historical information. For this panel we will address these and other aspects of their work while foregrounding the concept of time. Time features prominently in many of their performances but nowhere more so than in their signature piece, Too Much Light Makes the Baby Go Blind (Too Much Light) in which a cast of no fewer than five performs 30 plays in 60 minutes. We propose to deliver 14 conference papers in 60 minutes. This is not a performance. Well, of course it is. But these are conference papers. They are simply shorter. And we'll have about four times more of them than usual in 60 minutes. We aim to use the surfeit of papers, ideas, and bodies to engage the persistent engagement with time required by a company whose endurance owes much to their management, abuse, and submission to the pressures and liberations of temporal awareness.

NEW INSTITUTIONAL CRITIQUE: RELATIONAL RESTRUCTURINGS OF HISTORY, EDUCATION, AND THE PERFORMANCE ART MARKET

BUILDING 550 STUDIO 2
Attending ○

YELENA GLUZMAN
- University of California, San Diego
ESTHER NEFF
- Panoply Performance Lab
ADJUA GREAVES
- unSchool MFA

Institutional critique (IC) was used to describe practices in which artworks exposed contradictions embedded in various institutional structures. Though an important site of resistance to dominant political and social structures, works of IC tended to commit a double foul: they put themselves outside the bounds of their own critique, and they existed as parasites via the negational graces of their institutional hosts. "New institutional critique" (NIC) is a term we adopt to describe recent works which take the creation of institutions as their goal. In bringing together a legacy of horizontal activism from the mid-twentieth century with aspects of "alternativity" (as grown-up forms of DIY culture), the NIC movement rejects the negation of critique in favor of the engineering alternative institutional prototypes.

CHAIR: PATRICK BRADLEY

FESTIVE TEMPORALITIES AND DECOLONIZATION IN THE AMERICAS

HUMANITIES CENTER
Attending ○

JASON ALTON BUSH
- Stanford University
PAOLO VIGNOLO
- Universidad Nacional de Colombia, Bogotá
ANGELA MARINO SEGURA
- University of California, Berkeley
RACHEL BOWDITCH
- Arizona State University
ANDRÉS DE LA PAZ

This roundtable session brings together junior and senior scholars in performance studies to open a dialogue about the relationships between temporality, cultural memory, and decoloniality within the enactment of popular fiesta in the Americas. As a doing and a form of intensive cultural labor, traditional festivities produce interpretations of the historical past, while fashioning subjectivities and intervening in broader political, economic, and cultural arenas within an ever-shifting present. We intend to contribute not only to the historiography of popular fiesta but also examine the ways in which festive culture functions as a dynamic form of popular historiographic practice in itself.

Lunch

12:45 - 1:45PM

CoHo Café
Sarah Bay-Cheng - **SUNY, Buffalo**
Lindsey Mantoan - **Stanford University**

GRADUATE STUDENT COMMITTEE LUNCH SESSION: CREATING A PRESENCE

This professional development session is dedicated to the idea of creating a presence -- either on the web, or in the broader field of performance studies. Professor Bay-Cheng will talk with graduate students about navigating social media and creating personal webpages, developing a C.V., and generally getting oneself into the public eye within our industry. The annual Graduate Student Committee meeting will follow on the heels of this discussion.

P C S

White Plaza
Lisa Vinebaum - **School of the Art Institute of Chicago**

NEW DEMANDS?

New Demands? is a public walking performance through the PSi conference site. It connects historical struggles for workers' rights to the current crisis in timed labor under advanced capitalism. Drawing on slogans from past labor struggles, New Demands? calls attention to the fact that many of these same demands for workers' rights —the right to collective bargaining, health benefits, and fair wages among others — are still being made today. New Demands? reinscribes these slogans into public space in an effort to foster dialogue with members of the public on themes of labor, production, value, and ethics. New Demands? is an ongoing series of performances commemorating histories of labor activism, and calling attention to the fact that many of the rights that workers fought for and won during the first half of the 20th century are being dramatically eroded today.

PLENARY DIALOGUE
1:45 - 3:15PM

Cubberley Auditorium

PERFORMANCE IN AN EXPANDED TEMPORAL FIELD

Peggy Phelan, Stanford University
Una Chaudhuri, NYU Abu Dhabi

The extreme environmental events—tsunamis, "superstorms," floods, droughts, and oil spills—that have played out across the globe with special intensity recently can make performance theory's focus on the present tense seem absurdly narrow. Climate change suggests not only that we consider performance in a radically expanded temporal field, but also that the understanding of the "human" upon which much performance theory—even radicalized and queered performance theory—relies must be revised. In this plenary dialogue, Una Chaudhuri and Peggy Phelan will take up the challenge, identified by postcolonial historian Dipesh Charabarty, that climate change poses not only to our ways of life but also to our habits of mind and our modes of knowledge production. As we humans begin to recognize ourselves, for the first time in history, as a geophysical force, and as the convenient dichotomy between human history and natural history begins to collapse, what new figurations of the human become available to—and from—performance? What new temporalities—microbial, geological, "deep historical"—might performance discover and deploy in response to the radical uncertainties resulting from climate change? And finally: how might our field's recent preoccupation with archives and re-enactments illuminate or obscure the relationship between short and long term histories?

INTRODUCED BY: JISHA MENON

PANEL 3

3:30 - 5:30PM

THE FRAMES OF PERFORMANCE: STRUCTURES OF UNDERSTANDING

OLD UNION 122

Attending ○

IVANA GUARRASI

This is not a Scenario, It's Reality, So We Just Have to Pretend: Simulated Clinical Scenarios: Manipulation of Time in the Production of Standardized Experience.

- University of California, San Diego

Drawing on ethnographic data, I examine the production of performance-based learning in nursing education as mediated by instruments of standardization –actors performing the role of a patient, standardized patients. Their scripted yet improvised simulations embody standardized medical representations that highlight discursive practices relevant for nursing students' clinical skills. I explore standardized patients as an educational technology not in terms of how they replicate the "real" world of medical praxis but in relation to locally produced mimetic excess. I look at how they create competence that put into play the "real" within the logic of a situated performance.

SARAH KOZINN

The Temporal-Theatrical Envisioning of Judge TV Justice

What is it about the temporality of the theatrical experience that fulfills part of law's performative function: that of providing an affective participatory spectacle that the public can recognize as justice? This paper thinks through the potential of judge TV's temporal, theatrical space as an alternative site where former legal professionals and the programs' guests stage alternatives to actual courts. I consider how these performances have the potential to feedback into viewers' expectations of legal process, extending their impact beyond their thirty-minute time slot.

ANGEL VIATOR SMITH

Temporal Framing of Performative Events

- PerformanceStudies.Org

How does the audience perception of and engagement with a performance shift with time? Are all types of performances subject to alteration? In this paper Angel Viator Smith explores the importance of temporal framing to performative events, specifically how it affects the audience/participants' engagement with a piece. Using specific examples and case studies to illustrate the importance of temporal framing, she will expand on this portion of her Aberystwyth University master's

thesis, The Importance of Framing to Performative Events.

JENNI QUILTER
Trauma, Time and Cinema: Natalia Almada's El Velador
- NYU

In cinema, trauma is conventionally considered a structuring device, a chronometric way to cinematically indicate the dividing line between before and after. Trauma, supposedly, is a convulsive present. This paper considers these assumptions and how one might cinematically "undo" them with a kairotic alternative by considering Mexican-American filmmaker Natalia Almada's most recent film, El Velador (The Night Watchman), which documents the ongoing construction of Ciudad Juarez, a cemetery in Sinaloa, Mexico and the daily routines of the cemetery's workers and visitors.

CHAIR: SOPHIE NIELD

QUEER DOCUMENTATION: AFFECTS, REPETITIONS, HISTORIES

OLD UNION 121

Attending ○

MICHELLE R. BARON
Placing Excess: Reagan, AIDS, and the Queer Dramaturgy of "State Funerals"
- Hobart and William Smith Colleges

This paper takes up the slippages of state funerals through what may initially seem to be a curious juxtaposition of three events: the state funeral of Ronald Reagan in 2004; the first display of the NAMES project AIDS Quilt on the Washington Mall in 1992; and ACT-UP's Ashes Action Protest in 1992. Seen together, these events expose the relationship between national mourning and the transformation of excess into targeted affect. They demonstrate that excess is both performative and ambivalent, challenging the neatness of the presumed relationship between excessive and normal, state and anti-state, queer and non-queer.

ALEX PITTMAN
Untimely Demands: or, The Recitations of Sharon Hayes
- NYU

As it rotates around several works by the artist Sharon Hayes, this presentation explores how untimeliness (or that which does not coincide with the present) impacts the sense of the social in feminist and political theories. It asks how Hayes's performances of recitation -- performances that condense scenes of collective instruction with acts of disruptive historical quotation -- variously organize and queerly disorganize political imaginaries of commonality in the early 21st century.

APRIL SIZEMORE-BARBER
Living in the As-if: Johannesburg's Chosen FEW Soccer Team and the Subjunctive Performance of "African'"Lesbian Identity
- University of California, Berkeley

My paper looks at the tactics and self-sustaining narratives used by members of the Chosen FEW—a black lesbian Johannesburg soccer team—to counter the popular belief that "homosexuality is unAfrican." I argue that by utilizing the subjunctive framework of acting "as-if" (as-if their constitutional rights are protected), the players are able to latch onto what Jose Munoz has termed queer's "insistence on the potentiality or concrete possibility of another world." Yet, unlike a queer utopia, everyday performances in increasingly hostile environments are, of necessity, pragmatic, maintained through a series of what I'm calling subjunctive performatives.

CHAIR: BELIZA TORRES NARVÁEZ

PERFORMING THE ARCHIVE

OLD UNION 120

Attending ○

SHREYOSI MUKHERJEE
Reconfiguring Temporality, Restoring to Liminality: New Media Archiving and Archived Art Forms
- National University of Singapore

In attempting to preserve the past and the present for posterity, archiving simultaneously challenges and succumbs to temporality and teleology. This paper explores how new media archiving perpetuates this dichotomy and re-contextualizes temporality as non-linear and fragmented as it evolves in the virtual space of the internet. By undertaking a case study of the Asian Shakespeare Intercultural Archive (A|S|I|A), the paper argues that liminality as an epistemic concept reconfigures and problematizes the temporality of archived performances on the World Wide Web.

ANNELIS KUHLMANN
Living Archives. Presence and Archive in Performance Strategies
- Aarhus University

The notion of the Living Archives is presented as a paradox of ephemeral dimensions of performance. Living Archives is seen through transitory performing practice in a laboratory work, in which the incorporated knowledge of physical strategies has achieved a quality through encountering the perspective of history. The case study in the presentation is Odin Teatret's latest ensemble production The Chronic Life, in which body signatures are perceived through both historiographical approaches and strategies of analyzing performance. The Living Archive mobilizes the presence and the memory of the performer during the very performance as well as in a reflective reservoir for many years.

GLENN D'CRUZ
The Man who Mistook Marat for Sade: "Living" Memory and The Digital Archive
- Deakin University

Digital archives of "ephemeral" performance events provide scholars with access to an unprecedented wealth of research material, and "live" theatre is now regularly recorded in high definition video formats and remediated through Internet sites such as Digital Theatre http://www.digitaltheatre.com/ and artfilms http://www.artfilms.com.au/. This paper examines the status of anecdotal recollections and memories of live theatre events in this brave new world of digital performance archives. I compare my recollections of a performance the Sydney Front's John Laws/Sade (1987) with its archival record in order to raise questions about the status value of anecdotal recollections of performance events.

CLÁUDIA MADEIRA
The Value of the Archive in the History of Performanec Art
- FCSH- New University of Lisbon

There have been two cycles of performance art: the cycle of avant-garde performance (emerging from the modernist movements, in the early twentieth century, and stabilizing between the 60s and 80s, in performance art), and the current cycle of re-performance, or re-enactment. The relationship between these two cycles has been established through the visibility of a historical archive.

CHAIR: RAY LANGENBACH

HOW TO GET PUBLISHED, HOW TO GET READ

OLD UNION 200
Attending ○

EMMA HORTON
- Routledge
TALIA RODGERS
- Routledge
SOPHIE WADE
- Routledge

This session aims to provide guidance and support when navigating the world of publication in both books and journals, for experienced published authors and those that are newly graduated alike. It will focus very much on the contemporary publishing landscape and address publishing in the digital age.

THE PAST THROUGH TOMORROW: THE NOW/THEN OF PERFORMANCE

OLD UNION 215
Attending ○

JULIA LISTENGARTEN
The Melting of Time: Pussy Riot, the State, and Performances of National Identity
- University of Central Florida

As national identity is contested, disrupted, re-imagined, and re-staged in post-Soviet Russia, performances of state power conjoin with socially engaged artistic responses to perform or dismantle the ideologically driven idea of nation. Specifically, I examine various political performances that engage in the re-visioning and re-imagining of space in current Russia. These performances evoke

and/or build on memories of the past to legitimize or disrupt authority of the state and celebrate the "imagined" or "imaginable" future. How do these performances disrupt familiar spatio-temporal associations as they simultaneously reenact and (dis)embody the past, intervene in the present, and project imaginable possibilities for the future?

CLAIRE CANAVAN
Re-Animating Greek Gods and Stuttering Beavers: Rude Mechs Bring Iconic Experimental Productions Back to Life
- Texas State University

Austin-based theatre collective Rude Mechs has earned a national reputation for creating original, collaborative, experimental works of theatre. In a new series called Contemporary Classics, the company re-stages iconic works of experimental theatre through moment for moment re-enactment. This paper explores if and how the Rude Mech's re-staging of performances—including The Performance Group's Dionysus in '69 and Mabou Mines' The B. Beaver Animation—turned the ephemeral into the material, offering new audiences a way to experience the past. Does the process of "reproduction" cause a rupture between past and present, and how does the experimental nature of these performances change when the performance itself becomes a kind of mimicry?

STEPHEN DI BENEDETTO
Time Travelling Magicians: the Disappearing Act and Locating the Right Body in the Right Place at the Right Time
- University of Miami

This paper will investigate temporality and re-embodiment. I will discuss how an act made famous by Houdini, borrowed from the past, is restaged by Criss Angel in "Believe." Criss Angel's act is housed at the Luxor Casino in Las Vegas, specially designed to immerse the attendant in the history of Angel's career and the world of his illusions. By examining illusions that disrupt time and space by their re-performance, this paper explores questions of the attendant's experience of magical disruptions of time and space. These fluid concepts of the here and now are at the heart of magical craft.

MEGAN ALRUTZ
Performing the Now/Then: Simultaneous Spaces in Digital Storytelling Praxis
- The University of Texas at Austin

Digital storytelling draws on a combination of mediated and embodied performance practices to represent personal stories. This paper investigates how the integration of digital storytelling and applied theatre (specifically naming, representing, and exchanging personal stories through embodied performance, voice-voiceovers, digital photography and video) provoke young people to simultaneously consider the past, present, and future. By examining ways that the digital storytelling process both performs and disrupts the now/then, this paper reflects on how re-membering, performing, and digitally (re)presenting one's personal story can revision notions of temporality and truth, and thus ways of knowing the world.

