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5th Performance Studies Conference 1999

**HERE BE DRAGONS**

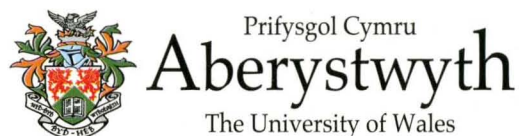


MAPPING THE  
UNDISCOVERED  
REALMS OF  
PERFORMANCE  
STUDIES:

BOUNDARIES  
HINTERLANDS  
AND BEYOND

FRIDAY 9 -  
MONDAY 12  
APRIL 1999  
ABERYSTWYTH  
WALES - UK

**PERFORMANCE  
STUDIES** international



The programme of International Performance Events is a result of the Giving Voice Festival and the 5th Performance Studies Conference. The Giving Voice Festival is organised by the Centre for Performance Research at Aberystwyth in association with Aberystwyth Arts Centre. The 5th Performance Studies Conference is a joint project of the CPR and the Department of Theatre, Film and Television Studies, University of Wales Aberystwyth. Both projects gratefully acknowledge the support of the Arts Council of Wales Interlink Fund, Calouste-Gulbenkian Foundation, the British Council, The Arts Council International Initiatives Fund.

The Centre for Performance Research at Aberystwyth is a joint venture of the Centre for Performance Research Ltd and University of Wales Aberystwyth and working in close association with the Department of Theatre, Film and Television Studies. The Centre for Performance Research Ltd works with the support of the Arts Council of Wales and is an Educational Charity (no. 701544) limited by guarantee (Reg. No. 2315790).



With thanks to the Joseph and Robert Cornell Memorial Foundation for permission to reproduce the photograph on the front of this programme of a Joseph Cornell box 'Cauda draconis'.

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Nick Hern Books	Women and Performance

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# HERE BE DRAGONS

## 5th PERFORMANCE STUDIES CONFERENCE

Conference Director Richard Gough, Centre for Performance Research & Department of Theatre, Film and TV Studies, University of Wales Aberystwyth

Assistant Conference Director: Heike Roms, PSi PERFORMANCE STUDIES international

The 5th Performance Studies Conference 'Here Be Dragons' is jointly hosted by the Centre for Performance Research (CPR) and the Department of Theatre, Film and Television Studies (TFTVS), University of Wales, Aberystwyth

### Conference Staff

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Infofair Coordinator: *Myfanwy Williams*  
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B Side Club Nite Hosts: *Rachel Rogers & Misha Myers*  
Organisational Assistance: *Peter M Boenisch*

Conference Brochure Coordinator: *Kate Moorley-Long*  
Programme Design: *Ashley Martin Design*  
Press Contact: *Arthur Dafis, University of Wales Aberystwyth*  
PSi Website: *Lucia Ruedenberg-Wright*  
Childcare: *Gill Byrne, Glenview Nursery*

### PS5 Programme Committee of the Department of Theatre, Film and Television Studies, University of Wales, Aberystwyth:

Richard Gough, Lisa Lewis, Roger Owen, Mike Pearson, Heike Roms

### Special Thanks

Professor Derek Llwyd-Morgan Vice-Chancellor and Principal, University of Wales Aberystwyth  
Professor Ioan Williams and the staff of the Department of Theatre, Film and Television Studies, University of Wales Aberystwyth Iona Jones and Glenys Hartnell (Theatre Department Office)  
James Wallace and staff (Conference Office)  
Keith Lewis and staff (Finance Office)  
Mike Price and staff (Media Services)  
Roger Matthews and staff (Information services)  
John Severs and staff (House Services)  
Ed Kelly, Adrian Hopkins and staff (Guild of Students)  
Sonia Dobson and staff (Guild of Students Travel Office)  
staff of UWA Printing Services and Post Room  
and our colleagues from PSi, especially Peggy Phelan, Jill Lane, Amanda Barrett and Branislav Jakovljevic.

The International Performance Programme has been produced by Centre for Performance Research in association with Aberystwyth Arts Centre

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Executive Producer, *Judie Christie*  
Giving Voice Director, *Joan Mills*  
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Noel Witts (DeMontfort University)  
Phillip Zarrilli (University of Surrey)

Dear Colleague,

Croeso i Gymru - Welcome to Wales.  
Welcome to PS5 'Here be Dragons'.

One thing we can be certain of is that wherever you have come from, even from within this country, you have made quite a journey to get here. As you will have noticed, the train goes no further; we are at the end of a line, on the edge of Europe, looking west across the vast expanse of the sea. This is a great place from which to explore 'boundaries, hinterlands and the terrain beyond'.

In another sense, your journey is only just beginning, for now you have many choices to make and many routes to plan. You must construct your own 'desire path' through a wealth of presentations and performances. We have arranged an exciting programme, which hopefully you will find both challenging and stimulating -but it is demanding, and you must set your own pace. We request that you do not switch between 'breakout' sessions; you must choose one out of the seven options. We have not structured the breakout sessions to allow 'mix and match' - they are each composed of a different number of presentations, and much thought and planning has gone into the composition of each of them and their place within the dramaturgy of the whole conference.

Our theme of 'Mapping the Undiscovered Realms of Performance Studies' is going to be explored in fascinating ways over the course of these next few days. As the Performance Studies Conference itself has journeyed from North America to Europe for the first time, we have used the opportunity to invite presenters from a diversity of backgrounds for a critical evaluation of the different histories, genealogies, geographies and politics of performance studies. Many of them have been inspired by interdisciplinary crossovers into disciplines such as geography, archaeology or cultural studies.

Plenaries, panels and case studies will be investigating performance in all its facets: as epistemology, discipline, pedagogy, and as an aesthetic event. Perhaps because of the centrality of the Centre for Performance Research in convening this conference, issues in relation to integrating theory and practice, of meetings between practitioners and scholars and of an aesthetic praxis of performance will dominate the event.

Right from the outset we would like to thank all the scholars and practitioners who are making presentations; whether that be on a panel, in a workshop, or a case study. We should also like to thank

all the artists performing in the evening programme, the Performance Platform throughout Saturday and Sunday and the installations. Our sincere gratitude goes to all our colleagues from the CPR, who have taken the lion's share in the organisation and management of this event. They have done so whilst curating and realising another major international project, *Giving Voice 6: A Divinity of the Voice*. The overlap with this project and the programming opportunities it gives rise to we will enjoy this weekend.

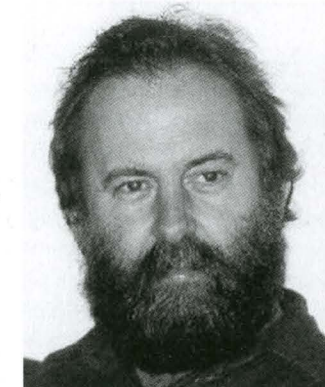
We should also like to thank our colleagues from the Department of Theatre, Film and Television Studies, who have offered encouragement and support, and particularly our programme committee, who helped us read, analyse and respond to over 400 proposals for presentations we received. A special thanks is due to Professor Ioan Williams, Head of Department, for responding so positively to our proposal to host both the association secretariat of PSi PERFORMANCE STUDIES international and the conference administration within the department with the support of departmental funds.

The Aberystwyth Arts Centre, currently undergoing major refurbishment and expansion, for which 'Here be Dragons' was planned as an inaugural event, has, despite its incompleteness, been a major partner in realising with the CPR what is probably one of the most ambitious performance festivals ever to have taken place in Wales. Many thanks to Alan Hewson, the Arts Centre Director, and all of his staff.

We should like to express our immense gratitude to the institutions who joined CPR and the University of Wales as Primary Sponsors, the universities, journals and publishers who contributed as co-sponsors, and the numerous agencies who have helped to fund the performance programme. This conference would not have taken place without their support.