CHAIR: SUSAN BENNETT

OUR OWN DEVICES: KAIROTIC TACTICS AS CATHARTIC MACHINERY

OLD UNION 220
Attending ○

BETH KURKJIAN
Cynthia Hopkins' Kairotic Family Album
- New York University

Cynthia Hopkins' multidisciplinary performances—The Accidental Trilogy

(2004-2009) and The Truth: A Tragedy (2010)—constitute a kind of kairotic family album, portraying versions of herself and her parents (who are no longer living) and a variety of their traumas. Her integration of new and antiquated technology complicate her fantastical yet true representations, theatricalizing what autobiographical documentary film scholar Michael Renov has called "domestic ethnography." This paper contemplates the way her performances of nostalghia (as per Nadia Seremetakis's usage of the term) occupy a hybrid position in time, the past, present, and future colliding in a virtuosic and repeatable ephemeral manifestation.

NOELLE MOLÉ
Temporal Ruptures: Italian Skeptics Against Superstition
- New York University

In June 2011, The Italian Committee for the Investigation of Paranormal Claims (CICAP) staged A Day Against Superstition: The group marshaled scientific principles, and, in this case, probability dice games, as a way to debunk the apparently irrationality of superstitious belief. Yet the skeptics' appeal failed to consider the underlying temporalities of belief and ritual: its duration and durability, its alignment with non-chronometric time, its kairotic techniques. When considered as affect-producing practices and intersubjective engagements, superstition and science share some surprising affinities; nevertheless, their divergent temporalities account for their more fundamental incompatibility.

ABIGAIL JOSEPH
In the Wilde Classroom: Queer Schedules and the Pleasures of Broken Form
- New York University

In February 1893, Oscar Wilde spent several "lazy and luxurious" weeks at a seaside house with his young sons and his lover. Wilde composed a schedule for their days at "Babbacombe School": three hours of "work," broken up by strictly timed delights like "compulsory hide-and-seek" and "dinner, with compulsory champagne." Though later, in prison, Wilde would disavow such escapades, his school schedule joyfully imagines the possibilities of the queer classroom: where both erotic and educational regimes are subverted; where transmission occurs at the juncture of discipline and play; where temporal form provides the framework for its own dissolution.

BENJAMIN STEWART
Misrecognized Demands: Dumb as a means Slowing Students Down
- New York University

Many required freshman composition classes demand modes of thought that conflict in students' minds. One form of this tension emerges from the differences between contemplating ideas and contemplating textual or visual form. When impelled to think or talk about form, students are usually hesitant: something that the teacher sees as sophisticated feels dumb; this feeling clashes with students' received ideas about academic demands, often in problematic ways. Nevertheless, formal thinking—rumination that is slower and that delays judgment—offers a potentially powerful disruption to students' tendency to see intellection as something that should happen quickly and in neatly linear fashion.

CHAIR: LOUIS BURY

PAIN, DISEASE, AND THE UNHUMAN

OLD UNION 219

Attending ○

LEON HILTON
The Smallest Gesture: Autistic Perception and Contemporary Performance
- New York University

This essay considers the question of autistic perception in relation to recent attempts to broaden the terms of performance analysis beyond the human subject. I argue that understanding aesthetics as a performative mode of encounter beyond the perceiving human subject resonates with efforts to think beyond "neurotypical" ways of communicating, interacting, and engaging with the world. With reference to examples from contemporary video and performance art, I explore aesthetic practices that unsettle the cognitive rationalizations that produce human body and nonhuman objects, systems, and networks as separate entities.

ERIN HOOD
Enduring Uncertainties: Temporality in Chronic Illness Narratives
- University of Wisconsin-Madison

Performance can engage in dialogue with neuroscience about how duration functions in the creation and modulation of physical pain. Performance-based narratives that operate through non-causal structures can effectively represent chronic pain experiences. These modal representations are based on enduring uncertainty rather than resolution, and they convey information about their content through their form. My discussion of Lisa Kron's Well argues that the play emphasizes duration over causality in both content and form. It elucidates that performance can contribute to understanding how duration functions as both cause and effect in the chronic pain cycle.

AMANDA KURTZ
Temporalities of Disease: Iteration and Duration in Martin O'Brien's Mucus Factory

In Martin O'Brien's performance of cystic fibrosis, temporalities and materialities multiply, describing a version of "health" that is a non-linear process in and out of time. Being a young artist with a chronic disease, O'Brien manipulates senses of temporality in his works, allowing moments of "now-ness" to brush up against and become enfolded into extended, repetitious, and historical time. Utilizing Deleuze and Guattari's theories of affect and relationality, this paper explores hows endurance, duration, and the unpredictability of the moment collide in Mucus Factory, opening up new readings of disease and alternative embodiments of chronicity.

MARTIN O'BRIEN
Living in Chronic Time: Chronic Illness, Phenomenology and Endurance Art
- University of Reading

This paper focuses on my recent project, Regimes of Hardship, which was a trilogy of twelve hour performance installations concerned with physical endurance and illness. Regimes of Hardship took place at]performance s p a c e [; London which is situated on the approach to the Olympic stadium and performed in the year of the London Olympic Games. This paper addresses theories and ways of conceptualising the body, illness and temporality in relation to this project. I attempt to interrogate the lived experience of illness utilising my practice/body, as a body suffering from cystic fibrosis a severe chronic disease, in order to suggest the possibility of a performative phenomenology of illness which is able to reveal something of the nature of human embodiment.

CHAIR: COHEN AMBROSE

PERFORMANCE AND POST/COMMUNISM

OLD UNION 218

Attending ○

ILINCA TODORUT
Obsessive History: The Hope in Performing the Past
- Yale University

History plays and performances examining historical occurrences seem invariably linked with revolutionary movements and traumatic events. The modern approach to history on stage can be traced back to Schiller's dramas, written against the background of the French Revolution, and spelling out the positivistic faith in the inevitability of historical improvement, according to a Hegelian worldview. After Brecht and Heiner Müller, at the standing block of utopia–the "mirror" revolution of 1989, the teleology of History is tracing black holes. Contemporary performances involved with history are trying to parse an often incomprehensible past, and to unmask alternative realities.

YULIA VALIEVA
Three men with Goose Feathers in Leningrad
- Saint-Petersburg State University (Russia)

This paper focuses on the history of performances in Soviet Russia starting from the Novyj byt and Holiday theories in 1920s up to the unofficial culture of 1980s. Special attention is paid to the several actions made by poets in Leningrad in 1950-1970s. The analysis of the structure and essential elements of the performances, including its language code, is accompanied with the study of social and cultural context. This paper is illustrated with fragments of memoirs and rare photo-material.

CHAIR: TONY MCCAFFREY

OLGA KISSELEVA
From "spectacular events" to the implication of the audience in a moral game: perform in Russia today
- University of Paris 1 Panthéon-Sorbonne

Implicating an audience in a moral game is crucial to contemporary performance in Russia. Many Russian artists who work with performance are trying to minimize acting and maximize the so-called "presence," which leads them to an engagement with reality. They are modeling real situations and constructing specific relations between performers and spectators within these situations. Their performances are related to the concept of a play, a specific kind of play: strategic games, like chess. Instead of attempting to reflect the political situation in the country and its eternal "chaotic transitional period," they create specific situations between real life and an aesthetic experience.

CHAIR: BRANISLAV JAKOVLJEVIĆ

PERFORMANCE AND HISTORICAL PARADIGM WORKING GROUP, PANEL 2: PERFORMANCE HISTORIOGRAPHIES: DOCUMENTING THE UNSEEN

OLD UNION 201

Attending ○

PANNILL CAMP
Rationalist Poetics and the Historiography of Non-Performed Events
- Washington University

Historians often encounter artifacts of performances that never took place. Such may be the case with a set of drawings that the eighteenth-century

designer Pierre-Adrien Pâris produced for the stage of Opéra de la Porte Saint-Martin. It is not clear if they were meant for a particular piece of theatre, nor whether the architecture Pâris planned to transform into a stage set was real or imagined. This paper argues that, because it speculatively lays claim to domains of potential as well as actual existence, the rationalist aesthetics outlined in Alexander Baumgarten's 1735 Reflections on Poetry provides cues that might guide a historiographic poetics of inexistent or indeterminately existent performances.

PAIGE MCGINLEY
Conditional Histories: Notes on Performances that (Never) Occurred
- Yale University

In 1938, Alan Lomax wrote several long letters to Olin Downes, proposing an elaborate pageant to be presented at the 1939 World's Fair. But the planned event never took place. This paper theoretically and methodologically engages the problem of performances that were never realized yet leave significant archival traces: ground plans, doodles, and speculative musings. Conditionally suspended, they only promise what would have happened, had it all been different. While recent scholarly works have invited us to think productively about "a past that isn't over yet," a question remains: What about the past that never took place?

CAROL MARTIN
Table On Stage
- New York University

The iconic rectangle behind which a performer sits on a chair has become a staple of contemporary solo performance. A computer, notes, and diary entries often rest on the table signifying that it is a surface for intellectual labor, for ideas, for giving testimony, for conferring stories, both true and untrue, to audiences.The performer is someone who transforms an object, a table, into a place, a metaphor, a surface of dreams and ambitions, and of consequences and death. In my analysis of two solo performances, The Agony and the Ecstasy of Steve Jobs by Mike Daisey (2011) and 33 Rounds and Few Seconds (2012) by Rabih Mroué and Linah Saneh, that use tables on stage I will discuss how material objects create both associations and inquiries into epistemology.

GRZEGORZ BRZOZOWSKI
Clashing Temporalities of Ritual-like Performances of Modern Polish Public Sphere
- University of Warsaw

The same pattern of two clashing modes of temporality can be discerned within major cases of ritual-like performative events shaping the contemporary Polish public sphere: Catholic festival Lednica (established in 1997) and cases of massive mourning after the Pope's (2005) and President Kaczyński's (2010) death. In each of these events, next to the ephemeral temporality of unique performances, an underlying nation-state historical context was evoked - a deep script translated into the seemingly spontaneously chosen space of the performances. This paper investigates the ways in which modes of performance temporality become a tool for political mobilization - and polarization - around the event's historical interpretations.

CHAIR: DOMINIKA LASTER

ROUNDTABLE DISCUSSION: BRIDGING PERFORMANCE AND SCHOLARSHIP, IN THEORY AND IN PRACTICE

CLUBHOUSE BALLROOM
Attending ○

ANDREW SALYER
- University of Wisconsin-Madison
KATRINA SCHAAG
- University of Wisconsin-Madison
ANNETTE ARLANDER
LAURIE BETH CLARK
ERIN HOOD
RALO MAYER
DIDIER MORELLI
JENNIFER PARKER-STARBUCK
MICHAEL PETERSON
HEIKE ROMS
THERON SCHMIDT
ELIZABETH STEPHENS
MARK SUSSMAN
RYAN TACATA
CAROLYN SHAPIRO

This roundtable is a space for artist-scholars to theorize together about the intersections between their scholarly and artistic practices, identify common threads and best practices, discuss the possibilities and challenges presented by the institutional framework of the academy, and stage scholarly discussion as performance. Is there room for artistic play within scholarly research? How does performance-as-research reconfigure the terms and generic expectations of scholarly research and artistic practice? What theoretical and practical problems, issues, and possibilities does border-crossing between disciplines pose in terms of audience and reception? How does one foster a hybrid identity as scholar and artist?

TIME AND THE ENCOUNTER: THE WORKCENTER OF JERZY GROTOWSKI AND THOMAS RICHARDS AT THREE INSTITUTIONS: STANFORD, TRINITY, AND FLORIDA STATE

CLUBHOUSE ROOM 101
Attending ○

KYLE GILLETTE
Time and Transformation in the Pedagogy of the Workcenter
- Trinity University

Dr. Gillette will examine the ways in which the Workcenter's stay extended outward temporally, undermining the segmentation endemic to university course, rehearsal, and production schedules. He will pay particular attention to how the performance of the Living Room began and ended through a fluid continuity with gathering time; this blending became a microcosm for the ways in which the workshops bled into social and pedagogical time.

RACHEL JOSEPH
Performance Collected: Memory, The Living Room, and Temporality
- Trinity University

Dr. Joseph will collect and analyze recollections of the Workcenter's performances in San Antonio, Texas. She will pay specific attention to how performances of The Living Room are remembered and how individual memories shift over time, particularly when encountering other remembrances. What is left behind? What is forgotten? What lingers? How does the act of remembering act as a collection that can be displayed and held?

KRIS SALATA
The Poetics of the Encounter: Grotowski's Living Legacy Then and Now
- Florida State University

Dr. Salata will provide an analysis of the modes of perception of Grotowski's work viewed alongside the avant-garde theatre of 1960s and as a para- or meta-theatrical performance research, which continues at the Workcenter today.

KATHRYN MEDEROS SYSSOYEVA
...strangely, suddenly, deliciously slanted...
- Florida State University

Drawing upon a combination of student writing and notes from faculty meetings, Dr. Syssoyeva will investigate the impact of duration, repetition, and accrual upon responses to the residency; discuss the institutional challenge of integrating laboratory time into academic schedule; and consider the Workcenter's residency as a critical intervention into the politics of (academic) efficiency.

MICHAEL HUNTER
Residency and Institutional Time: the Impact of an Ongoing Encounter between the Workcenter and Bay Area Institutions
- Stanford University

Dr. Hunter will use the recent residency of the Open Program of the Workcenter in the Bay Area to ask how a temporary or sporadic model of relations between institutions, and between institutions and citizens/communities, can translate into longer-term bases for exploring and sustaining the transformation of a particular collaborative arts culture.

CHAIR: WILLIAM H. SUN

AMATEUR: THE WORK OF NAO BUSTAMANTE

NITERY THEATER
Attending ○

NAO BUSTAMANTE
- Rensselaer Polytechnic Institute
JOSÉ ESTEBAN MUÑOZ
- NYU
AMELIA JONES
- McGill Univsersity
JENNIFER DOYLE
- University of California, Riverside
RICARDO MONTEZ
- New School for Public Engagement

This hybrid installation/ performance/ discussion event will offer a rich overview of Nao Bustamante's work in an interactive format. In her self-proclaimed role of amateur, Bustamante emerges as what Jose Esteban Munoz has called the vulnerability artist. While vulnerability proves an effective and illuminating lens through which to consider Bustamante's performance, one must also confront aggression and hostility in Bustamante's acts of performative self exposure. The videos and performances highlighted in this event will underscore Bustamante's particular skill with technologies of mediation. The praxis session provides a unique opportunity to view some of Bustamante's performative interventions across time and media.