Finally, we would like to thank you for making the journey to join us here in Aberystwyth for this mapping of the field of performance studies, and for your participation in the formation of an association within this still-evolving discipline.

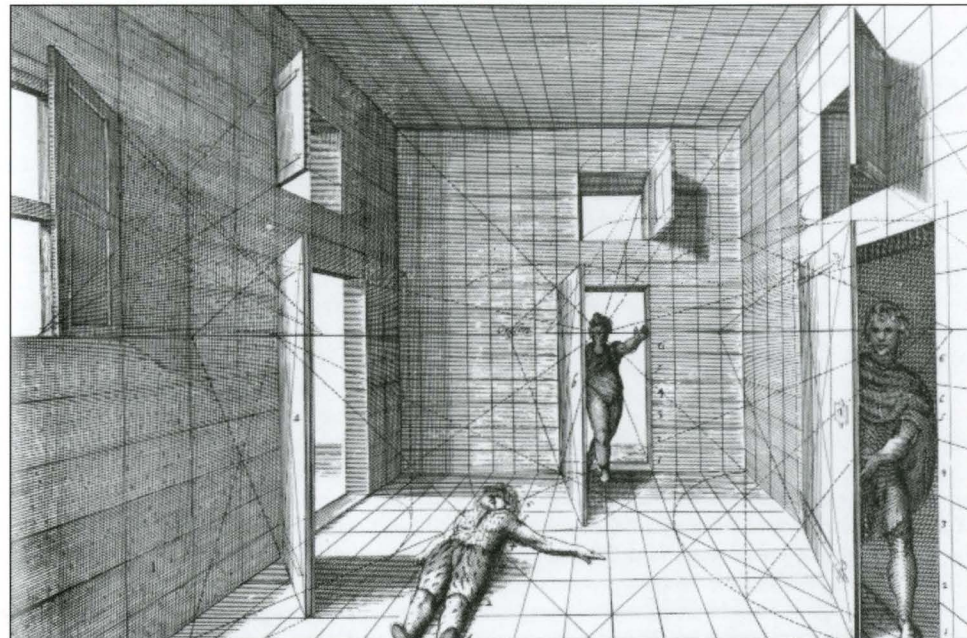
We hope you will enjoy your stay. We wish you a warm welcome.



Richard Gough  
PS5 Conference Director

Heike Roms  
PS5 Assistant Conference Director





PSi PERFORMANCE STUDIES international is a professional association founded in 1997 to promote communication and exchange among scholars and practitioners working in the field of performance. We seek to create opportunities for dialogue among artists and academics in a variety of disciplines whose concerns converge in the still-evolving areas of live art and performance.

PSi PERFORMANCE STUDIES international is actively committed to creating a membership base of artists and scholars from throughout the world. We recognize that while performance studies as a field encourages conversations across disciplinary boundaries, professionals in various parts of the world often wish for greater opportunities to exchange research and information about performance with others who share their interests and expertise. PSi is a network of exchange for scholars and practitioners working in diverse locations, both disciplinary and geographic.

PSi Advisory Board: Dwight Conquergood, Jill Dolan, Guillermo Gómez-Peña, Barbara Kirshenblatt-Gimblett, Peggy Phelan, Joseph Roach, Richard Schechner.

PSi Board of Directors: Richard Gough (President), Lisa Wolford (Vice-President), Cindy Brizzell (Secretary), Peggy Phelan and Ron Shields (Interim Treasurers), Heike Roms (Administrator). Chairs PSi Subcommittees: Amanda Barrett, Laurie Beth Clark, Catherine Cole and Diana Taylor, Adam Hayward, Jill Lane, Lucia Ruedenberg-Wright.

As a professional organization, PSi is committed to encouraging the development of both emerging and established artists and scholars. Towards this end, we are creating:

- ◆ a series of international conferences, featuring presentations by recognized and emerging artists and scholars.
- ◆ a calendar of significant performances, workshops, conferences and other events of interest to our membership

- ◆ an electronic bulletin board for posting of employment opportunities, calls for papers, and publication opportunities
- ◆ a discussion list and electronic forum in which members will have the opportunity to post research in progress in order to solicit feedback from peers
- ◆ a biannual newsletter, distributed electronically and in print
- ◆ a directory, which will include contact information and descriptions of current projects and major research interests of all members
- ◆ discounts on subscriptions to a number of international journals, amongst them Performance Research, Seagull Theatre Quarterly, TDR-The Drama Review, Women and Performance.

The current working language of PSi is English, but we are endeavouring to make PSi a multi-lingual organization.

PSi is currently seeking founding sponsors for the organization. For details on the available rates and special benefits of institutional sponsorship, please contact the PSi office.

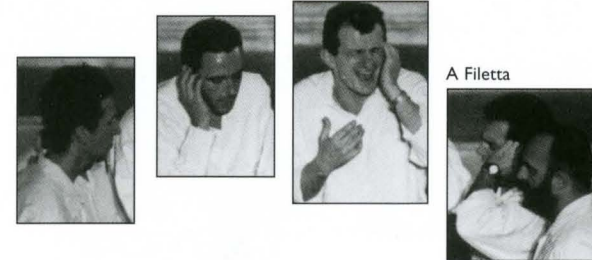
PSi PERFORMANCE STUDIES international gratefully acknowledges the administrative and infrastructural support of the Centre for Performance Research and the Department of Theatre, Film and Television Studies at the University of Wales, Aberystwyth.

For further information and a membership brochure visit the PSi stall at the Infofair or contact:

Heike Roms  
PSi PERFORMANCE STUDIES international  
1 Laura Place, Aberystwyth SY23 2AU, Wales, UK  
Tel: +44 (0) 1970 - 621517 Fax: +44 (0) 1970 - 622831  
Email: [psiwwww@aber.ac.uk](mailto:psiwwww@aber.ac.uk)  
<http://www.nyu.edu/pages/psi>

## THURSDAY 8 APRIL 1999

4.00 - 6.00 pm **REGISTRATION,**  
Granwood Corridor Suite, Penbryn Hall



A Filetta

7.30 pm **PERFORMANCES\***

9.00 pm **PERFORMANCES\***

\*[for more information on the evening performance programme, please refer to page 17]

throughout **COFFEE, TEA, REFRESHMENTS,**  
Aberystwyth Arts Centre

from 5 pm **DINNER,**  
Aberystwyth Arts Centre

**BAR,**  
Aberystwyth Arts Centre



Virginia Kerovpyan

## FRIDAY 9 APRIL 1999

8.00 - 9.00am **BREAKFAST,** Branwen's Restaurant, Penbryn Hall

11 am - 3.00pm **BOOKFAIR,** Granwood Corridor Suite, Penbryn Hall  
4.00 pm - 7pm **& INFOFAIR,** Granwood Corridor Suite, Penbryn Hall

Ceredigion Museum Aberystwyth  
Lisbourne House, Terrace Road

10.15 am Bus pick-up point, Porter's Lodge, Campus

10.30 am - 12.30 pm **"AMGUEDDFA"**  
Lisa Lewis (Theatre, Film and TV Studies, University of Wales, Aberystwyth/UK)  
Roger Owen (Theatre, Film and TV Studies, University of Wales, Aberystwyth/UK)  
Mike Pearson (Theatre, Film and TV Studies, University of Wales, Aberystwyth/UK)  
Eddie Ladd (Brith Gof, Wales/UK)

11.00 am - 7pm **REGISTRATION,** Granwood Corridor Suite, Penbryn Hall

12.30 - 1.30 pm **LUNCH,** Branwen's Restaurant, Penbryn Hall

2.00 pm **COFFEE, TEA, REFRESHMENTS,**  
Great Hall, Aberystwyth Arts Centre

3.00 pm **WELCOME,** Great Hall, Aberystwyth Arts Centre

**GREETINGS AND INTRODUCTION**

**Richard Gough,**  
Centre for Performance Research, Conference Director

**Heike Roms,**  
PSi PERFORMANCE STUDIES international,  
Assistant Conference Director

**WELCOME ADDRESS**

**Derek Llwyd Morgan,**  
Vice Chancellor, University of Wales Aberystwyth

Plenary, Great Hall, Aberystwyth Arts Centre

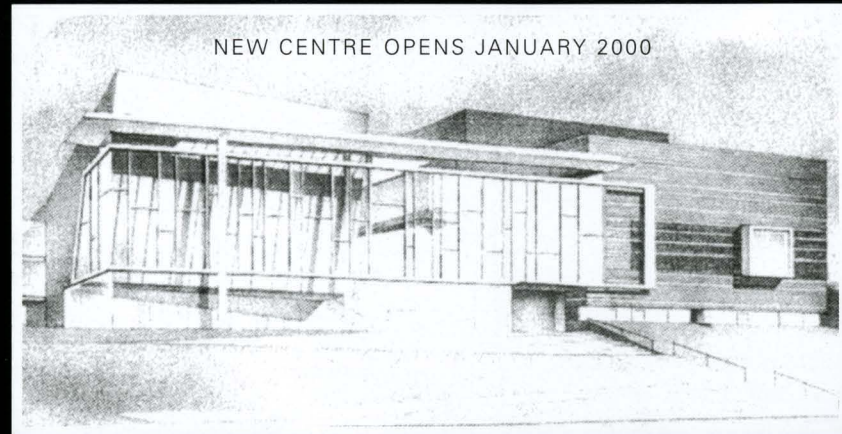
3.30 - 4.00 pm **KEYNOTE PROVOCATIONS**

4.00 pm **COFFEE, TEA, REFRESHMENTS,**  
Great Hall, Aberystwyth Arts Centre

3.00pm - 4.00pm

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FRIDAY 9 APRIL 1999

4.15 - 6.00pm

**BREAKOUT SESSIONS I**

**PERFORMANCE ECOLOGIES**

Panel A12 Lecture Theatre

Moderator: Susan Melrose (Graduate Studies, Rose Bruford College, London/UK)

Baz Kershaw (Drama, University of Bristol/UK)  
"The Theatrical Biosphere and the Ecology of Performance"

Gregg Whelan (Dartington College of Arts/UK)  
"A Place for Criticism: Eventing Geography"

Alan Read (Drama and Theatre Studies, Roehampton Institute London/UK)  
"Actor-Animal: The Nature of the Anomalous"

Panel A14 Lecture Theatre

**PERFORMATIVE ENCOUNTERS**

Moderator: Barbara Kirshenblatt-Gimblett (Performance Studies, New York University/US)

Rory PB Turner (Goucher College/US)  
"Presence in Igbo Performance"

Christopher Balme (Institut für Theaterwissenschaft, Universität Mainz/D)  
"Theatricality and Performative Encounters in the Pacific"

Keith Hollinshead (The Luton Business School, University of Luton/UK)  
"Tourism and the Play of Restless Populations: the Performances of Bhabha's 'Third Space' Peoples"

Stuart Andrews (Theatre Studies, Lancaster University /UK)  
"Performing Disney in the New Arcades of Paris"

Panel C22 Lecture Theatre

**'WHISPERING IN THE ARCHIVE':  
PERFORMANCE, WRITING AND DOCUMENTATION**

Moderator: John Hall (Dartington College of Arts/UK)

Peggy Phelan (Performance Studies, New York University/US)  
"Desire and the Document: or, Andy Warhol Live"

Gavin Butt (Historical and Cultural Studies, Goldsmiths College University of London/UK)  
"Whispering in the Archive: Furtive Encounters, the Body Imaged and Art History"

Joe Kelleher (Drama, Roehampton Institute London/UK)  
"Eurydice in the Underworld: Kathy Acker's Future Map"

Panel C4 Lecture Theatre

**DISCIPLINE AND  
PERFORMANCE**

Moderator: Cynthia Wimmer (University of Maryland/US)

Jon McKenzie (StudioLab, New York/US)  
"The Age of Global Performance"

John E McGrath (Performance Studies, New York University/US)  
"Exposed to Death: Performativity and the Borders of Surveillance"

James Thompson (Centre for Applied Theatre Research/UK)  
"Performing Crime/Performing Punishment"

Patricia Behrendt (Theatre Arts, University of Nebraska/US)  
"Scene of the Crime: Performance Metaphors in Criminal Forensic Narratives"



FRIDAY 9 APRIL 1999

Panel C164 Seminar Room

**LIVING DISPLAY: RETHINKING HUMAN EXHIBITION**

Mary Chapman (University of Alberta/CAN)  
"Living Pictures: Innocent Obscenities?"

Jennifer Fisher (Society for Fellows in the Humanities, Cornell University/US)

"COUNTERPOSES: Reimagining Tableaux Vivants"

Jim Drobnick (Concordia University/CAN)  
"Body Events and Implicated Gazes"

Panel C43 Lecture Room

**TRANSATLANTIC MELODRAMA: REALISM'S DOUBLE**

Charles Dove (English, University of Houston/US)

"Theatrical Infections: Melodrama and Realism in Dreiser's Sister Carrie"

Lynn Voskuil (English, University of Houston/US)

"Sensational Realism on the Victorian Stage"

Alison Forsyth (Theatre, Film and TV Studies, University of Wales Aberystwyth/UK)

"Performative Re-Reading and the 'Stages' of Nomadism"

Case Study C4 Lecture Theatre

**RESEARCHING PERFORMANCE I**

Moderator: Maria Shevtsova (Theatre Studies, Lancaster University/UK)

Doris Kolesch (Institut für Theaterwissenschaft, FU Berlin/D) and Annette Jael Lehmann (Institut für Theaterwissenschaft, FU Berlin/D)

"Kulturen des Performativen/ Performative Cultures - a trans-disciplinary research project"

Dragan Klaić (Netherlands Theatre Institute/NL)

"From Cultural Machine to Futuristics: The Case of Theatre Instituut Nederland - a Research Resource, a Thinktank, and a Networking Machine"

Jean-Marie Pradier (Laboratoire d' Ethnoscénologie, Université de Paris/F)

"Ethnoscenology - A New Field in Cognitive Anthropology"



6.00 - 7.00 pm **DINNER**, Branwen's Restaurant, Penbryn Hall

7.30 pm **PERFORMANCES\***

9.30 pm **PERFORMANCE**

\*[for more information on the evening performance programme, please refer to page 17]

7.00 pm - 2 am **BAR**, Student Union

Installation/Performance  
Foyer, Hugh Owen Building

throughout **Debbi Sutton (Pratt Institute New York/US)**

"Family Members"

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Bowling Green State University  
Bowling Green, Ohio 43403  
USA

SATURDAY 10 APRIL 1999

8.00 - 9.00 am **BREAKFAST**, Branwen's Restaurant, Penbryn Hall

**BREAKFAST WITH THE ARTISTS.**  
Senior Common Room, Greenwood Corridor Suite  
**Elan Wales**  
**Gardzienice Theatre Association, Poland**

11.00am - 2pm **BOOKFAIR**, Granwood Corridor Suite, Penbryn Hall

4.00 - 7.00pm **& INFOFAIR**, Granwood Corridor Suite, Penbryn Hall

8.30 am - 2 pm **REGISTRATION**, Granwood Corridor Suite, Penbryn



Elan

9.00 - 11.00 am **BREAKOUT SESSIONS 2**

Panel A14 Lecture Theatre

## PERFORMING NATIONHOOD

Moderator: Ian Watson (Visual and Performing Arts, Rutgers University-Newark/US)