ITERATION OF GENOCIDE IN PERFORMANCE

BUILDING 550
MEETING SPACE 126

Attending ○

PIET DEFRAEYE
Performative Iteration of Genocide and Erik Ehn's Maria Kizito
- University of Alberta, Edmonton

Genocide narratives almost invariably adopt a teleological structure. Performative iteration can offer alternative strategies in dealing with the fragmentation and scrambled dystopian structure of genocidal experience and memory. A short survey of theatrical responses to the Rwandan genocide is followed by a dramaturgical analysis of Erik Ehn's play, Maria Kizito, written in response to the trial in Belgium of a couple of Rwandese Catholic nuns, accused of collaborating with génocidaires. Erik Ehn combines the physicalization and therefore exteriorization of drama, with the subjective voice and interiorizing movement of poetry into a polyphonous, meditative mediation of in-the-moment re-enactment, memory, and response.

KRISTINE NUTTING
The Voice in the Closet: From the Reverse of Farness, Looking to the Present.
- University of Alberta, Edmonton

Raymond Federman, in his novella The Voice in the Closet, addresses mostly the impossibility to represent or document the complexity of the Holocaust experience, especially the autobiographically based. A group of theatremakers around director Piet Defraeye collaborated to adapt the prose text to a performative iteration in a theatre furniture storage space in Edmonton, Alberta. In the end, the project embraced a dramaturgy of failure, and relentlessly pushed for an aesthetics of excess. I will comment and critique our approach and use videography and photography in my presentation. The piece was performed 6 times in August 2012, for full capacity audiences.

JUSTINE MOELKER
Visualization of Genocide in Hotel Modern's Kamp
- University of Alberta, Edmonton

Dutch theatre group Hotel Modern uses a strategy of both diminution and enlargement in their use of mediated puppetry to foreground the horrors of Nazi concentration camps in their 2005 production Kamp. Portraying a "day in the life" at Auschwitz, Hotel Modern's use of puppetry and live projection allows for a fragile viewing of the Holocaust. The tension that exists between the distance of the live action and intrusive proximating force of the camera, mirrors a certain historical reality of how the world saw the original event, and hesitantly responded to it.

DONIA MOUNSEF
Remediating "Wound Culture": Genocide as Public Spectacle
- University of Alberta, Edmonton

This paper looks at transcultural and intermedial performances of genocide that challenge the carnivalesque view on the violence spectacle and Foucault's claim that we have entered "the age of sobriety in punishment." It provides a comparative analysis of the way contemporary performance in the works of Wafaa' Bilal's And Counting, Rachid Ouramdane's dance and multimedia piece Des Témoins ordinaires, and Rickman and Viner's adaptation of Corrie's diaries, My Name is Rachel Corrie, construct and challenge what Mark Seltzer termed the "pathological public sphere" or the collective gathering around spectacularly wounded bodies that transforms the public spectacle into remediated "wound culture."

CHAIR: KIM MCLEOD

THE PRECARITY OF QUEER FAILURE: MEMOIRS OF BJÖRK-GEISHA AND LA CHICA BOOM

BUILDING 550
ROOM 162
Attending ○ ⓧ

TINA TAKEMOTO
(AKA BJÖRK-GEISHA)
- California College of the Arts
XANDRA IBARRA
(AKA LA CHICA BOOM)
- San Francisco State University

Drawing Complaint: Memoirs of a Björk-Geisha by Tina Takemoto and Fuck My Life by La Chica Boom endeavor to interrogate the violent consumption of exotic and erotic spectacles via hyperracial drag and queer burlesque. These performances demonstrate the political potency of embodying racial abjection and the ways in which art world Orientalism and Mexiphobia control the terms of legibility that reinstate melancholic memoirs and fucked lives. This praxis session with Takemoto and Ibarra will explore the psychic toll of embodying toxic mythologies as well as what is at stake in the performance of queer failure, disidentification, and racial melancholia.

BEES, DESIRES, ELECTRIC WIRES

BUILDING 550
ROOM 200
Attending ○

DEBRA LEVINE
Just Like Me, They Want to Be… Close to You
- New York University Abu Dhabi

"Remarks are not literature," Gertrude Stein said to Ernest Hemingway . But on Facebook, remarks are not not literature. How is fiction transformed into an ongoing collective and performative project by the visible appearance of an affective constellation composed of writer and her/his readers? I discuss John Weir's June 2012 serialized Facebook "novel," and his pledge to nightly post the six pages he wrote that day. This paper explores the excess of feeling engendered by serialization, the speed of the work's distribution, the medium's compression of distance, and the possibilities afforded by intersubjective exchanges via the delicate threads of remarks.

BARBARA BROWNING
I'm Trying to Reach You
- New York University

I'll begin with a brief consideration of some of the literary precursors of intermedia fiction - notably Breton's Nadja - and a couple of contemporary works of fiction that slop out of their pages, genres, and timeframes, before turning to my own recent intermedia novel, I'm Trying to Reach You, a work illustrated by a series of YouTube dance videos and narrated by a middle-aged performance scholar who is presenting his work at the annual meeting of… PSi. He's thinking of calling his scholarly manuscript I'm Trying to Reach You.

KARA JESELLA
What Purpose Did I Serve in Your Life
- New York University

In 2011, Marie Calloway published a story about having sex with a man she met online, online. Calloway and her piece, "Adrien Brody," became repositories for questions about privacy and women's autobiographical writing—particularly as the author extended her Internet presence, and consolidated her intimacy with her audience, by posting gmail interactions with real life sexual partners and screengrabs of blog viewers' IP addresses. This paper investigates Calloway's performance of self as surveilled object and literary persona who exploits the tools and techniques of the Internet to look back at both the men in her life and her audience.

CHAIR: UNA CHAUDHURI

DRAMATURGY: THE PAST, THE PRESENT, AND THE PERHAPS

BUILDING 550 STUDIO 1
Attending ○

JOHAN CALLENS
Intertextual & Interartistic Modalities of Time
- Vrije Universiteit Brussel

This paper will explore the modalities of time in Tennessee Williams's memory play, Vieux Carré, and inscribe them preposterously within The Wooster Group's work-in-progress, featuring, among others, The Cocktail Party, a text substantiating T.S.Eliot's poetics of sacramental time, Arthur Miller's The Crucible, allegorizing post-World War II history, Eugene O'Neill's Emperor Jones in which the relentless dramatic progress is doubled and undone by a Darwinian devolution, and Doctor Faustus Lights the Lights by Gertrude Stein, whose landscape plays, influenced by early film and cubist painting, sought to convey the luxurious equilibrium of the continuous present.

ANTHONY BONNEY
The Whisper of Dramaturgy
- Murdoch University

Stemming from Itimar Even-Zohar's Polysystemic theory, this paper will consider the congruence between literary translation and theatrical dramaturgy, suggesting that the praxiological act of dramaturgy, like that of translation, may be seen as the management of the interference between forms within greater cultural systems. Through this application of polysystemic theory, we can effectively chart the temporality and ephemera of performance and spectatorship. Finally I propose that the theory's application also enables us to propose a fluid yet complex reading of how we make and receive theatre, allowing us to move away from a privileged synchronic position to a diachronic one.

MELISSA POLL
The Evolution of Auteur-ship: Robert Lepage's Scenographic Dramaturgy
- University of London, Royal Holloway

Robert Lepage's innovative use of technology in performance reflects a twenty-first century incarnation of auteur-ship—scenographic dramaturgy. Composed of architectonic scenography, kinetic bodies and historical-spatial mapping, scenographic dramaturgy is the progeny of Planchon's écriture scénique; it re-"writes" extant texts via highly visual and physical staging conceits. Through

such performance texts, Lepage renegotiates, re-contextualizes and, therefore, re-authors canonical works by making meaning in new ways. This paper situates the Québécois auteur's cutting-edge scenography amidst the backdrop of French New Wave cinema and seminal conflicts surrounding authorship and authority, arguing that when it comes to Lepage's signature auteur-ship, performance text is content.

LIANG SHEN
Looking Backward or Forward? The Dilemma Facing Migrant Workers' Community Theatre
- Shanghai Theatre Academy

In Shanghai, there are about 9 million migrant people in the 23 million metropolitan population. This paper, which is based on the community-based theatre projects the faculties and students of the Shanghai Theatre Academy have been working at several migrant community centers, discuss the question often raised during our work:what kind of stories about their community should we help them enact? Stories about the history of their community or current stories happening in their lives? Or stories about their future? What choice will be helpful to the building of the migrant community?

CHAIR: ELINOR FUCHS

MEDIA BURN TO MARIA DEL CAMINO

HUMANITIES CENTER
Attending ○

CHIP LORD
- UC Santa Cruz
CURTIS SCHREIER
- Ant Farm Media Burn
BRUCE TOMB
- Maria del Camino

This is a presentation of the legendary 1975 Ant Farm performance, Media Burn. Lord and Schreier will discuss the conceptualization, design of the Phantom Dream Car, event planning and media reaction. Derivative works by others will also be shown. Subsequent collaboration in 2008 with Bruce Tomb on the Ant Farm Media Van v.08[Time Capsule], led to Tomb's Maria del Camino, an evolving mutant vehicle that debuted at Burning Man in 2010, and is performing at PSi 19. Simon Sadler will respond and moderate a discussion of these two performance/sculpture hybrids. Sponsored by Stanford REVS.

CHAIR: SIMON SADLER

ALMOST IRRESPONSIBLY OPTIMISTIC: REVISITING THE STANFORD PRISON EXPERIMENT

BUILDING 420
PSYCHOLOGY DEPT
ROOM 50
Attending ○ X

STEPHEN BOTTOMS
- University of Manchester

What happens when a classic psychology experiment is reconsidered within its original physical context, and within the critical frame of performance studies? In 1971, a corridor in Stanford's psychology department was transformed into a makeshift prison, with volunteers assigned to the roles of prisoners and guards. Scheduled to last two weeks, the experiment was abandoned after six days, given the cruelty being observed. Since 2000, cultural interest in these semi-mythic events has peaked afresh (two feature films, a BBC TV series, and a major book). This praxis session will stage a site-specific, dialogic enquiry into the experiment's continued currency.

GATHERING PLACE,
BUILDING 420/PSYCHOLOGY DEPARTMENT BASEMENT COURTYARD
(WEST SIDE OF BUILDING)

THE BODY DANCES: A WORKSHOP WITH ANNA HALPRIN

ROBLE STUDIO 38
Attending ○ W

ANNA HALPRIN

Anna Halprin's unique approach to dance, Integrative Dance, highlights the feedback process between feelings, images, and sensations that naturally take place in a movement experience. Instead of teaching a particular dance technique, Halprin teaches and encourages her students to find their unique style in movement and dance. In this workshop participants will have the opportunity to feel and to listen to the powerful intelligence of the body, to play and express with imagination through the arts, to create personal and collective dances that have meaning, and to generate new resources to apply to their professional and personal life.

RSVP REQUIRED

CONSTELLATING CHARACTERS IN EPISODIC TIME: THE SERIAL PERFORMANCES OF MARCIA FARQUHAR AND HEATHER WOODBURY

ROBLE 52
Attending ○

3:30 - 9:00PM

ELLA FINER
MARCIA FARQUHAR
HEATHER WOODBURY

Presented across six half hour episodes, this series of sessions attends to Marcia Farquhar's (UK) and Heather Woodbury's (USA) performance histories, and particular use of vocal characters, while reflecting on and inhabiting this temporal form they have returned to again and again. Both women's practices demonstrate how character and voice move in similar ways – in motion with each other through bodies, times and spaces – constellating multiple voices in the singular voice. As such, these six encounters with Farquhar's and Woodbury's live performances are experiments in successively reanimating and collecting the multiple characters and characteristics that are produced by and within these voices on stage, while also considering the form of the episode, and the breaks between, as "containers" of accumulating time.

Dinner

5:30 - 7:30PM

DWIGHT CONQUERGOOD

Book Celebration

Axe and Palm Outdoor Patio with refreshments

P C

Old Union Courtyard

Rebecca Chaleff - **Stanford University**

Rebecca Ormiston - **Stanford University**

THE STONE, OUR SUNDIAL

6:30 - 8:30pm

If there are two feelings that have predominated our experiences within academia thus far, they are a sense of time and a sense of failure, usually in a relationship clouded, also, with a sense of futility. In tandem with this comes our dislocation from the outside world; irregular hours in libraries, at desks in dark rooms, separate us from the cycle of dawn and dusk. Our piece considers how the sun serves as specter and collaborator in our work as scholars and performers. How does the sun's cycle influence our work and our corporeality? What happens to our work when the lights go out?

PRAXIS AND PER-FOR-MANCE 1

7:30 - 9:30PM

P R S

OUT OF WATER

FT. FUNSTON BEACH RSVP REQUIRED
Dusk, transportation providedbus pick -up at Roble

Helen Paris **- Stanford University**
Caroline Wright

The singers are out of breath. The swimmers are out of their depth. At the bottom of windswept sand dune cliffs, the sea glistens. A group of singers and swimmers strike out towards the water's edge. They each look towards the sea, eyes intent, focused on the horizon, searching for something, is somebody lost at sea? Created by artists Helen Paris and Caroline Wright, 'Out of Water' features a newly commissioned sound-score by composer Jocelyn Pook and singing by UK soprano Laura Wright. Stories of endeavor, of swimming, of sinking, interweave with haunting music, lifeguard drills, calls for help and struggles for breath. 'Out of Water' is supported by the British Council, Stanford Arts and Colchester Arts Center with thanks to Golden Gate National Parks. 'Out of Water' was originally commissioned for Live Art Collective East and produced by Artsadmin as part of the London 2012 Festival.

X

THE IMPLICIT BODY IN PERFORMANCE: RUPTURING HABIT IN THE LIVE ACT

PIGOTT THEATER
7:30 - 9:30pm

Amelia Jones **- McGill University**
Marin Blažević **- University of Zagreb**
Susan Foster **- UCLA**
Juliana Snapper
Ron Athey

This praxis session explores the limits of the technique, discipline, and habitus in live performance as the point where the "implicit" body becomes evident. If the explicit body is the radically denaturalized body presented publicly to elicit politicized responses, the implicit body might be said to be the disciplined body of habit, the body that repetitively reinscribes dispositions, inclinations, and social norms. Focussing on the habitus affords an opportunity to look more closely at the hinge between a body constrained by habit, disciplines, techniques or regulatory practices and one motivated by a desire to expose or even break these constraints.



Photo: Tony Millings

Helen Paris **Out of Water**

VOID

PROSSER THEATER
7 - 7:30pm
Irina Anufrieva

This work investigates the subject of vulnerability of any alive being brought to the edge of her/his existence, confronting the reality which manifests itself through an extreme situation. Torture, isolation, trauma, extreme physical exhaustion, post-traumatic states, and haunting images of the past are background subjects of this work. In memory of those tortured, denied and unheard, those who are put beyond the edge of what one can consider human.

TOMORROW WE WILL RUN FASTER

PROSSER THEATER
9 - 10pm
Katharine Fry **- Queen Mary University of London**

Tomorrow We Will Run Faster plays with our preconceived notions of live and recorded time. Two women stand in front of a projected clock. As the second hands ticks and tocks from 12 all the way round to 12 again, the women join in its iterations of time, passing tick and tock across them as if locked in a perpetual dialogue. There is no sensuous rhythm to lull you through time here, no comfort in the constant passage of this time. Instead you join all three, clock, she and she, in shudders and jars through shades of time.