Ian Watson (Visual and Performing Arts, Rutgers University-Newark/US)

"The 'Idea' of America"

Jennifer Jones (Theatre, University of Denver/US)

"The Tenors were Sharp: Welsh Culture and Community in the United States"

Ivy I-chu Chang (Foreign Language Research Centre, National Chiao Tung University/Taiwan ROC)

"Masquerading National Identities in Taiwan: Theatrical Politics and Democratisation"

Yuichiro Takahashi (Senshu University Tokyo/J)

"Performing the Nation: Geisha Girl Who Became a National Icon"

Panel C22 Lecture Theatre

## CARTOGRAPHIES OF POWER

Moderator: Diana Taylor (Performance Studies, New York University/US)

Kimberley DaCosta Holton (Theatre, Wesleyan University/US)  
"Spectacular Mappings: Fascism and Cultural Cartography in 1930s Portugal"

Margaret Werry (Performance Studies, Northwestern University/US)

"The place of the native in the space of the nation: the cartographic imaginary in New Zealand, 1889-1900"

Lesley Delmenico (Theatre Studies, Northwestern University/US)  
"The Tyranny and the Opportunity of Distance: Geography and Identity in the Northern Territory"

Lucia Vieira Sander (Brasilia/Brazil)

"A Funny Thing Happened on the Way to the Forest: the Conquest of the West in the US and Brazil as Performed in Susan Glaspell's and Antonio Vieira's Biographical Writings OR Here Be Mixture!"

SATURDAY 10 APRIL 1999

Panel C4 Lecture Theatre

## MAPPING CRITICISM

Moderator: Shannon Jackson (Dramatic Arts, University of California, Berkeley/US)

P A Skantzé (English, University of Michigan/US)

"The Choreography of Cartography"

Robin Nelson (Contemporary Arts, Manchester Metropolitan University/UK)

"Set Map Slip = Palimpsest"

Susan Melrose (Graduate Studies, Rose Bruford College, London/UK)

"A Theory Too Far?"

Tomasz Kubikowski (Theatre Studies, Aleksander Zelwerowicz State Theatre Academy, Warszawa/Poland)

"The Dragon of Receptiveness: Performance Studies and Phenomenology"

Panel D5 Lecture Theatre

## IMPRESSIONS OF THE CITY/IMPRESSING THE CITY

SanSan Kwan (Performance Studies, New York University/US)

"Choreographing Hong Kong: Movement, Space, and the Production of Cultural Identity"

Ari Kelman (American Studies, New York University/US)

"The Sounds of the Civic: Noise and Urban Identities at the New York Public Library"

Blagovesta Momchedjikova (Performance Studies, New York University/US)

Niels Dachler (Film, New York University/US)

"Screams Under Bridges"

Ben Stewart (Performance Studies, New York University/US)

"Delivering Contradictions: A Bicycle Messenger's Topography of the City"

Panel C164 Seminar Room

## FRACTURED GEOGRAPHIES/LOCAL IDENTITIES:

### PERFORMING DIASPORA I

(Double Panel, Part II scheduled for Saturday, 1.30-3.30pm)

Moderator: May Joseph (Performance Studies, New York University/US)

May Joseph (Performance Studies, New York University/US)

"East African Asians and Nomadic Citizenship"

Monica Edelstein (Tulane University/US)

"The Ethiopian Coffee Ceremony in Israel: Grounding Spirits and the Home in the Promised Land"

Peter Sutherland (International Studies/Philosophy and Religious Studies, Louisiana State University/US)

"Recognizing Slavery/Reversing the Middle Passage: Views from the Road of an Afrocentric-Buddhist Pilgrimage of Millennial Healing"

Panel C43 Lecture Theatre

## OFFENSIVE FORMATIONS

Moderator: Sally Banes (Theatre and Drama, University of Wisconsin - Madison/US)

Anita Gonzalez (Dance, Connecticut College/US)

"Putting on the Cork: Race Performance and Embracing Stereotypes"

James Frieze (Liverpool John Moores University/UK)

"Self-Possession and Standing In: Performative Im-Personations"

Catherine MacGregor (School of Humanities and Social Sciences, University of Wolverhampton/UK)

"Abject Speculation: Refiguring the Female Body in the Performance Work of Cosey Fanni Tutti"

Oliver Double (comedian; Liverpool John Moores University/UK)

"Who was offending who in early alternative comedy?"

9.00am - 11.00am

9.00am - 11.00am

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SATURDAY 10 APRIL 1999

Case Study A12 Lecture Theatre

### PERFORMANCE AND MULTIMEDIA

Moderator: Scott deLahunta (Writing Research Associates/NL)  
Leslie Hill (Curious.com/Arizona State University/US) and  
Helen Paris (Curious.com/UK)  
"RAM & BULL: Technology in Performance"  
Lizbeth Goodman (Institute for New Media Performance Research,  
University of Surrey/UK) and  
Richard Loveless (Institute for Studies in the Arts, Arizona State  
University/US)  
"Human Performance and Digital Presence"  
A William Smith (Advanced Computing Center for The Arts and  
Design; Dance, Ohio State University/US)  
"Aesthetics of Simultaneity: Virtual Bodies and Cultural Layering"  
Adrianne Wortzel (artist; Advertising Design and Graphic Arts,  
New York City Technical College, CUNY/US)  
"Globe Theater: Sayonara Diorama"

Roundtable C165 Seminar Room

### WRITING PERFORMANCE - JOURNALS IN PERFORMANCE STUDIES

Chairs: Judith Jerome (Managing Editor, Women &  
Performance/US) and  
Claire McDonald (Editor, Performance Research/UK)  
Emil Hrvatin (Maska/Slovenia),  
Anjum Katyall (Seagull Theatre Quarterly/India),  
TDR-The Drama Review/US,  
Judith Hamera (Text and Performance Quarterly/US),  
Loren Kruger (Theater Journal/US),  
Nathan Stucky (Theatre Annual: a Journal of Performance  
Studies/US),  
Leslie Satin (Women & Performance/US).

Dance Studio, Sport Centre Campus,  
(Meeting Point Registration Office 8.45 am)

### WORKSHOP

**Barry Edwards**  
(Optik, Performing Arts, Brunel University/UK)  
"Human Experience and the Physical Performance Process"

The workshop concerns itself with the interface between performance making  
and certain aspects of contemporary scientific knowledge, focussing on the  
possible transformations of performance making from linear, uni-vocal, meaning  
driven methodologies towards approaches that inter-act with complexity, non-  
linearity, scale and ultimately with life-experience. The consequence is the  
development of new kinds of technique, new kinds of skills, for the performer, the  
maker/director and the audience that challenge traditional notions of expressivity  
in the performing arts.

No special requirements for participants.

11.00 am **COFFEE, TEA, REFRESHMENTS**  
Great Hall, Aberystwyth Arts Centre

Plenary, Great Hall, Aberystwyth Arts Centre  
11.15 am - **Richard Schechner (Performance Studies,**  
12.15 pm **New York University/US)**  
"Fundamentals"

12.15-1.15pm **LUNCH, Branwen's Restaurant, Penbryn Hall**

SATURDAY 10 APRIL 1999

1.15 - 3.15pm **BREAKOUT SESSIONS 3**

Panel A14 Lecture Theatre

### TAKEN TO EXTREMES:

#### BEYOND AND BENEATH THE SURFACE OF BODIES

Ramsay Burt (De Montfort University/UK)  
"The Intimate Fluidity of Embodiment: Blurring Inside and Outside in  
Recent Performance"  
Lisa Wolford (Bowling Green State University/US)  
"Three Crucifixions and No Redemption: Pocha Nostra's Apocalyptic  
Landscape"  
Katherine Mezur (Freelance Director and Choreographer; Arts,  
Music & Theatre, Georgetown University, US)  
"Cultural (Borders/Limits) of Viewing: the Body as a Frontier Culture in  
Traditional and Contemporary Japanese Performance"  
Janet O'Shea (Dance, University of California Riverside/US)  
"From Temple to Battlefield: Bharata Natyam and Tamil Nationalism  
among Sri Lankan Emigrants"  
Sara-Jane Bailes (Performance Studies, New York University/US)  
"Carving Through Thin Air: Anorexia as Resistance"

1.15pm - 3.15pm



Forced Entertainment

Panel C22 Lecture Theatre

### PERFORMANCE STUDIES GENEALOGIES

Moderator: Barbara Kirshenblatt-Gimblett (Performance Studies,  
New York University/US)  
Stephen J. Bottoms (Theatre, Film & Television Studies, University  
of Glasgow/UK)  
"Airing out the Performance Studies Closet"  
Kate Hammer (Drama, Roehampton Institute London/UK)  
"Schechner's Performance Paradigm: Catalyst or Compromise?"  
Avanthi Meduri (Performance Studies, Northwestern  
University/US)  
"Eyes in Performance Studies: A View from the Margins"

Panel Great Hall, Aberystwyth Arts Centre

### PERIODIZING THE SEVENTIES

Philip Auslander (School of Literature, Communication and  
Culture, Georgia Institute of Technology/US)  
"Did Punk Kill Rock or Save It? Periodizations of Rock in the 70s"  
Sally Banes (Theatre and Drama, University of Wisconsin-Madison/US)  
"Soho 1976"

1.15pm - 3.15pm

Panel C4 Lecture Theatre

### COMMUNITIES: PERFORMING AT THE EDGE

Carol Martin (Drama, New York University/US)  
"Drug Scenes"  
Sharon Mazer (Theatre and Film Studies, University of  
Canterbury/NZ)  
"Sacred Cows/Scapegoats: the Theatrical Commodification of the  
Holocaust in Christchurch, New Zealand"  
Loren Kruger (Theatre Journal, University of Chicago/US)  
"Theatre for Development and TV Nation"

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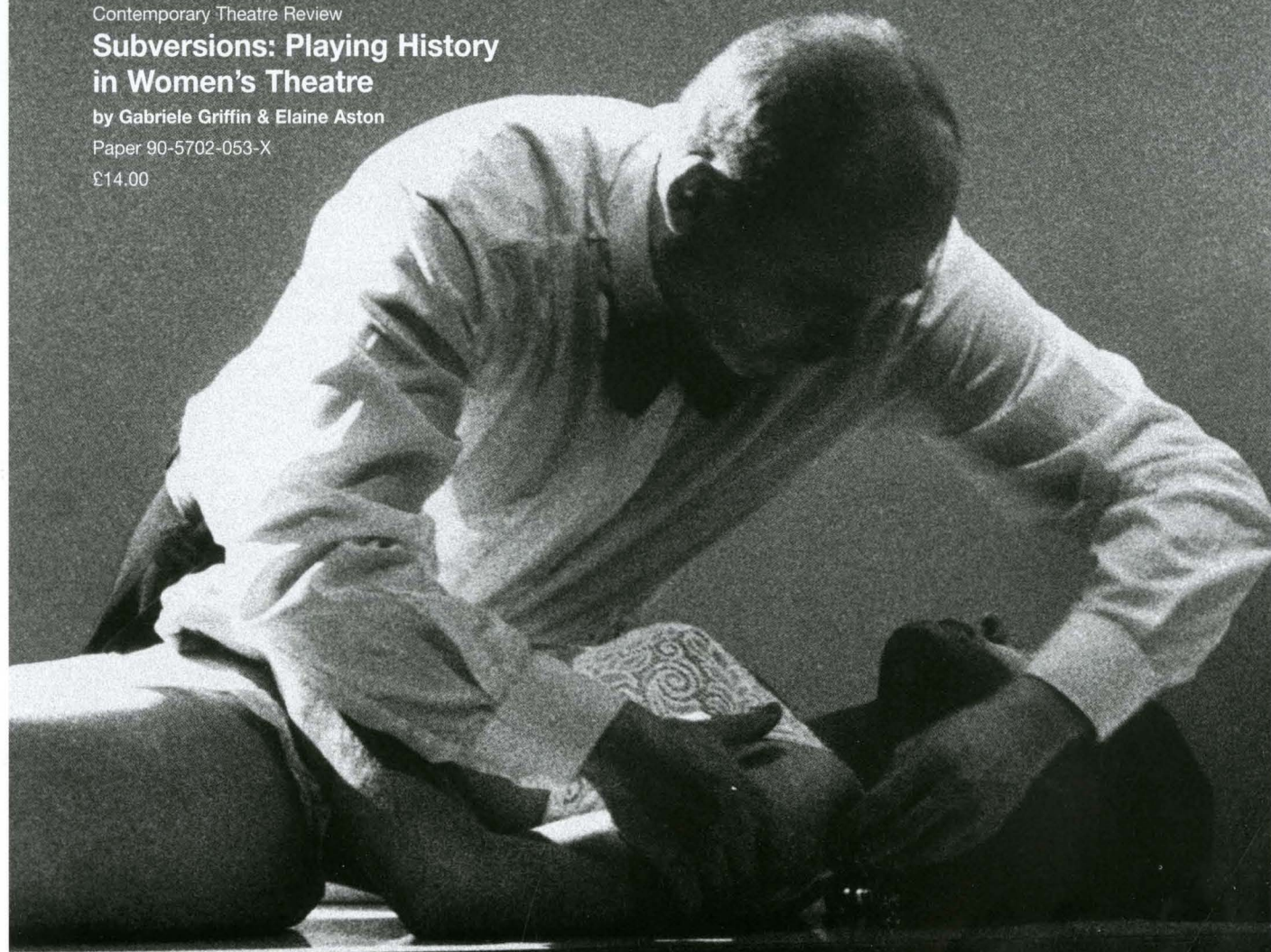
Contemporary Theatre Review

**Subversions: Playing History  
in Women's Theatre**

by Gabriele Griffin & Elaine Aston

Paper 90-5702-053-X

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SATURDAY 10 APRIL 1999

Panel D5 Lecture Theatre

## GHOST NOTES: HAUNTOLOGIES OF PERFORMANCE

Moderator: Diana Taylor (Performing Studies, New York University/US)

Tim Raphael (Theatre, Wesleyan University/US)

"Remembering to Forget: Ronald Reagan and the Hauntology of Bitburg"

Derek Goldman (Northwestern University/US)

"What was that Unforgettable Line? Hauntologies, Loss and Memory Play"

Sonja Kufninec (Theatre Arts and Dance, University of Minnesota/US)

"Haunted City/Ghost Town: Performing Culture in Mostar, Bosnia-Herzegovina"

1.15pm - 3.15pm

Panel C164 Seminar Room

## FRACTURED GEOGRAPHIES/LOCAL IDENTITIES: PERFORMING DIASPORA II

(Double Panel, Part I scheduled for Saturday, 9.00-11.00 am)

Moderator: Jean Rahier (African-New World Studies, Florida International University/US)

Jean Rahier (African-New World Studies, Florida International University/US)

"Re-Imaginations of the National Racial/Spatial Order in the Miami Ecuadorian Diaspora: the End of Year Celebrations"

Gail Sutherland (Philosophy and Religious Studies, Louisiana State University)

"Performing Unity and Asserting Difference: The Janmashtami Celebration in Houston"

Percy C Hintzen (African American Studies, University of California Berkeley/US)

"Performance and Meaning in West Indian Migrant Identity: West Indians in the San Francisco Bay Area"



Theatreworks

Panel C43 Lecture Theatre

## PERFORMING IRREVERENCE

Moderator: Jon Erickson (English, Ohio State University/US)

Carol Burbank (John D and Catherine T McArthur Foundation, Northwestern University/US)

"The Fine Art of Giving Offense: The Uses and Abuses of Irreverence in Comic Activism"

Linda Kintz (English, University of Oregon/US)

"Traditional Women and Uppity Blondes"

Theresa Krystyna Smalec (Performance Studies, New York University/US)

"Performing Hypocrisy in the Public Sphere: the Art Space as a Sanctioned Zone for Illicit Sexual Economies"

Gilad Melzer (Performance Studies, New York University/US)

"Past Impossible: the Scandals of Holocaust Representation in Contemporary Israel"

Katya Bargna (Germanic Studies, Sheffield University/UK)

"Frank Castorf and the Survival of Political Theatre in the Postmodern Age"

1.15pm - 3.15pm

1.15pm - 3.15pm

## 1.30 pm Writing as Performance/Performance as Writing

(This performance programme accompanies the panel on "Writing as Performance/Performance as Writing" scheduled for Sunday, 9.00 am.)