THE LANDSCAPE CRACKS / A THOUSAND KISSES

NITERY THEATER
7:30 - 8:30pm
Salyer + Schaag (Andrew Salyer and Katrina Schaag)
- University of Wisconsin-Madison

The Landscape Cracks / A Thousand Kisses is about deferral, collaboration, intimacy, and exhaustion. "Andy" and "Kate" create a conversational structure that insistently breaks and reconstructs itself, talking themselves into a series of cyclical moments that defer closure. Through a disruptive structure and affective collage of text, image, lighting, dance, and sound, a temporal and spatial sequencing of moments explores conversation as artistic collaboration. The piece experiments with the temporality of performance in form and content: suspending linear time, creating temporary spaces and shifting temporalities, repetitively cycling between present and past, and layering biological and tectonic time – a beating heart, a cracking landscape.

PRE/ NOW / POST: UNA TRILOGÍA

NITERY THEATER
9 - 10pm
Ruth Hellier-Tinoco **- University of California, Santa Barbara**

This trilogy takes inspiration from, and is an exploration of La Trilogía Mexicana--The Mexican Trilogy--(Nezahualcóyotl; Moctezuma II; Malinche/Malinches) created by experimental company La Maquina de Teatro. "A provocation to create three performances drawing on a reflection of our present history and the relationship that we sustain day by day with our prehis-

panic past" directors Juliana Faesler and Clarissa Malheiros conceived of their trilogy as a "a scenographic equation of times and memory." In pre/now/post performance artist/scholar Ruth Hellier-Tinoco layers and juxtaposes sound, movement, objects, extended vocalization, spoken text, and film to engage a triple layer of time/history/historiography.

X P I D C

PERFORMANCE GALLERY

ROBLE STUDIO 25
7:30 - 9:30pm

Linda Mary Montano - **The Art/Life Institute**

ART/LIFE COUNSELING

Since 1984 I have been performing ART/LIFE COUNSELING. It originated when I sat once a month for 7 years in the Mercer Street window of the New Museum as a component of my performance: 14 YEARS OF LIVING ART. During this conference I will be constantly available to my colleagues, (before and after events and during breaks and at meals), offering ART/LIFE COUNSELING; and I will be wearing a sandwich-board sign, alerting them of my willingness to participate in this person to person meeting of hearts.

Agatha Morrell (Balek) - **Emerson College**

CHEIROMANCY, AN INTIMATE PERFORMANCE

"I see palm reading as an intimate performance. We are two strangers sitting together, willingly holding hands, talking softly, taking on the roles of giver and receiver. We are in a space together that transcends time. We are together in the 'now' yet focusing on the 'then' and anticipating the future 'when'. There is surprise and improvisation yet we are within the strictures of centuries old ritual."

Eleni Kolliopoulou

KOLLAPS/COLLAPSE (VIDEOPERFORMANCE, 6:44 MIN)

The shootings of this video were made in Hermes Areal at Halle an der Saale. I perform an action with the Butoh (Japanese contemporary dance) display of the cigarette's ash that falls in the ground. I chose this location because I wanted a very busy place in which many directions of the flow of the cars occur at the same time : "an urban island". I find this expression interesting because it gives an other view of the urban scenery. I can imagine that the roads are like rivers and the cars are crossing them as if they were the water's waves.

Eleanor Oakes - **Stanford University**

BEFORE YOUR VERY EYES

We live in a world saturated with imagery. As a consequence we have learned to subconsciously absorb everything without truly fixing on anything. The photographs on exhibit here represent a performative practice of picture making in an evolving display designed to question our distracted experience of subject. In our daily interactions, how frequently do we actually engage with our surroundings or acknowledge our impact? Do we stop to recognize the subtle yet pervasive erosion of time and use, represented through both degradation and regeneration alike?

Jenni Kokkomäki - **University of the Arts Helsinki, Finland**

FOUR VARIATIONS TO THEME SONG

This video art installation engages with Vito Acconci's video piece from 1973, Theme Song. Kokkomäki's four performances for camera manipulate, re-think and re-sculpt elements from the original Theme Song, in order to investigate the simultaneously penetrating and vulnerable relationship of the artist toward the viewer, which Acco-

nci's work established. By studying a historical body art piece, that influentially participated in questioning the assumed coherence of the masculine subject, this work aims to look at what a particular female body in 2013 ought to do and can do, in order to negotiate a specific reception traditionally reserved for the male subject.

Sally Watkins

PALO ALTO

'Palo Alto' is a composition for hand operated music box informed by seismic vibration data. The work has been made in response to the conference theme and geology of the region and each player is invited to play their own version. It is part of a series of pieces exploring the transformation of historical, geological and human timelines into scores, by researching mathematical processes to translate vast numbers into live and ephemeral soundworks.

Ryan Tacata **- Stanford University**

OFFICE FOR MAKE BELIEVE: DAY THREE

The Office for Make Believe is a San Francisco based dream tank that devises strategies for realizing the impossible. We build well researched scenarios based clients' woolgathering through less than the-state-of-art technology. Our findings are designed and exhibited in forms uniquely suited to each investigation and often materialize as performance, photography, video, writing, and garden variety conversation. In Between the Night Builds, co-director Ryan Tacata will spend three days staging the daydreams of gallery visitors. Day Three: Ephemera (All Day). Exhibit of performance ephemera.

Mel Day

STANFORD MEMORIAL CHURCH LIGHT & SOUND

Mel Day presents a time-lapse sequence of the evolving and intermittent light at the Stanford Memorial Church from sunrise to sunset—a light that both reveals and disrupts at the same time. This single-channel work is paired with a sound piece drawn from the Church archives. In this project, all intelligible language is removed from recordings of inter-faith sermons at the Stanford Memorial Church. The remaining individual and collective sounds (people standing up, sitting down, turning pages, whispering, coughing, etc.) are layered into an experimental sound composition.

LIMIT-CRUISERS (#2 CROWD)

ROBLE STUDIO 33
7:30 - 9:30pm

Janna Holmstedt **- Umeå Academy of Fine Arts, Umeå University, Sweden**

The situation is this: You are locked into a room together with other participants. You are all wearing headphones. A countdown begins. A pleasant voice asks you to relax and at the same time informs you that the oxygen will last ten minutes. Then the light goes off. You suddenly find yourself in a situation where you are forced to exist in a here and now that is running towards a definite end. This session includes four sound files, one host, a limited number of participants and will take place at different locations on campus. The participants will need to register in advance and bring their own players and headphones. Contact person: Janna Holmstedt, janna.holmstedt@gmail.com More information at: jannaholmstedt.com

Ⓟ

2: UNTITLED

ROBLE STUDIO 38
7:30 - 9:30pm
Nik Wakefield

2: Untitled explores the relationship between memory in the philosophy of Henri Bergson and the issues of performance documentation. The materials for this performance are the choreography of Roger Federer's tennis match versus Tipsarevic on Nov. 6 2012, Proust's mémoire involontaire and memories of Artaud from friends, his sister and his psychiatrist. Issues at stake are the mixtures of virtual/actual/possible, the role memory plays in performance and the ethics and aesthetics of theatre making as subtraction with a beginning long before the public show followed by no ending.

Ⓧ Ⓓ Ⓒ

WHAT A BODY CAN DO

ROBLE STUDIO 42
7:30pm - Midnight
Ben Spatz - **City University of New York**
Sareh Afshar - **New York University**
Bruce Barton - **University of Toronto**
Christine German - **University of California, Davis**
Zihan Loo - **Independant Artist, Singapore**
Donia Mounsef - **University of Alberta**
Ira Murfin - **Northwestern University**
Laura Potrovic and Darko Jeftic - **Academy of Dramatic Arts, Zagreb**
Peter Sciscioli - **Independent Artist, New York City**
Justin Zullo - **Northwestern University**

This praxis session will offer a series of embodied responses to the famous Deleuzo-Spinozan question: "What can a body do?" The format will be an open circle in which demonstrations unfold one after another without technical support. Participants from Toronto, Chicago, Singapore, Melbourne, Zagreb, New York City, and elsewhere will offer brief enactments of up to ten minutes—virtuosic or pedestrian, silly or profound, intimate or spectacular—demonstrating what a body can (or cannot) do. Come join us to reconsider the material possibilities of human embodiment through concrete, performative means. A body can _____.

Ⓧ

CONSTELLATING CHARACTERS IN EPISODIC TIME: THE SERIAL PERFORMANCES OF MARCIA FARQUHAR AND HEATHER WOODBURY

ROBLE 52
Continued from 3:30pm
Ella Finer
Marcia Farquhar
Heather Woodbury

Ⓧ

TO STOP THE SUN FROM SETTING; TO HOLD BACK THE SEA WITH YOUR HANDS

ROBLE LOUNGE
7:30 - 9:30pm
L.M. Bogad - **U.C. Davis**
Dawn Weleski - **Stanford University**

Bogad and Weleski worked together with political artists in Cairo during the first phase of the Egyptian Revolution two years ago. Bogad proposes that sustaining a revolution's momentum in the face of reaction, elite maneuvering and market forces feels at times like trying to prevent the sun from setting, or holding back the sea with your hands. Weleski responds with her own insights, examining the example of the Green Movement in Iran. The two jointly explore, more broadly, the role of performance in the organization of social movements.

UNSTUCK TIME: A PERFORMATIVE PANEL ON EMBODYING THE IN-BETWEEN

*PERFORMANCE EXCERPTS FROM NAUTANKI, CASES OF FLIGHT, MARIPOSA'S WAY, AND ECONOMIES OF DIS/EASE

BUILDING 550 ROOM 200
7:30 - 9:30pm

Devendra Sharma - **University of California-Fresno, Nautanki**
Marie Garlock - **UNC-Chapel Hill, It is In You**
Seán McKeithan - **University of California, Berkeley**
Brittany Chávez - **UNC-Chapel Hill, La Pocha Nostra associate**

Un/timed bodies navigate institutions of memory, migration, medicalization, and mental health in 4 brief performance-environments considering transnational understandings of social "progress" and cultural-mobility. Nautanki explores Creativity/ownership in cultural stories and audience-dialogue in Indian operatic-theatre. Mariposa's Way asks: how do embodied butterfly-crossings trouble current/remembered precarities of queerness, and (undocumented) migration processes? Economies of Dis/Ease considers time-continuums of culture manifest in our bodies, alongside persons facing radical uncertainty, and life-threatening cancer. Cases Of Flight engages paradigmatic spaces of US-American isolation -- the bathroom, automobile -- in this subject's gaze toward imagined authenticity wherever he's not.

THE DARK SOUND OF SEXUAL DIFFERENTIATION

BUILDING 550 STUDIO 1
7:30 - 9:30pm

Aliza Shvarts - **NYU**
Amalle Dublon - **Duke University**
Constantina Zavitsanos - **Whitney Museum**
Gershon Dublon - **MIT**

Recent work in sound studies and philosophy posits vibration as the being of matter, both the ground (or the quake) from which matter emerges, and the motion which constitutes its excess. Vibration is a way in which matter is movement and vice-versa, in their incomplete differentiation or ontological blur. Drawing together two collaborative projects – one artistic, the other scholarly – this Praxis session reframes recent notions of vibrational ontology in terms of sexual differentiation, reproductive labor time, and auditory media. We consider these issues through a joint lecture (Aliza Shvarts and Amalle Dublon) and performative interventions (Constantina Zavistanos and Gershon Dublon).

SPA(E)CIOUS

BUILDING 550 STUDIO 2
3:30 - 9pm

Elena Cologni - **University of Cambridge**

This is a form of participatory practice where the Memory – Time – Perception relation is informed by Bergson's notion of the present within duration and as produced by the body in space, and by Merleau-Ponty's reference to "sensation" as the basis for knowledge. It looks at the role of memory in specious present (James, William). The "exercises" create the physical and psychological conditions to enhance an awareness and disruption of the perception of time and space. This is part of the project ROCKFLUID, which develops from a residency at the Faculty of Experimental Psychology, University of Cambridge (since March 2011), with a collaboration with scientist Lisa Saksida, with whom I share a research interest in the relationship between memory and perception.
rockfluid.com/milton-keynes-spaecious

PRAXIS AND PER-FOR-MANCE 2

10PM ONWARD

P I D C

. . . WRECKAGE UPON WRECKAGE . . .

OLD UNION COURTYARD
9pm - Dawn
Nancy Tam - **Simon Fraser University**
Daniel O'Shea - **Simon Fraser University**
Sean Marshall Jr. - **Simon Fraser University**
Finley Hyde - **Simon Fraser University**

For PSi 19 we propose Wreckage Upon Wreckage, a durational performance and installation, realized during the hours from dusk to dawn on June 26th to 28th. The night is a time of transitions, between days, between light/dark and dark/light, and between waking moments, and as such our experience of night can often seem 'atemporal', as if time is moving in an irregular and slow motion. At PSi 19, we will document our experience of this state, through repetitions of the same ascetic ritual of constructing and shedding full plastic encasements of our bodies. Wreckage Upon Wreckage (a title lifted from the Benjamin's ninth thesis on the philosophy of history) addresses, through its form and content, process and temporality, as well as the notion of human history as a piling up of both material and intellectual detritus.

P T

INCORRUPTIBLE FLESH: MESSIANIC REMAINS

PIGOTT THEATHER TICKETED EVENT
11pm
Ron Athey

This performance is the fourth installation in the Incorruptible Flesh series. "Messianic Remains" continues Athey's exploration of the continuation of his own post-AIDS body. Previous instalments were done in collaboration with the late Lawrence Steger, who died of AIDS during the mid-late 1990s, and in the new millennium with London-based artist Dominic Johnson. Between 1996 and 2007, performances took place in Glasgow, Chelsea Theatre in London, and at the funerals of Leigh Bowery in New York and Amsterdam. As in earlier works in the series, Athey rides the grandiose myth of enlightenment that only the face of death may reveal.

X

SUJETO TRANSNACIONAL

PROSSER THEATHER
11pm
Marcela Fuentes (Marshagall) - **Northwestern University**

Sujeto Transnacional is a comedy of errors, a hybrid between experience, self-reflection, and theorization of the ways in which transnational subjects negotiate the complex worlds we live in. Offering one of the most striking examples of lives lived through managed time, in this storytelling performance I share my reflections about the turn of events that lie between the desire for a transnational life and the bureaucratic realities that jeopardize it.

X

DISCOURS MOU ET MAT - REHEARSAL AFTER - REFLECT SOFT MATTE DISCOURSE

NITERY THEATHER
10:30pm
Malin Arnell - **University of Dance and Circus, Stockholm, Sweden**

For Discours mou et mat - REHEARSAL AFTER - Reflect Soft Matte Discourse, Malin Arnell will present her research and ongoing dialogue with the work of French artist Gina Pane (1939-1990), conversing in particular with

Pane's 1975 action, Discours mou et mat. Film documentation of Discours mou et mat, performed at De Appel Gallery in Amsterdam, will be screened along with video documentation of Arnell's 2011 reenactment, Reflect Soft Matte Discourse, performed in Stockholm. The artist will discuss her practice, in which subjects such as history, documentation, body-epistemology, and solidarity are explored through feminist methodologies.