## Rhonda Blair (Division of Theatre, Southern Methodist University/US)

"American Jesus"

American Jesus is a comic solo piece about religious fundamentalism, the body, sex, gender, misogyny and language. It explores the idea of the Word made Flesh, and of the Word determining flesh, how fundamental(ist) 'writings' enter into us and become part of us, the danger of underestimating the power of fundamentalist Christianity, and the impact of their words and actions on all of us.

## Fred McVittie (Live Arts, Manchester Metropolitan University/UK)

"Drawing a line around Big Love"

"In 1990 I fell in love more deeply than I have ever done before or will again. I tried to classify and index the experience in words, to map the tumultuous terrain of hormones and blood onto the easy landscape of language. Looking at this writing now, I am struck how inadequately the language holds the feeling, and yet, in its very inadequacy, in the vagaries and excesses that spill their incontinent passion beyond the bounds of any hard hypothesis, there is something of our love there."

## Galinsky (New York/US)

"The Bench - a Four Bum One Whore Show"

The Bench is about four homeless men who have their hearts broken over the same woman, and about how they deal with the ensuing rumours of AIDS. The audience gets insight into the daily efforts of survival that these men go through. Homeless 'bums' and 'whores' can love and can get their hearts broken - like anybody else.

3.15 pm **COFFEE, TEA, REFRESHMENTS,**  
Great Hall, Aberystwyth Arts Centre

Plenary 3.30pm - 5.30pm

3.30 - 5.15 pm **PLENARY,** Great Hall, Aberystwyth Arts Centre

## Bernice Johnson Reagon (US)

"Songs of Struggle: The Vocal Power of the Civil Rights Movement"

## Włodzimierz Staniewski (Gardzienice Theatre Association, Poland)

"Transition of Ancient Cultures to Indigenous Cultures"

SATURDAY 10 APRIL 1999

Case Study A12 Lecture Theatre

## ARCHIVING PERFORMANCE

Moderators: Richard Loveless (Institute for Studies in the Arts, Arizona State University/US) and

Chris Mills (Theatre, Film and Dance, Cornell University/US)

Barry Smith (Visual and Performing Arts, The Nottingham Trent University/UK)

"On-line Digital Archives: Live Art and Digital Performance"

Steve Dixon (Media and Performance, University of Salford/UK)

"Digits and Dragons: Remapping Performance Through Hypermedia"

Thomas J Taylor (English, Kent State University/US)

"Archiving the Postscriptive '60s: an Invitation"

Toby Oakes (British Library National Sound Archive, London/UK)

"Random Harvest"

Sergey L Shternin (Centre of the Informational Technologies for the Theatres of Russia; St Petersburg State Theatre Arts Academy/Russia) and

Irina Khijinskia (St Petersburg State Theatre Arts Academy/Russia)

"Representation of Russian Theatres in the Internet"

Performance Platform Old College Aberystwyth

1.15pm Bus pick-up point Porter's Lodge, Campus



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SATURDAY 10 APRIL 1999

Performance Platform Old College Aberystwyth  
3.15 Bus pick-up point Porter's Lodge, Campus  
Coffee, Tea, Refreshments will be available

3.30 pm

**Sophia Lycouris (KUNSTWERK-BLEND, London/UK and Nottingham Trent University/UK) with Adam Kossoff (film/video) and Phil Durrant (composition)**

"Borderlander"

*Borderlander explores connections between live performance, video installation and kinetic art in order to map notions of 'borderland' through the use of images of the human body. A female dancer shares the space with a translucent projection screen in constant motion onto which a looped video is projected. The sound crosses the space repeatedly, re-framing the ever-changing relationship between the moving image and the moving body.*

4.15 pm

**Alice Stefania (Corpos Informaticos, University of Brasilia/Brazil)**

"Telepresence"

*Alice Stefania performs alternately in two spaces watched by one part of the audience while the other half watches her performance on screen. Thus, the performer's body dematerializes, the action transmitted by video takes a different physicality and transports itself, in real time, by means of technologies, to reach spread spaces and spectators.*

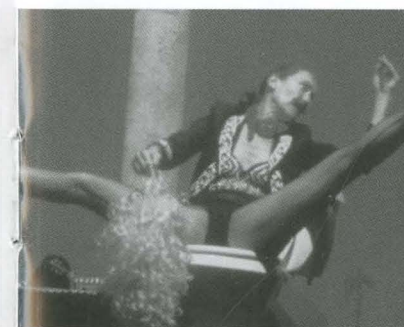
5.00 pm

**Helen Paris (curious.com multimedia performance company/UK)**

"The Day Don Came With the Fish"

*"The Day Don Came With the Fish" is an exploration of the limits and potentials of the body. The work revolves around themes of mortality and immortality by examining pivotal moments in life - in particular "the moment just before..."*

*The piece deals with the same issues in form as in content, leading to the performance/film/digital hybrid.*



La Pocha Nostra



SATURDAY 10 APRIL 1999

5.30 - 6.00 pm **DAILY WRAP-UP**, A12, A14, C22 Lecture Theatres

6.00 - 7.00 pm **DINNER**, Branwen's Restaurant, Penbryn Hall

6.00 - 12.00 pm **PERFORMANCE INSTALLATION\***

7.30 pm **PERFORMANCES\***

9.30 pm **PERFORMANCES/CONCERT\***

\*[for more information on the evening performance programme, please refer to page 17]

Walking and Talking  
The Quad, Old College, Aberystwyth

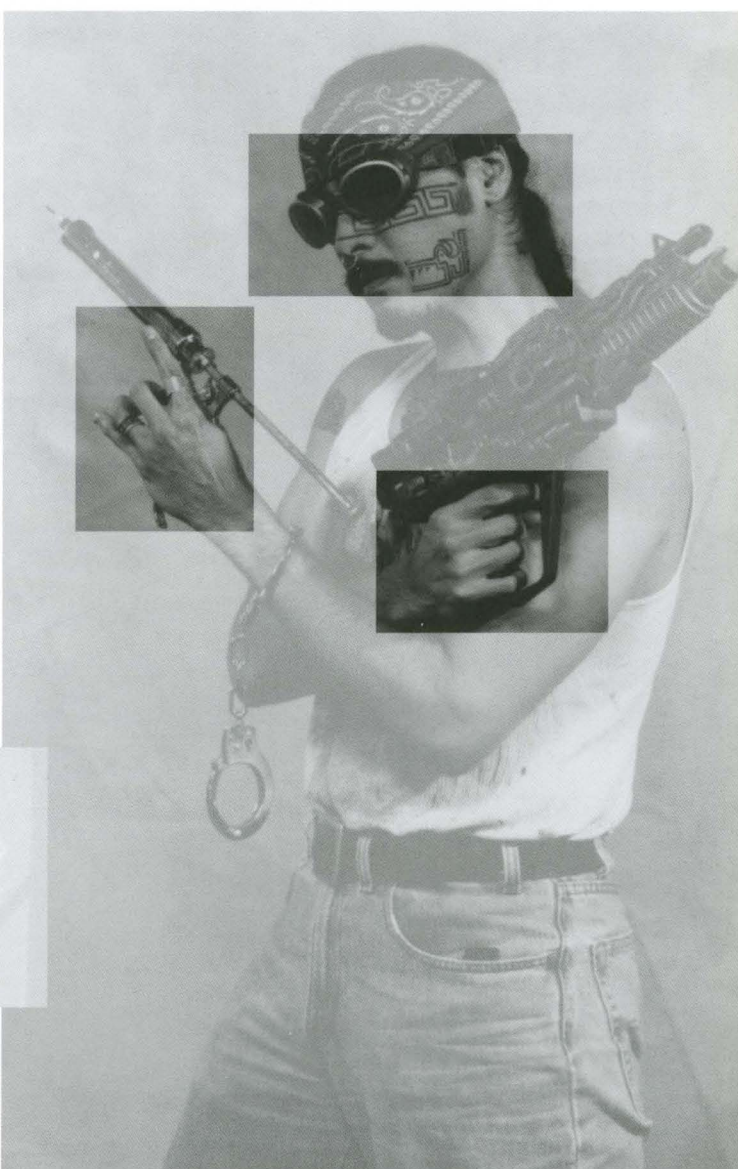
11.00pm-dawn

**"CYNULLIAD"**

Lisa Lewis (Theatre, Film and TV Studies, University of Wales, Aberystwyth/UK)  
Roger Owen (Theatre, Film and TV Studies, University of Wales, Aberystwyth/UK)  
Mike Pearson (Theatre, Film and TV Studies, University of Wales, Aberystwyth/UK)  
Eddie Ladd (Brith Gof, Wales/UK)

7.00 pm - 2 am **BAR**, Student Union

11.30 pm Canton Opera Company



# EVENING PERFORMANCE PROGRAMME

The 5th PERFORMANCE STUDIES conference in Wales 1999 will be accompanied by a performance festival, presented in co-operation with the Centre for Performance Research and its 'Giving Voice' festival. Tickets for the performance festival are not included in the conference registration fee, but delegates to the conference can book performance tickets at a reduced price. See map at back for venue locations.



Virginia Kerovpyan

THU 8th APRIL 7.30 pm  
(CAPEL Y MORFA,  
Portland Street, Aberystwyth)

**VIRGINIA KEROVPYAN  
(France):  
Armenian Liturgical Chant £4**

Listening to the subtleties of this beautiful vocal tradition is an enchanting and inspirational experience. Influences on Virginia Kerovpyan's singing include her American roots, her Parisian home, the Armenian culture that she married into and her extensive experience with early music ensembles.

THU 8th APRIL 9.00 pm  
(ABERYSTWYTH ARTS CENTRE)

**A FILETTA (Corsica):  
Sacred Polyphony from Corsica £6**

One of the highlights of GIVING VOICE in 1997, A Filetta have pioneered the revival of this beautiful and haunting traditional form which is the product of cultural diversity and great inventiveness.

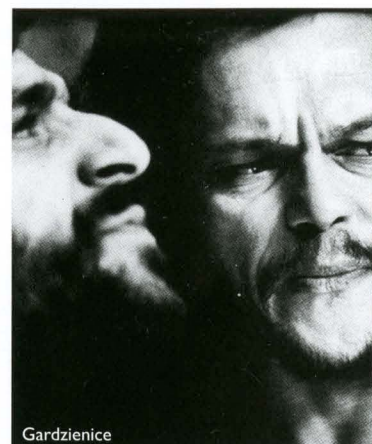
THU 8th 9.00 pm, FRI 9th 7.30 pm & SAT 10th APRIL 9.30 pm  
(THE QUAD, OLD COLLEGE)

**ELAN WALES (Wales):  
The Cloud of Unknowing £4**

Led by Firenza Guidi and the ELAN team of singers/ performers, working alongside a small group of local artists, the project takes the form of a week-long intensive investigation leading to a public performance/montage of highly physical and vocal impact.



Elan



Gardzienice

FRI 9th, SAT 10th & MON 12th  
APRIL 7.30 pm  
(Venue to be announced)

**GARDZIENICE  
THEATRE  
ASSOCIATION (Poland):  
Metamorphoses £8**

Metamorphoses is the latest extraordinary production by one of the most original and innovative theatre companies in the world, acclaimed for its virtuoso performances, exquisitely interweaving movement and sound.

FRI 9th APRIL & SAT 10th APRIL 7.30 (THEATR Y CASTELL)

**THEATREWORKS (Singapore):  
Eat Me &  
MAYA ROA (India):  
Khol Do £4**

At the forefront of Singapore's intercultural and interdisciplinary performance, Theatreworks has created a populist theatre of recognition and celebration of Singaporean identity.

Maya Roa is one of the most exciting performers in India today. In her solo piece, based on Saadat Hasan Manto's tale of a father's search for his daughter in the madness of the partition riots, she creates a highly distinctive physical language inspired by Kathakali.

FRI 9th APRIL 9.30 pm  
(ABERYSTWYTH ARTS CENTRE)

**BERNICE JOHNSON REAGON  
(US):**

**The Power of Communal Song £6**  
Composer, singer, activist, scholar, and performer and founder of the world-renowned a capella ensemble, Sweet Honey in the Rock, Bernice Johnson Reagon will perform and lead a mass workshop of inspiring and uplifting African-American spirituals from the American Civil Rights Movement.



La Pocha Nostra



Theatreworks



Brith Gof

FRI 9th, SAT 10th, SUN 11th & MON 12th APRIL, 7.30 pm  
(Venue to be announced)

**BRITH GOF (Wales):  
Ll'ath (Gwynfyd) £4**

One of Wales' most respected experimental theatre companies present the second of a suite of thirteen works rooted in rural West Wales and inspired by local histories. Performed by Eddie Ladd.

SAT 10th, SUN 11th & MON 12th APRIL 7.30 pm  
(ABERYSTWYTH ARTS CENTRE)

**LA POCHA NOSTRA (Mexico/US):  
Borderscape 2000 £8**

The world-renowned Chicano experimentalists Guillermo Gómez-Peña and Roberto Sifuentes return to Wales for the UK premiere of their new high-tech Aztec Lounge Operetta of kitsch, cyborgs and shamanism at the end of the century.

SAT 10th APRIL Open 6.00 pm - 12 midnight  
(BANDSTAND, NORTH BEACH, MARINE TERRACE)

**FORCED ENTERTAINMENT (UK):**

**Quizoola! £2**

One of the UK's most respected innovative theatre ensembles performs a strange yet structured game of questions and answers that has got badly out of hand. The audience is invited to arrive, leave, and return at any point during this 6 hour performance.

SAT 10th APRIL & SUN 11th APRIL 7.30 pm  
(DRILL HALL, Glyndwr Road, off Park Avenue)

**GOAT ISLAND (US):**

**The Sea & Poison £6**

Chicago's collaborative performance company returns to Wales to perform their latest work. The piece is constructed of 'impossible dances' which challenge the limits of human ability, dances which hover somewhere between musical composition and the clumsy marathon dance competitions of American depression years.