X

THE BIG BANG SHOW: EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT CAUSALITY BUT WERE AFRAID TO ASK

CLUBHOUSE BALLROOM
10pm

Maaike Bleeker - **Utrecht University**
Iris van der Tuin - **Utrecht University**
Alan Read - **King's College**
Jon McKenzie - **University of Wisconsin**
Sally Jane Norman - **University of Sussex**

Causality is our concern, and in particular the relationship between past, present and future implied within it. The Big Bang Show brings together a group of extraordinary scholars for a bold "think outside the box" experiment. Our aim: to shake up the lecturing machine with a post-dramatic reading of quantum mechanics, with a phenomenology of physics, a schizo-analysis of science. Fearless counter-intuitive, diffractive and transformative readings of scientific experiments will be framed by interventions and guest appearances, excerpts from the movie Higgs and an analysis of the hunt for the Higgs particle in terms of a re-enactment of the Big Bang.

X P I D C

PERFORMANCE GALLERY(CONTINUED)

ROBLE STUDIO 25
10pm

Linda Mary Montano - **The Art/Life Institute**
ART/LIFE COUNSELING

Miranda Olzman - **San Francisco State University**
CORPULENT TEMPORALITIES

Agatha (Balek) Morrell - **Emerson College**
CHEIROMANCY, AN INTIMATE PERFORMANCE

Eleni Kolliopoulou
KOLLAPS/COLLAPSE (VIDEOPERFORMANCE, 6:44 MIN)

Eleanor Oakes - **Stanford University**
BEFORE YOUR VERY EYES

Jenni Kokkomäki - **University of the Arts Helsinki, Finland**
FOUR VARIATIONS TO THEME SONG

Sally Watkins
PALO ALTO

Ryan Tacata - **Stanford University**
OFFICE FOR MAKE BELIEVE: DAY THREE

Mel Day
STANFORD MEMORIAL CHURCH LIGHT & SOUND

PRECARIOUS TIME: BAY AREA PERFORMANCE STUDIES IS NOW

BUILDING 550 ATRIUM
10pm

Sampada Aranke, curator - **UC Davis**
Josy Miller, curator - **UC Davis**
Keith Hennessy - **UC Davis**
Kira Dralle & Danielle Grayvon - **San Francisco Art Institute**
Shannon Rose Riley - **San Jose State University**

The Bay Area academic and performance scene is obsessed with (financial, cultural, ecological, historical, material) crisis. This praxis session is of this same obsession. Expect overlapping performance terrains, multiple temporalities, competing actions, and explicit politics. Of concern are precarity, risk, value, and labor. Precarity is by no means an isolated epidemic. It is, afterall, what capitalism relies on to work. Precarity involves risk. We centralize our praxis-labor on risk. We experiment with questions of value as they exist within uselessness, play, gravity, stillness, rage, destruction, and emergences/emergencies of the new. What we make requires you.

(RE)PRESENTING THE (UN)DOCUMENTED PAST

BUILDING 550 ROOM 200
10pm

Natalia Esling - **University of Toronto**
Matt Jones - **University of Toronto**
Myrto Koumarianos - **University of Toronto**
Allison Leadley - **University of Toronto**
Grace Smith - **University of Toronto**
Kelsy Vivash - **University of Toronto**

Why do we turn to theatre/performance "now"? How is performance a medium for (re)presenting what happened "then"? While we were not physically present in the moment of the event, we are always already present to our personal memory – as mediated as it may be – of that event as "history". This praxis session is concerned with the representation of inaccessible memories, our compelling desire to "know", and the challenges of performing memories to which we, as performers, do not have direct access. We ask, how do we navigate the (im)possible, (un)documented past in contemporary performance?

DISSERTATION: THE AGONY AND THE ECSTASY

COHO CAFÉ
11pm

Convened by the Graduate Student Committee

Wherein graduate students offer 1-5 minute performances of their dissertations, and how they feel about them, cabaret-style. Followed by general merriment.

SUN-
DAY
JUNE
30

INSTALLATIONS AND MORNING PERFORMANCES

FULL CIRCLE

Amy Lee Sanford

ROBLE COURTYARD
8am and ongoing
Attending ○ C P

Encircled by forty Cambodian clay pots, artist Amy Lee Sanford will perform the durational Full Circle by breaking and reassembling each pot, progressively. The performance is complete when all forty clay pots have been broken, repaired, and returned to the circle. Full Circle brings attention to impermanence and healing, realization and remembrance, through a single repetitive act. Full Circle offers a painstakingly slow physical reconstruction that is at once specific to individual histories, yet unmistakably transnational. The performance calls attention to issues of stability, wholeness and fragmentation, physical memory, durability and fragility, devastation and reconstruction, psychological memory, resolution.

SHUTTLE

Mick Douglas - **RMIT University**
Beth Weinstein - **University of Arizona**
James Oliver - **The University of Melbourne**

TOYON COURTYARD
7 - 8:45am
Attending ○ S C P

Shuttle explores the performance of mobilities through a 3-week mobile participatory performance research process, pausing at PSi Stanford mid-journey from and to Tucson, Arizona, via desert landscapes. Engaging the performing body, the mobile social body, and a body of mobile infrastructure in their relationship to desert ecologies, the research group aims to develop a praxis of shuttling between registers of space-time, and enacting these on a daily basis during 'Now/Then.' Visit performingmobilities.net for details about the project and its participants.

TRANSCONTINENTAL GARDEN EXCHANGE

Cat Jones
Melissa Hunt
Jeanne Thompson

ROBLE FRONT LAWN
Ongoing
Attending ○ S C P

Transcontinental Garden Exchange is an experiment in communication between homo sapiens & flora. A floriligeum remix of plant sentience that highlights how our green friends have seeded changes in human social history and behaviour. An united act of gardening between species and across time zones. Audience delegates are invited into a tactile and audio-visual oasis to communicate & interact with our green friends through "transcontinental gardening methodologies". An eclectic mixture of art, science and sociology what unfolds is part strange story, botany class, DIY experiment, gardener meet up.

DISSOLVING ECHOES: A PERFORMANCE IN TWO PARTS AND MANY ACTS

Angel Viator Smith

NEARBY STANFORD MEMORIALS AND LANDMARKS
Ongoing
Attending ○ C I

Observing the performance of daily life around you will yield special rewards at PSi19. Keep an eye out for this durational, performative installation by Angel Viator Smith. Dissolving Echoes reflects the juxtaposition of the monumental and the ephemeral. Look for temporary plaques placed around conference venues. The precarious nature of the plaques, vulnerable to the elements as well as the public will serve to counterpoint the durability of the monuments. The extra observant will be rewarded with personal souvenirs of the installation, serving both to document the monument and an individual's engagement with it or near it.

LOUD PAUSES

Louis Bury - **NYU**
Mara Jebsen - **NYU**
Abigail Joseph - **NYU**
Matthew McClelland - **NYU**
Megan Shea - **NYU**
Ben Stewart - **NYU**

OLD UNION COURTYARD
Ongoing
Attending ○ C X

Participants from the Our Own Devices: Kairotic Tactics as Cathartic Machinery linked panel and praxis session will demarcate strategically selected areas of the common conference space as temporary zones of silence. Performers will invite conference-goers, passers-by, and hotel employees to accompany them in silence for exactly four minutes and thirty-three seconds, after John Cage's 4'33. As a symbolic gesture, guests will be asked to leave all timepieces and electronic devices in a bin just outside the perimeter of the performance space. The zones will be operational (that is, manned by a performer) according to a deliberately undisclosed schedule.

SITEWORKS: 217 EVENTS/ SITES, SAN FRANCISCO 1969-1984

Nick Kaye - **University of Exeter**
Gabriella Giannachi - **University of Exeter**
Laura Carletti - **University of Exeter**

THE BAY AREA
Ongoing
Attending ○ C X

SiteWorks is a locative, interactive curation of the archival remains of 217 past conceptual, performance and site-specific artworks and events that occurred between 1969 and 1984 across the city of San Francisco. Embedding a set of linked virtual artifacts to be encountered in the present city via networked tablet, SiteWorks will haunt specific locations with remains and suggestions of performance histories. SiteWorks is the first iteration of a long-term online project about absence, inaccuracy, and the capacity of place to create and disrupt histories of the ephemeral. SiteWorks will be available throughout PSi 19 on screen and across San Francisco.

RECORD OF THE TIME

Spatula&Barcode

EVERYWHERE
Ongoing
Attending ○

C X

For this durational project, the performance collaborative Spatula&Barcode asks PSi19 attendees to collectively create a subjective, temporal record of experience during the conference. The aim is the opposite of surveillance, a distributed observation of time and what fills it. We will support this process with souvenirs, time-based foods, and leisurely conversations.

PANEL 1

9:30 - 11AM

PSi 19 LECTURE SERIES

CLUBHOUSE BALLROOM
Attending ○

EARLY START TIME 8 - 9AM

CHRISTIAN NAGLER
Market Fitness: Commodities Futures

With Market Fitness, artist and writer Christian Nagler brings together two seemingly distant topics: the demystification of the financial system and the practice of group exercise routines. Both economies and our somatic selves are frameworks for ideology and experience; however, they are hardly fixed elements, responding in complicated ways to each other – shifting values, recessions, surplus—as they face conditions from theological morality to technological time- metrics. Working with video artist Azin Seraj, Nagler merges these concepts into a participatory workshop/lecture/performance that pair lessons on liquidity, derivatives, commodity futures, currency trading and Sharia finance with cardiovascular sequences and group movement exercises.

WRITER/PERFORMER CHRISTIAN NAGLER LIVES IN OAKLAND. HE HAS PERFORMED WITH ANNA HALPRIN, AND MANY OTHERS. HE TEACHES AT SFAI. HIS FIRST NOVEL THE CAPITALIST, IS FORTHCOMING IN 2014.

ARCHIVES OUT OF JOINT: (M)OTHERING FIRSTS IN HISTORIOGRAPHY

OLD UNION 122
Attending ○

LYDIA NELSON
Queering the Dozens: Langston Hughes's Ask Your Mama
- The University of Texas at Austin

In Ask Your Mama, Langston Hughes's malleable "mama" affirms and archives black queer subjecthood. Ask Your Mama is Hughes's most textually, aurally, and physically complicated work, genealogically developing from poetry to theatrical dialogue to dance. It pairs marginally located (though never relegated) musical accompaniment with the historically black signifying tradition of the dozens, a traditionally misogynist and homophobic comedic form. This scathing and comedic critique of U.S. race relations marks the first time poetry incorporated dozens formalism. Using performance and queer theories, Nelson argues that a queer black corpus is incorporated through archival performance history and an unidentifiable subject.

KATELYN HALE WOOD
Let Me Tell You: Counter Memory in the Humor of Jackie "Moms" Mabley
- The University of Texas at Austin

This paper is a critical reflection and engagement with the relationship between the Black feminist performance and the archiving process through an examination of Jackie "Moms" Mabley. Mabley's career spanned a sixty-year period, from minstrel shows in the early 1900s to sold-out performances at Apollo in the 1960s. Unfortunately, however, texts that critically examine Mabley are lacking. I argue that Mabley's performance persona simultaneously creates and intervenes in the production of her own archive as well as those of Black American women in the United States. In turn, Mabley's standup allowed her to document herself as critical, historical, and Black feminist agent.

MICHELLE HILL
Pulitzer's "First Ladies"
- Arizona State University

This paper examines the "first ladies" of the Pulitzer Prize: Zona Gale, Suzan-Lori Parks and Quiara Alegria Hudes. Although these female playwrights have secured a place in an American Dramatic Literature canon, this paper considers the argument that these women were allowed entry into the Pulitzer archive because their work is safe: it reinforces stereotype and absence. However, because these playwrights are women, the choice to award them the prize is lauded as "progressive." Whether they like it or not, they are often hailed as the Mothers of canonical USAmerican Drama.

CHAIR: ELEANOR OWICKI

CONTROLLING CODES: MEDIATIZED BODIES AND LUDIC PERFORMANCE

OLD UNION 120

Attending ○

LINZI JULIANO
The Biodigital Body: How Informatics Cast Identities and Affect (Aside)
- University of California, Los Angeles

This presentation examines identity in relation to biodigital bodies--those constructed by and visible within the convergences of digital and bioinformatics. It problematizes "objective" affective structures, as in the game Nevermind (2012), which teaches management of stress and trauma. The game employs heart rate monitoring to produce changes in atmosphere and difficulty; a quicker pulse may induce lighting shifts or the appearance of blood on the walls. This contribution suggests that such iterations of biodigitality demonstrate the shift away from other modes and nuances of knowing, including those grounded in identity.

KIMI JOHNSON
Immaterial Playbor: Identity and the Leased Body in a Virtual World
- University of Minnesota, Twin Cities

Immaterial Playbor examines the relationship between playful, virtual labor and the process of creating and maintaining a digital identity that exists within a leased digital body. This presentation focuses on the digital sharecropping model of the popular game World of Warcraft, a system through which players generate content of value while a controlling corporation reaps the financial rewards of such labor and retains ultimate ownership of all intellectual world properties. This presentation questions how this model

of labor affects the emotional and temporal investment in the game and how it alters players' performance of identity while in the digital space.

EERO LAINE
The Right to Evoke: Semblance and Simultaneity Under the Law
- The Graduate Center, City University of New York

Under US law the "right to evoke" a semblance or likeness often (but not always) falls to the performer, particularly the celebrity performer. This paper interrogates legal understandings of semblance and the ways in which the legal "right to evoke" the likeness of a performer complicates understandings of mediatized performance through legal mechanisms that separate performing body from the images of the performing body. Operating simultaneously and separately in relation to the performer, semblances become discrete and trademarked units, which intersect, cohabitate, and extend the performing body.

CHAIR: LINDSAY BRANDON HUNTER

THE THREAT OF TIME

OLD UNION 215

Attending ○

VICTORIA GRAY
Heretic Gestures: Un-timely Interruptions in Public Space
- CCW - Chelsea College of Art & Design, University of Arts , London & York St John University, York

As its point of departure, this paper takes Maurizio Lazzarato's assertion that, "Only an interruption in the flow of temporality can change subjectivity" (2010), to discuss the production of contemporary subjectivity in and as a mode of durational performance. The paper will discuss a series of three solo durational performance actions titled Pressure Points (2010 – 2012). Through choreographic strategies of micro-gesture, stillness and extreme slowness the work shifted perceptibility from kinetic to kinesthetic registers. This paper considers the capacity for durational performance to re-work the equation between subjectivity and time in order to produce new, unbound and untethered subjectivities.

CAROLINE SMITH
Acting Silent: Staging Non-Speech in The Uninvited Guest
- CCW, Chelsea College of Art & Design, University of Arts,London

"Like all emptied frames for communication, gaps in speech [...] demand imaginative intervention." This paper will use theatre director Tim Etchells' assertion above (2009) as a starting point to investigate the staging of silence within performance. Exploring in particular the staging of participatory collective silences (defined here as complicit non-speech), in works where there is a collapse between the roles of participant, performer and audience member, the paper will seek to position silence as a dynamic property of active presence. I will draw on my own performance series, The Uninvited Guest, (London 2011-2013) where public dinners were staged in silence.

DEBORAH POLLARD
The time in which we sleep
- University of Wollongong, Australia

The durational performance Shapes of Sleep (2003) by Australian artist Deborah Pollard explores sleep as an activity. For eight hours, the recommended duration for a good night's sleep, five performers recreate the movements of slumber by following a set of recorded

instructions played through speakers embedded in their mattresses. Through exhaustion the performers sometimes fall asleep, blurring the boundaries between fiction and the so-called "real", choreographed and everyday slumber. This paper explores how the act of intimately watching a stranger drift in and out of consciousness heightens the here and now of performance and the dual existence of sleep; that of incomprehensible absence through unconsciousness and of the unguarded body still left behind.

CHAIR: KATHERINE MEZUR

LOSS AND LATINIDAD: AFFECTIVE RELATIONS AND PRECARIOUS FUTURITY

OLD UNION 219
Attending ○

IVÁN RAMOS
Years of Refusal: Morrissey, Latinos, and the Depressive Position
- University of California, Berkeley

This essay interrogates the relationship between British artist Morrissey and his Latino fan base in the United States and Mexico. Even though previous analysis has placed this following through the lens of class, I expand upon this conversation by suggesting that we understand the link between Morrissey and his Latino fans by considering a psychic structure within the Latino subject that resonates with Morrissey's voice and lyrics. This paper argues that the attraction of transnational Latinos to the music of Morrissey and the Smiths articulates a subject whose very joy is animated by a sense of racial loss.

JOSHUA GUZMÁN
Between Cyclona and Klein: Racial Inoperativity and Performing the Bad Object
- New York University

This paper looks at the performance art and collaborations of Robert "Cyclona" Legorreta to demonstrate the ways in which queer Chicano performance troubles the "success" of the Chicano Movement and Gay Liberation by rendering the identity categories of "gay" and "Chicano" incoherent. From his early street performances on L.A.'s densely Chicano Whittier Boulevard to his collaboration with the infamous Chicano performance art collective, Asco, Cyclona's "trashy" performances stage the brown effeminate body as discarded and unworkable for both the Chicano and Gay Liberation movement. In this way, Cyclona's oeuvre helps us describe a contemporary sense of latinidad as racially inoperative.

CHRISTINA LEÓN
Persistent Loss: the Figure of the Taíno in Mendieta and Bruguera
- Emory University

Both Ana Mendieta and Tania Bruguera engage with the Taíno whose catastrophic encounter with colonization poses a particular foundational and historical ethical dilemma for any thinking of Cuban temporality. While Mendieta focuses her citational practices of the Taíno to rework our notions of origins, Bruguera does so to consider our relation to foundational violence and the ethical imperative to persist in the face of historical alterity. Ultimately, both artists incite the Taíno to recreate a feeling of loss and the ethical relation to history that comes along with that absence—elucidating the persistent, contrapuntal relations between now and then.

CHAIR: MARGARIDA GANDARA RAUEN

DIAGRAMMING DOCUMENTATION

OLD UNION 218

Attending ○

ANDREJ MIRCEV
Colliding Temporalities of the Now
- Intermedia Art Yugoslavia

Performing an argument as a diagram about the vanishing/deferred presence, the paper analyzes the relation between liveness/archive and their conflicting temporalities in different media. Through the involvment of a life feedback projection of a Polaroid photo the spectator in the performance Danio Kis´s dream is confronted with a fractured temporality of his own perceptual involvment. Exposing and mediatizing the act of spectating brings forth the tension between the performing body and the audience. What gains visibility and becomes materialized is the trace of an dialectical image captured in-between absence and presence, which complicates the relations here/now, then/there, watching/being watch.

PAOLA CRESPI
The Diagram and the Archive
- University of Surrey

Throughout his life movement theoretician Rudolph Laban attempted to find a suitable instrument to both decode and preserve what he called the "language of movement". He devised different methodologies to come into terms with "the rhythmical language of nature", such as his Kinetography and his Effort graphs. The paper explores the relationship between the diagram and time by looking at published and unpublished documents of movement thinker Rudolph Laban. In the wake of a recent interest in diagrams and "the diagrammatic" in the Humanities and Social Sciences I will focus on Laban's two-dimensional models and argue for their importance for the documentation of bodily movement.

MELINA SCIALOM
Performing Diagrams: Past and Present (in action) Together
- University of Surrey

This paper is a demonstration-discussion done over Rudolf Laban's theoretical framework created to generate embodied knowledge. A Choreological Perspective (Preston-Dunlop 2002) was applied in order to support a generative investigation over the Laban's archival drawings. The rendering of a movement material is the structure for the discussion over a reflection of the past or an incarnation or even a citation or revision of the present. Movement acts as the agent of materialization (Miller, 2005) of the lines (drawings) and trace-forms (movement) and the past-present thinking-doing-acting. The paper develops towards demonstrating how Laban functioned in three different levels of knowledge production: practical, written and graphical, without hierarchy amongst them.

CHAIR: ROBERT C. THOMPSON

THE SACRED, THE PROFANE, AND THE MUNDANE

OLD UNION 201
Attending ○

HEE-WON KIM
An Extremely Boring Performance: The Bodies that are in Limbo in Eiko+Koma's Naked
- University of California-Santa Barbara

Eiko+Koma's Naked is a boring performance for the audience as much as it is a performance about boredom. Deprived of a dominating narrative with a beginning and an end, the extremely slow movements of two naked bodies on stage create an open space in which everything becomes temporarily numbing and extremely physical under the audience's gaze. Through this "excruciatingly" boring experience that is out of a normal context, the audience members come to experience the performers' bodies that are in limbo and sense another story of their own existences that are always in the process of becoming.

MEGAN MACDONALD
Spiritual Timing and Societas Raffaello Sanzio's On the concept of the face: Regarding the son of God
- University of Victoria

In this paper On the concept of the face: Regarding the son of God is placed next to current research from the social sciences on post-secularism. I argue that the piece performs a nuanced contemplation on materiality and spirituality that bypasses social-scientific categories framed by Western Protestant theological concepts. The paper questions assumptions made by reviewers and academics about materiality and temporality in relation to the use of religious symbols in theatre. I argue that the performances of these bodies and the use of an image of the historical body of Christ are not bound by an assumed post-secular paradigm.

MARK JACKSON
Nameless Profanations
- Auckland University of Technology

This paper engages contemporary critical concerns with participation, intimacy and understandings of radical absenting, in relation to a double-spacing we recognise with Walter Benjamin's writings on the caesura, on the gesture and on the profane. These writings open to contemporary concerns with how we come to find a partition or cleaving of performance and life as if they contrive a doubling possessiveness of two temporalities, two gestural bodies, a doubling of a thing and its image, a non-belonging to what seems coincident. We find a kind of possessing of a not possessing of temporality and body, or an a-signifying anonymity that seems to be so much in question with current performance practice and theory.

CHAIR: PETER DICKINSON

DOING TIME, AN EXPLORATORY WORKSHOP ON PERFORMANCE AND INCARCERATION

CLUBHOUSE BALLROOM
Attending ○

LOIS WEAVER
- Queen Mary University of London

Doing Time is a workshop that explores time based performance methodologies as a means of designing and conducting projects with people who are incarcerated. We will interrogate the phrase doing time and how it might relate to populations, not only in prison, but in situations such as senior homes or safe houses. Participants will share time-based and durational methodologies, explore practical and ethical issues of adapting those techniques for settings in which people are incarcerated, then work in small groups to develop strategies for workshops or proposals for performance. The session will conclude with a Long Table discussion on performance, time and incarceration.

FIN DE SIECLE

CLUBHOUSE ROOM 101
Attending ○

SARA E JACKSON
Being as Becoming: Performing the Temporality of Subjectivity at the Fin de Siècle
- University of Michigan

This paper interrogates the intersection of gender and subjectivity in Gertrud Eysoldt's performance of the title role in Hugo von Hofmannsthal's Elektra (1903), and in Otto Weininger's controversial manifesto, Sex and Character (1902). I contend that by engaging the specific temporality of theatrical performance Eysoldt contests the disavowal of female subjectivity central to Weininger's work. While Weininger aims to concretize a notion of immutable male subjectivity as being, substantiated through its opposition to mutable female non-being, Eysoldt enacts a selfhood not reliant on the discursive production of being, but rather expressed in the performance of being as becoming.

HÉLÈNE OHLSSON
Divas Bodily Expansion in the Nineteenth-Century
- Stockholm University

Critical femininity theories are the point of departure of this paper with a specific focus on the popular female actresses different strategies to achieve fame and fortune. During the nineteenth-century divas started to literally take more space on stage then were originally given to them. This bodily expansion led to a stronger complexity in their representation of femininities as well as it gave direction towards a more realistic acting style and a modern star persona. This paper will discuss and give examples of their different strategies both on stage and in their diva image.

ROY GOMEZ-CRUZ
The Last American Freak Show: Performances of the Absent Body
- Northwestern University

How is the freak body produced through its own absence? This paper is concerned with how subjects are produced against the grain of their bodies, and with how the freak body appears through ellipsis, absences and exclusions. I explore Mike Barker's 1994 documentary The Last American

Freak Show in relation to the figure of the freak celebrity as it intersects the visual economy of the sideshow culture from 1840 to 1940. In this intersection, I examine the set of institutionalized practices of profitable amusement in which bodies are rhetorically framed and constructed under shifting notions of human and non-human.

CHAIR: ELIZABETH A. OSBORNE

PERFORMANCE HISTORIOGRAPHY: DOCUMENT, EVIDENCE, TEXT

BUILDING 550
ROOM 162
Attending ○

ANTHONY ROMERO
Something of the History of its Making: Reflections on the Goat Island Archive

This paper is a reflection on the time I spent working on the Goat Island Archive. The time I served cataloging the many documents of their 20 year history. Tapes of performances, interviews, rehearsals. Time acquired by the task of putting together documents of events that themselves have no real time, no palpable time, only the time of ever unfolding experiences that taunt us into following them as they blossom. How then must the archivist orient themselves to this position, the task of having to make sense of the impossible and the still?

R. JUSTIN HUNT
Pulling Things into and out of Time: Ricky Swallows and Queer Evidence
- University of Lincoln

This paper addresses the role of evidence in queer scholarship. I engage with queerness as methodology to consider how and what becomes evidence for queer scholarship – what is fixed by this anti-discipline. The paper takes as its case study an encounter with Australian visual artists Ricky Swallow's Caravan. The way in which bodies, especially scholarly bodies perhaps, are called upon to draw space and time together – to recall and recount the event-ness of moments and the thing-ness of the objects they desire to engage with – is considered to argue for a more motile form of scholarship.

ANDRA YOUNT
Writing Without a Page: Documenting Dance in the Digital Age
- University of Texas at Dallas

This paper raises questions regarding the documentation of dance in the twenty-first century by introducing various ways of "writing" dance. Three methods of dance writing are introduced, and their limitations and potential for documentation are acknowledged: dance notation, video recording, and motion capture. Each method poses pros and cons in terms of cost and accuracy of process and accessibility and archivability of product. Compiling research from multiple fields, this comparative study addresses the following questions, among others: Why is it valuable to "write down" dance? Who or what is doing the "writing"? What are the limitations of dance writing? What are the possibilities?

CHAIR: ANGELA SCHILLER

POST 9/11 PERFORMANCE: QUEER DIASPORIC RESPONSES TO THE U.S. "WAR ON TERROR"

BUILDING 550
ROOM 200
Attending ○

MARC BOUCAI
Tragedy Porn in New York: Arabs, Queers and the Performance of Recognition Post 9/11
- University of California, Berkeley

In September 2010, in a satirical response to the negative outcry surrounding the "Mosque at Ground Zero," SNL staged a mock commercial depicting an apocalyptic future in which gay weddings, free naturalization services for Mexican immigrants, and abortion procedures are all performed within the Mosque. This commercial makes clear the ways in which Arab and Queer have become the ultimate signifiers of culture difference and fear since 9/11. Utilizing this sketch as a starting point, this paper explores what occurred in the previous decade to entangle "queer" and "Arab" as identities, points of identification, cultural movements, and social signifiers of difference. It argues that affective fears about stigmatized identities have resulted in the consolidation of the neoliberal multicultural spectator.

KAREEM KHUBCHANDANI
Playing Terrorist: Negotiating Misrecognition in Bollywood's Diaspora
- Northwestern University

This paper examines two different cinematic objects—a Bollywood blockbuster film, and a diasporic film about Bollywood—that contemplate the conspicuous racialization of South Asians in the diaspora after 9/11. My Name is Khan (Karan Johar, 2008) is a melodramatic Hindi film about a Muslim living with Asperger syndrome in the Bay Area, and The Loins of Punjab Presents (Manish Acharya, 2007) is a mockumentary about a Bollywood singing competition in New Jersey. Both films repeatedly depict the misrecognition and profiling of South Asians and Muslims as terrorists. While Rizwan's mission in My Name is Khan is to convince everyone, "I am not a terrorist," Turbanotorius B.D.G. in "Loins…" refuses to disavow the threat his brown body poses.

RONAK K. KAPADIA
Unmanned Futures: The Time and Space of Drone Warfare
- University of Illinois, Chicago

As part of its "Global War on Terror," the US military has expanded the use of missile-armed unmanned aerial vehicles in targeted assassinations across Iraq and the Af-Pak borderlands. While these technological advances in aerial weaponry have been celebrated as cost-effective alternatives to traditional forms of military combat, little attention has been paid to the impact of drone strikes in the lives of Afghan, Iraqi and Pakistani civilians who comprise the "collateral damage" of US operations across the region. By examining the critical and social potential of the performances of Iraqi American artist Wafaa Bilal, this talk illuminates alternatives to the abstractions and rationalities of US imperial violence and the statistical modes through which the collateral damage of war is calculated.

CHAIR: JISHA MENON

THREE SCORES AND FIFTY YEARS AGO: INSTRUCTIONAL PERFORMANCE AND INSTITUTIONAL TIME

BUILDING 550 STUDIO 1

Attending ○

GILLIAN YOUNG
An Audience is Divided: Ben Patterson's First Symphony
- Columbia University

This presentation includes a performance of the composer and Fluxus artist Ben Patterson's 1964 score First Symphony, followed by a discussion of this work as an intriguing link between neo-avant-garde practice and an archive of African American performance recently compiled by the artist Clifford Owens at MoMA PS1. The paper considers Patterson's participatory performance—which plays on the structure of the vote—against the contemporaneous ratification of the Civil and Voting Rights Acts, and explores the impact of Patterson's approach to the representation of race as both a political and artistic problematic on Owens's living history of African American performance.

NICOLE L. WOODS
Taste Economies: Food and the Politics of Consumption in Late 20th Century Art
- University of California, Irvine

This paper examines the widespread use of food as an object of contemplation, consumption, and display in certain performance art practices in the postwar period. In reconsidering three specific projects—Alison Knowles's Proposition: Make a Salad (1962), Gordon Matta-Clark's Food (1971), and Rirkrit Tiravanija's Untitled: Free (1992)—it traces how an engagement with food performs a kind of ethics of generosity centered on an economy of artistic exchange. By making and distributing food itself, these works ultimately question the very organization of cultural capital and reveal the political effects of art that moves beyond mere sustenance and conviviality.

CATHERINE DAMMAN
Simone, Out of Sync: Simone Forti's 1961 Dance Constructions
- Columbia University

Simone Forti's 1961 performance 5 dance constructions + some other things is often appreciated solely in light of her participation in Anna Halprin's dance workshop and in the early days of the Judson Dance Theater. Understood as naively democratic gestures, interpretations of Forti's experimentation with task-based forms, pedestrian movement, and untrained dancers often elide her more complex articulation of the politics of the body. Elaborated through Cagean indeterminacy—a compositional structure that demarcates and conditions the body in action—Forti's innovations are here positioned as an embodied "media" theory of the choreographic.

CHAIR: AGATHA MORRELL

DANCING THROUGH LIFE: CHOREOGRAPHIES OF TOUCH, REPETITION, AND TIME

BUILDING 550 STUDIO 2

Attending ○

RIZVANA BRADLEY
Faustin Linyekula's Le Cargo: A Performance of Exile and Return
- Emory University

This paper will focus on the Congo-

lese choreographer, Faustin Linyekula, whose work titled, Le Cargo, constructs a masculine future that can only be glimpsed through a maternal past. In this solo performance, Linyekula confronts the difficult conjunction of the maternal past and a masculine future. Lost maternity becomes the condition of possibility for the futurity Linyekula imagines and wishes to inhabit. I argue that maternal loss complicates the temporal logic of futurity, and maps onto the complex temporal trajectories of lost desire for the homeland, for ancestral relation. Le Cargo is further complicated by Linyekula's own story of cosmopolitan displacement and return. Linyekula's performance traces a lost maternity which becomes the condition of possibility for a future anterior that both retards and accelerates the movement of performance.

BETH WEINSTEIN
Borrowed Space and Time
- University of Arizona

The late choreographer Merce Cunningham stated that 'dance is an art in space and time.' Time is the structure that links all of the performative elements. This essay will unpack several choreographer-, visual artist- and architect-collaborators' use of borrowed concepts and structures regarding space and time as the referent that allowed a creative conversation and generative process to unfold.

JOSIE E. DAVIS
Wake Up, Repeat, Waltz, Repeat: Choreographies that Last

This paper discusses the Wake Up! Waltz as a model of cross-disciplinary performance informed by routine, repetition, and site-specific work. WUW presents morning commuters with one month of rooftop Waltzes in neighborhoods across Chicago. I explore relationships between spectators, performers, venues, neighborhoods, civic, and cultural institutions, and how the ability of an audience to imagine, connect with, and perceive their environment in new ways directly corresponds with the repetition and duration of the performance act, choreography, design, schedule, and mapping. I also examine benefits and drawbacks, lessons learned, intended goals, documentation, and methods for measuring impact and success.

CHAIR: CHIA-YI SEETOO

PSi 2015 PROJECT: FLUID STATES – PERFORMANCES OF UNKNOWING

HUMANITIES CENTER
Attending ○

MARIN BLAŽEVIĆ
DORITA HANNAH
BREE HADLEY
RODRIGO TISI AND
REPRESENTATIVES OF 12
FLUID STATES CLUSTERS

PSi's International Committee continues propelling discussions on the international and intra-cultural dynamics of Performance Studies (international). This year we will present the 2015 Fluid States project, a yearlong globally dispersed conference towards the decentralization and remapping of Performance Studies through a series of Regional Research Clusters working outside PSi's existing geography. Alternative conference dramaturgies are encouraged to research performances of knowing as opposed to systems of

knowledge and, in so doing, encounter and convey the unknown. Focusing on the world ocean as a dynamic connector, Fluid States will consider diverging and converging histories and actualities in twelve places around the world.

ALMOST IRRESPONSIBLY OPTIMISTIC: REVISITING THE STANFORD PRISON EXPERIMENT

BUILDING 420
PSYCHOLOGY DEPT
ROOM 50

Attending ○

STEPHEN BOTTOMS
- University of Manchester

What happens when a classic psychology experiment is reconsidered within its original physical context, and within the critical frame of performance studies? In 1971, a corridor in Stanford's psychology department was transformed into a makeshift prison, with volunteers assigned to the roles of prisoners and guards. Scheduled to last two weeks, the experiment was abandoned after six days, given the cruelty being observed. Since 2000, cultural interest in these semi-mythic events has peaked afresh (two feature films, a BBC TV series, and a major book). This praxis session will stage a site-specific, dialogic enquiry into the experiment's continued currency.

GATHERING PLACE,
BUILDING 420/PSYCHOLOGY DEPARTMENT BASEMENT COURTYARD (WEST SIDE OF BUILDING)

PANEL 2

11:15AM - 12:45PM

HOW PSi THINKS: THE FUTURE OF THE INSTITUTION. AN OPEN ROUNDTABLE DISCUSSION

OLD UNION 121

Attending ○

RAY LANGENBACH
- Universiti Tunku Abdul Rahman & Helsinki University of the Arts
LEE WENG CHOY
- Independent Writer

How PSi Thinks... is now in its 5th annual incarnation. Originally inspired by Mary Douglas' 1986 inquiry How Institutions Think, the roundtable offers a chance to take a reflexive glance at our own performance and processes as a collective, an 'institution' and conference each year. This year we will focus on the state and future of the field of Performance Studies, and on the functioning of PSi, at a time when the organisation is undergoing significant change.

PATRIOTIC PALIMPSESTS: REPRESENTING THEN IN THE AMERICAN NOW

OLD UNION 120

Attending ○

ERICA OCEGUEDA
From Ixkateopan to Burque to Los Angeles: Cuahtemoc and the Mexica Imaginary
- Arizona State University

Annually on the weekend of February 23rd in a deconsecrated church, a Mexica ritual commonly referred to as Cuahtemoc, takes place in Ixkateopán, Guerrero. In Los Angeles, on the same weekend, hundreds of Mexica dancers gather to honor Cuahtemoc in Olvera Street to dance publicly, a few hundred miles away in Albuquerque (Burque), New Mexico dancers from multiple groups unite to dance at a public park. I examine the Cuahtemoc ceremony in Los Angeles and Burque as a site for the implementation of Chela Sandoval's methodology of the oppressed. How does dancing in a public space in downtown Los Angeles or a public park in Albuquerque as opposed to a deconsecrated church with the skeletal remains of the last elected Mexica leader displace or provide resistance to the dominant ideological state appara-

tus that is the legacy of colonization in Mexico and across the Americas?

VICTORIA PETTERSEN LANTZ
Reenacting a "Monumental Act:" Memorializing and Theatricality on Remembrance Day in Gettysburg, PA
- Sam Houston State University

Annually, November 19th brings tourists and reenactors to Gettysburg, PA for Remembrance Day, which memorializes Lincoln's Gettysburg Address. This paper explores how the act of memorializing, in character/as reenactor, retells Lincoln's speech and the battle itself. In essence, why do we see a constant need to unbury the battle at Gettysburg and re-memorialize the participants? The paper will include photos from the 2011 Remembrance Day for context. I will consider reenactment as a performative means through which citizens establish a tangible relationship with Civil War history, at the same time illustrating the ways in which reenactment-as-memorial dismantles historical accuracies.

ANGELA SWEIGART-GALLAGHER
Protesting Patriots: The Tea Party's Theatrical Interpretations of the American Revolution
- Northeastern Illinois University

In "Protesting Patriots: The Tea Party's Theatrical Interpretations of the American Revolution" Dr. Angela Sweigart-Gallagher examines the Tea Party movement's rallies and events in 2009 and 2010, as well as its recently launched online community—Tea Party Community. Her paper considers the ways in which the Tea-Party activists utilized Revolutionary War era costuming, props, and slogans to underscore their political message, by providing a theatrical, if not historically accurate link, with the original Boston Tea Party, and the way in which their identity and tactics have been translated and shifted as the movement moves its organizational activities online.

CHAIR: JOYCE LU

MEMORY, LOSS: PERFORMING AFFECTIVE VISUAL POLITICS

OLD UNION 200
Attending ○

ELIZABETH CURRANS
Present Absences: Images of Lost Loved Ones in Public Demonstrations
- Eastern Michigan University

This paper considers the "present absences" of the deceased in public demonstrations. Focusing on photographs of lost loved ones and mentors carried and worn during protests, I explore how participants in public demonstrations addressing police and civilian gun violence, on the one hand, and lesbian community building, on the other, performatively evoke the deceased who cannot attend as a way to claim and hold public spaces. These images call attention to absence, thereby converting an often violent loss into a haunting presence that bolsters expressions of sorrow, outrage, and gratitude designed to contest state power and cultural norms.

CATHERINE PANCAKE
Memory & Politics
- School of the Art Institute of Chicago

We (women/queers/minorities) fight for the interpolation of "ourselves" in cinematic work, but are frequently disappointed and critical of what we see. My film work attempts to lay back an area of experimental space where performing/performance artists are free to "perform" in cinematic productions, authenticity aside, to inhabit this space of memory creation playing with and violating the rules of narrative cinematic practice. The resulting work opens up questions about the ability of performance in cinema to deliver uncanny identities, subversive information, or "failed" portrayals revealing our

obsessive, ambivalent, ecstatic desire to "see ourselves" and wield artifice as a liberatory force.

JEANNE SCHEPER
Nostalgic Grotesque
- University of California, Irvine

"Nostalgic grotesque" denotes the process of uncritically recycling past representational tropes of racist spectacle for present enjoyment. I show how the nostalgic grotesque can provide a framework for examining twenty-first century audiences' tastes for cross-gender and cross-racial performance. Nineteenth century blackface performance was rooted in white fantasies of social relations under slavery and Jim Crow segregation, producing a space for the pleasurable consumption of toxic histories through willful amnesia. The reproduction of blackface performance tropes then becomes the object of twenty-first century fascination in college parties with so-called "ghetto fabulous" and "Señores and Señoritas" themes.

CHAIR: EFROSINI PROTOPAPA

REENACTMENT &/AS POLITICAL FORM

OLD UNION 220
Attending ○

AMY PARTRIDGE
Reenactments of Everyday Life Under Siege: IVAW's Reenactments Of the Occupation and "Coming Out" as Undocumented
- Northwestern University

This paper considers two contemporary cases in which performative reenactment becomes political speech: Iraq Veterans Against the War (IVAW) "Operation First Causality," in which IVAW members re-enact the practices of military occupation in US cities to "bring the war home" and the Immigrant Youth Justice League's (IJYL) "coming out" events, in which IJYL members repurpose this performative genre to "come out" as undocumented. I argue that IVAW constitutes audiences as knowing subjects through the reenactment of the quotidian practices of occupation while IYJL re-presents the political claims of an earlier moment in order to create dissident performances for the present.

MARY PATTEN
Reenacting "Schizo Culture"
- School of the Art Institute of Chicago

Artist and scholar Mary Patten presents "PANEL," her recent multimedia project that re-imagines a discussion on prisons and asylums at the historic "Schizo Culture" conference at Columbia University in 1975. "PANEL," including a performance-based, 4-channel video installation, 4 accompanying silkscreen prints, large wall drawing, and publication, is drawn from a little-known conversation there between philosopher Michel Foucault, radical psychiatrist Ronald Laing, Insane Liberation Front activist Howie Harp, and revolutionary prisoners' advocate Judith Clark. The language of the original panel, clearly an artifact of the 1970s, is eerily relevant to the torture "debates" of the present moment.

SARAH LEWISON
Re-speaking as Radical Inter-subjectivity
- Southern Illinois University at Carbondale

Members of the artist-activist collective BLW (Be Like Water) will reflect on their project that allegorically examines live and historical militant speech in the age of activist video-recording

and archival preservation. Their work includes embodied "re-speakings" of canonical video recordings of activist militants, including the speech given by civil rights icon Queen Mother Moore to the inmates at Green Haven Federal Prison in 1973, and Fred Hampton's interview by the Videofreex. Their work simultaneously reanimates these moments of resistance and possibility and elucidates the radical difference between the affective landscape of now and then, them and us.

CHAIR: ROZALINDA BORCILA

BIOPOLITICAL TEMPORALITIES

OLD UNION 219
Attending ○

ANDREW WILFORD
Being Bio-Political and Performing A Larval Life
- University Of Chichester

This paper will further contribute to the panel's argument for exposing bio-political 'zone(s) of absolute indistinction'. The argument of this paper will be pursued through elucidating what Deleuze terms a 'special kind of theatre' and the spatio-temporal dynamic apparatus through which events are made to perform. In detailing the Moscow Theatre Siege as an exemplar of what Baudrillard terms 'by analogy to rogue states… rogue events', this paper trammels the micro-poetic details of rogue agency within the 3-day hostage-taking of October 23rd-26th 2002. The bio-political kernel and globalised performance of this event are traced through to the 2011 European Court of Human Rights indictment of the Russian State's finale solution to the siege.

MARCOS STEUERNAGEL
Teatro Oficina's Os Sertões – Performing Biopolitical Resistance in the São Paulo of the Early 2000s
- New York University

Extremely popular in the highly politicized environment of the 1960s, Brazilian theater group Teatro Oficina struggled to reestablish itself after the end of the military dictatorship that had forced them into exile. In post-dictatorship Brazil, what Agamben describes in Homo Sacer as the "democratico-capitalist project" of transforming the "entire population of the Third World into bare life" was well underway. This paper argues that the massive staging of the pentalogy Os Sertões was able to grasp the biopolitical dimension of the Brazil of the early 2000s, and to counteract it by producing choreopolitical practices in and through the body in performance.

GABRIELLA CALCHI-NOVATI
Specters of Biopolitics
- Trinity College Dublin

The work of Mexican artist Teresa Margolles focuses on 'the life of the corpse'. This oxymoron exemplifies Agamben's concept of 'nuda vita': a life suspended over and entrapped within the gap between zoë and bios. Žižek claims that it is in the gap that one discovers the 'more for less' intrinsic to contemporary post-ideology, the gap being that third symbolic space where the other resides, and yet can never be found. In Margolles' work this very 'other' performs as a "specter of biopolitics", which speaks a language of silent absence that becomes loud presence, a presence that allows a new kind of temporality, namely a "biopolitical temporality".

CHAIR: CLAIRE MARIA CHAMBERS

HISTORICAL PARADIGMS ROUNDTABLE

OLD UNION 201
Attending ○

DOMINIKA LASTER (CO-CONVENER)
- Yale University
PAIGE MCGINLEY (CO-CONVENDER
- Yale University
PANNILL CAMP
- Washington University
CAROL MARTIN
- NYU
SHAYONI MITRA
- Barnard College
ELIZABETH OSBORNE
- Florida State University
JOEY PLASTER
- Yale University
GRZEGORZ BRZOZOWSKI
- University of Warsaw

This working group investigates how diverging performance studies methodologies enable us to think historically, and how interdisciplinary paradigms deepen our understanding of temporality, memory and history. The papers presented in the panels explore ways in which performance creates various temporal modes; how archiving and counter-archiving practices construct temporalities; the ways in which historians excavate and reconstruct past performances; and how the coupling of performance studies and history mobilize new theoretical perspectives and creative methodologies for the investigation of historical performances on and off the stage. A roundtable discussion following the panels will provide a chance for all participants, including the audience, to respond to each others' research projects and engage in further discussion.

THE PERFORMATIVE CLASSROOM (TAKE TWO)

CLUBHOUSE BALLROOM
Attending ○

MONICA STUFFT
- University of San Diego

Organized by the Performance and Pedagogy Working Group, this praxis session explores how the intertwining of performance and pedagogy carries profound philosophical and theoretical implications while also raising very practical questions related to the enterprise of teaching. We will elaborate and reflect upon how our classrooms are performative, functioning as sites where knowledge is formed, meanings are made and behaviors are constituted. Participants are invited to share their problems, insights and examples of performative teaching/learning formats. Building upon last year's session, we will share methods used to teach performance theories and concepts.

REMEMBERING HERBERT BLAU: A ROUND TABLE DISCUSSION

CLUBHOUSE ROOM 101
Attending ○

CARL WEBER
- Stanford University
R.G. DAVIS
- San Francisco Mime Troupe
ALICE RAYNER
- Stanford University
CLARK LUNBERRY
- University of North Florida

There is something in the memory

of theater which suggests that even the numinous shares the longing, as if it would claim its own: if there is a wandering soul, it seeks the earth, the home of love - the specific gravity of an elsewhere in a destined place [...] Inertia is the memory of matter. The sounding of time - what we say to ourselves within ourselves, the language of inwardness - is not of our time. That disjuncture, and the reversals, are relevant to what we perceive in the theater, what-is-there, the thing we make present by whatever means. As regards the past, one of the principal issues of the theater is how much of it is locked, that is, how much of the past is past.

REDOING, REMAKING, REIMAGINING

BUILDING 550
MEETING SPACE 101
Attending ○

AMANDA CARD
It was Funnier the First Time: Repetition, Irony and Aura in Contemporary Performance
- University of Sydney

This paper will discuss the redoing, remaking and reimagining of performances of the past for contemporary times, with particular reference to the work of Australian dance ensemble The Fondue Set and American choreographer Yvonne Rainer. Following Richard Schechner's speculations on the spate of representations of circa 1960s and 70s performances, it will explore the fascination of the "first encounter" (Schechner, 2010, 13); reference Walter Benjamin's (1939) notion of aura in relation to the (contemporary performance) work of art; and speculate on the historical particularity of irony in performances of the present in the past and the past in the present.

WARREN MARK LIEW AND LOO ZIHAN
Remembering (Brother) Cane: A Performative Dialogue on Performance Art in Singapore
- Nanyang Technological University

On 1 January 1994, Singaporean artist Josef Ng performed "Brother Cane," a performance that resulted in criminal charges against the artist as well as a ten-year restriction on the licensing and funding of performance art in Singapore. In 2012, Loo Zihan revisited "Brother Cane" through a series of live and mediatized performances that sought to excavate, consolidate, and unsettle the performance remains of Ng's originary work. Through a performative dialogue between researcher and artist, this paper examines Loo's retro(spe)active attempts at remembering, mis-remembering, and dismembering a landmark event in the cultural history of performance activism in Singapore.

CARRA MARTINEZ
Pleasure and Presence: The Rude Mechanicals' Reenactment of Dionysus in '69
- University of Minnesota

When The Performance Group's Dionysus in 69 first appeared, its notorious nudity and its raw earnestness captured the imagination of New York's contemporary theatre scene. Seemingly enshrined in a mythic past, Dionysus in 69 was revived in Austin, Texas, by the Rude Mechanicals. The Rudes' "rebirth" offers audiences the opportunity to observe a living, breathing, naked and bloody, "archival" record of the show. In this paper, I argue that "reenactment" comes not from a mirroring of The Performance Group's work, but instead through the audience's own exploration of Dionysian revelry.

CHAIR: ANNELIS KUHLMANN

GOING BACK IN TIME: THEATER AND YOUNG AUDIENCES

BUILDING 550
ROOM 200
Attending ○

CALEB LEE
(Non) Sense: Evaluating and Understanding The Young Audience
- LASALLE-College of the Arts

Using several of I Theatre's productions (a children's theatre company in Singapore), as case studies, this paper investigates the live experience of the young audience as a web of complex networks- encompassing the communicative quality, social setting and bodies. It hopes to provide an alternative way of considering theatre and reception by looking at the child's way of seeing, sensing and understanding theatre. This paper also proposes how audience experiences do not just reside temporarily in the moment of the performance itself but are on going dialogues and reflective engagements within social relations.

KRISTIN LEAHEY
The Erased Legacy of Charlotte Chorpenning
- Columbia College, Northlight Theatre

From 1931 until 1951, writer, director, and educator Charlotte Chorpenning produced more than eighty productions for youth at Chicago's Goodman Theatre, serving audiences of over forty-five thousand children. Regrettably, very little of her praxis on the development of her plays survived. Many scholars apply her larger theoretical ideas but these more detailed articulations seem to have been lost over time, including her notes, observations from students, multiple drafts of unpublished scripts, and interviews with child audience members. Why do such grand historical omissions related to the theatrical leader exist? Both her gender and her marginalized field of children's theatre are seemingly connected to this erasure.

HILLARY BARD
Reclaiming the Inner Child
- University of Montana

Children are inherently more open and playful than their adult counterparts. Children are less inhibited; express themselves freely; and are filled with imagination. Theatre practitioners seek out these child-like qualities for the training of an effective adult stage performer. When we grow up from our kid-self we also grow distant from the powerful qualities of play and honoring of impulse. As a director I believe that we can harness and cultivate this inner-child through theatre exercises.

CHAIR: JOSY MILLER

LEGACIES: THE NOW-THEN OF POLITICAL PERFORMANCE

BUILDING 550 STUDIO 1
Attending ○

L.M. BOGAD
From Sit-In to Culture-Jam: The Now-Then Legacy of the Civil Rights Movement
- University of California, Davis

This paper focuses on the civil rights movement through the lens of "tactical performance." The organizers of the US civil rights movement, outnumbered and outgunned, won many victories with powerful application of the concept of "sociodrama" and "creative suffering." Their legacy lives on in the public work of social movements across the globe, including, in some cases, with groups whose work on the surface look nothing like the sit-in, but have upon further analysis

clearly inherited a great deal of their strategic framework and organizational and performative methods. Be it the Yippies, ACT-UP, the Clown Army, the now-then of the civil rights movement resonates in the repertoire of resistance.

MICHAEL SHANE BOYLE
Fascist Afterlives: Antiauthoritarian Direct Action in the 1960s German New Left
- Harvard University

Historians have long credited the German New Left's attention-grabbing protests of the 1960s with reviving public discussion on the afterlives of Nazism. In addition to dramatizing a generation's disgust for the continuities between West Germany and the Third Reich, how might such protest performances be understood as anti-authoritarian self-fashioning? This paper argues that activists prized the experience of performing direct political action for helping them to undo the "authoritarian personality" they thought themselves to have internalized as a result of growing up in Nazi and postwar West Germany. How can study of this "antiauthoritarian structure of feeling" sharpen the critical tools available to performance scholars for examining protest? How did the legacy of antiauthoritarian performance shape the practices of groups like the Red Army Faction?

DAWN WELESKI
My Week with Condoleezza Rice
- Stanford University

This presentation recounts Dawn Weleski's week with Condoleezza Rice earlier this year. Discussing everything from her controversial decisions on Iraq over 18 holes of golf to her role as a black woman in a position of political power while rehearsing Dvorak's "Slavonic Dances" for four hands, Rice reveals her personal thoughts to the artist about public reaction to her choices while in office. Weleski will tease out Rice's legacy as the provost of Stanford, the first black female Secretary of State, and a member of the Bush administration during 9/11 and the war in Iraq, as well as her political, social and pedagogical responsibility as she steps off of the main stage.

CHAIR: KATE BREDESON

SIMULTANEOUS LISTENING AND TALKING WORKSHOP

BUILDING 550
CONCEPT SPACE
Attending ○ Ⓟ

11:15AM - 12:45PM

NINA GALIN
JAMES MARCHBANKS

The bulk of this 2.5-hour session will be practice in speaking your own memorized text while listening to a partner who speaks his or her own text. The goal is to explore theatrically the seemingly impossible task of talking and listening at the same time. In a given conversation, who is envoiced and who is silenced? How can we practice listening (and talking) in more complex and skillful ways?

Closing Remarks
1 - 2:30PM

Cubberly Auditorium

ANNUAL GENERAL MEETING
1:30 - 2:30pm

CONFERENCE CLOSES
2:30pm



Photo: Anne Klint

Bruce Tomb Maria del Camino (page 162)

SHUTTLE SCHEDULE

EVENING SHUTTLES
Wednesday
10pm from Bing Concert Hall to Sheraton Palo Alto, Cardinal Hotel and Creekside Inn.

Thursday - Saturday
Pick up points at Tresidder Parking Lot and Memorial Auditorium Parking lots. Drop off at the Sheraton Palo Alto, Cardinal Hotel and Creekside Inn:
Tressider - 10pm , Midnight
Memorial Auditorium - 10:10pm, 12:10am

MORNING SHUTTLES
Saturday - Sunday
Pick up at the Sheraton Palo Alto (in front of lobby). Drop off at Tresidder Parking Lot:
- 8am
- 8:30am

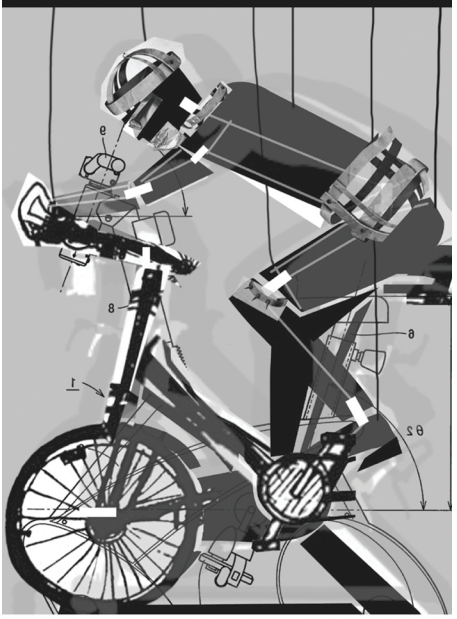
MARGUERITE SHUTTLE SCHEDULE (WEEKDAYS ONLY):
Line Y runs to and from the Palo Alto Transit Center by way of Galvez @ El Camino, Alumni Center, Schwab and Knight Centers, & Tresidder. It operates Monday through Friday:
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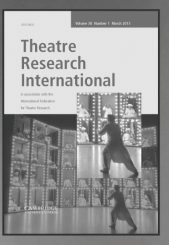
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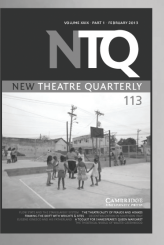
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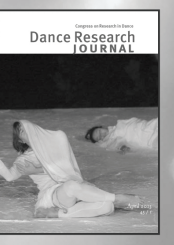
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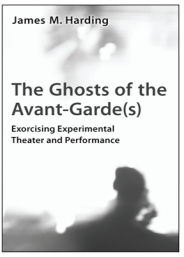
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A Book Celebration and Reception

CULTURAL STRUGGLES
Performance, Ethnography, Praxis
Dwight Conquergood

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THE GHOSTS OF THE AVANT-GARDE(S)
Exorcising Experimental Theater and Performance
James M. Harding

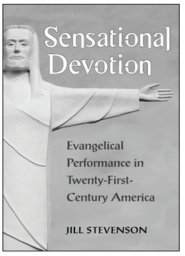


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Seven Works of Marathon Theater
Jonathan Kalb

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Robert Gordon

AS IF
An Autobiography
Herbert Blau

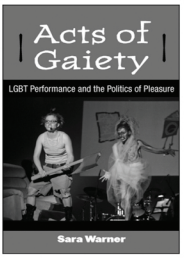
SENSATIONAL DEVOTION
Evangelical Performance in Twenty-First-Century America
Jill Stevenson



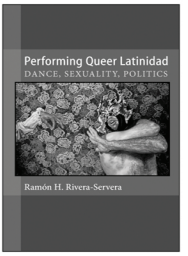
THE MYOPIA AND OTHER PLAYS BY DAVID GREENSPAN
David Greenspan and Marc Robinson

ACTING IN REAL TIME
Paul Binnerts

ACTS OF GAIETY
LGBT Performance and the Politics of Pleasure
Sara Warner



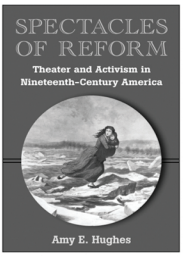
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Dance, Sexuality, Politics
Ramón H. Rivera-Servera



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Jill Dolan

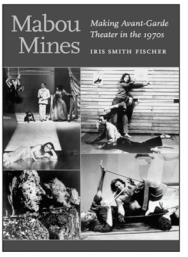
ARTAUD AND HIS DOUBLES
Kimberly Jannarone

SPECTACLES OF REFORM
Theater and Activism in Nineteenth-Century America
Amy E. Hughes



LIVES IN PLAY
Autobiography and Biography on the Feminist Stage
Ryan Claycomb

MABOU MINES
Making Avant-Garde Theater in the 1970s
Iris Smith Fischer



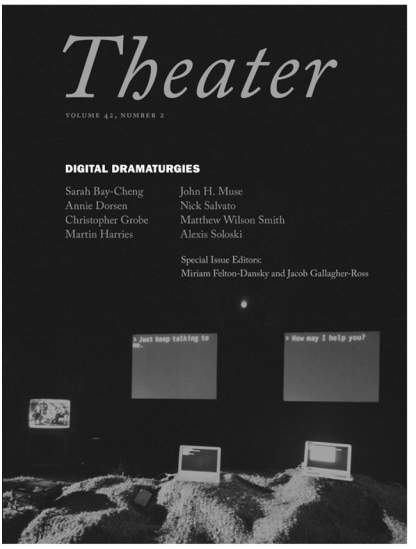
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Tom Sellar, *editor*

VOLUME 42, NUMBER 2

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