Forced Entertainment

SAT 10th APRIL 9.00 pm  
(ABERYSTWYTH ARTS CENTRE)

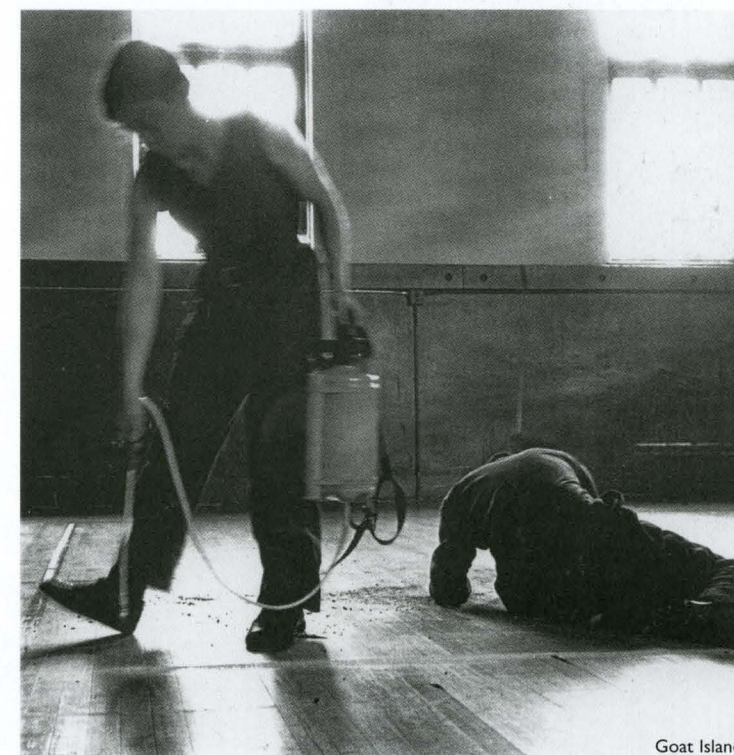
**THE SHOUT (UK) £6**

Hot new vocal ensemble led by the composer Orlando Gough and composer and singer Richard Chew. Acclaimed for its 'expressive use of variety of vocal timbres from full-blown "operatic" vowels, through natural singing, to more earthy sounds... A huge success' (The Independent)

Ticket Office: Foyer Aberystwyth Arts Centre. Tel: (01970) 623232



Brith Gof



Goat Island

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SUNDAY 11 APRIL 1999

8.00-9.00 am **BREAKFAST**, Branwen Restaurant, Penbryn Hall

### BREAKFAST WITH THE ARTISTS

Senior Common Room,  
Granwood Corridor Suite, Penbryn Hall  
**Forced Entertainment**  
Goat Island

11.00am-2 pm **BOOKFAIR**, Granwood Corridor Suite, Penbryn Hall  
4.00pm-7 pm **& INFOFAIR**, Granwood Corridor Suite, Penbryn Hall

9.00-11.00am **BREAKOUT SESSIONS 4**

Panel A12 Lecture Theatre

### WRITING AS PERFORMANCE/PERFORMANCE AS WRITING

(Please note that the performance programme accompanying this session is scheduled for Saturday, 1.30 pm)

Moderator: Fred McVittie (Live Arts, Manchester Metropolitan University/UK)

Frank Camilleri (English and Theatre Studies, University of Malta/Malta)

"More Than Just A Name Game: Performance as Writing"

Nancy Reilly-McVittie (Contemporary Arts, Manchester Metropolitan University/UK)

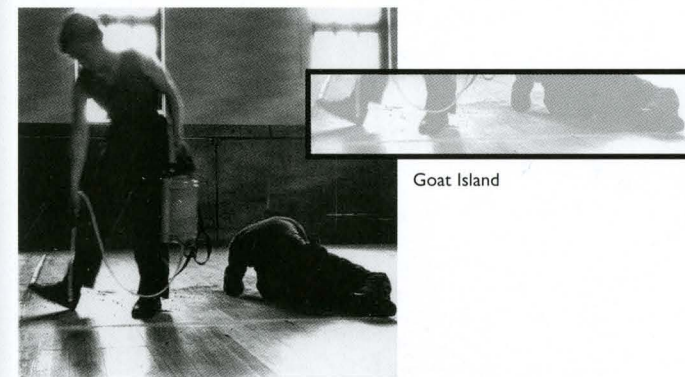
"Writing for the Cyborg Who Prepares/A Cyborg Prepares (part one)"

Gary Maciag (Theatre Studies, Siena College/US)

"Ont-and Techne-: Words about Studying Online Chat"

Toni Sant (Performance Studies, New York University/US)

"Real Performance on the Pseudo Network: an Introduction"



Goat Island

Panel A14 Lecture Theatre

### RACE/GENDER/NATION - PERFORMING IDENTITY I

(Double Panel, Part II scheduled for Sunday, 1.30-3.30 pm)

Moderator: Amanda Barrett (Performance Studies, New York University/US)

Annemarie Bean (Theatre, Williams College, Williamstown/US)

"Interculturalism and Binarism on the American Stage"

Myron M Beasley (School of Interpersonal Communication, Ohio University/US)

Performance as Liberation: Ritual, Transgression, and African American 'Same Genderloving' Men"

Sikivu Hutchinson (Performance Studies, New York/US)

"Downshifted: Driving Subjects/Urban Space/LA."

Shannon L Cate (George Washington University/US) and

Deonna D Neal (The US Air Force Honor Guard, Washington/US)

"Troubling Bodies Among 'Our Boys in Uniform': Performances of Gender, Sexuality and Nation in the US Air Force Honor Guard"

SUNDAY 11 APRIL 1999

Panel C22 Lecture Theatre

### PERFORMANCE TRAINING

Moderator: Mike Pearson (Theatre, Film and TV Studies, University of Wales Aberystwyth/UK)

Paul Allain (Drama, Goldsmiths College, University of London/UK)  
"The Phenomenology of Training and the Suzuki Method"

Kermit Dunkelberg (Performance Studies, New York University/US)

"Globality and the 60s Avant-Garde: Grotowski - Schechner - Sircar"

Liz Tomlin (Contemporary Arts, Open Performance Centre, Manchester Metropolitan University/UK)

"Beyond the Boundaries of Excellence"

Christopher Newton (Theatre Studies, National University of Singapore/Singapore)

"Readiness or Rojak: Strategies for Preparing Singapore Performers for the Next Century"

Panel C4 Lecture Room

### PERFORMANCE STUDIES GEOGRAPHIES

Moderator: Maria Shevtsova (Theatre Studies, Lancaster University/UK)

Lada Cale Feldman (Institute of Ethnology and Folklore Research, Zagreb/Croatia)

"Performance Studies in Croatia"

Faye Chunfang Fei (Macalester College/US, Lingnan College/HongKong)

"Chinese Theories of Theatre & Performance"

João Gabriel L C Teixeira (TRANSE Performance Studies Research Group, University of Brasilia/Brazil)

"The PS Experience in Brazil: a case study on the vicissitudes of transdisciplinarity"

Marina Litavrina (Russian Academy of Theatre, Moscow/Russia)

"Russian Debates on Performance Analysis"

Yvette Hutchison (School of Performing Arts, King Alfred's College Winchester/UK)

"These Dragons are Real: Performance Studies and the (Re)Writing of South African Theatre History"

Panel D5 Lecture Theatre

### GETTING RELIGION: INTERSECTIONS OF RELIGION, NATIONALITY, ETHNICITY AND PERFORMANCE

Moderator: Barbara Browning (Performance Studies, New York University/US)

Janet R Jakobsen (Women's Studies and Religious Studies, University of Arizona/US) and

Ann Pellegrini (English and American Literature and Language, Harvard University/US)

"Getting Religion"

Miriam Peskowitz (University of Florida/US)

"Moses's Tabernacle in the Wilderness"

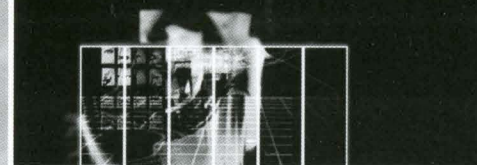
Diana Taylor (Performance Studies, New York University/US)

"All we want is your soul: Latino Community Politics and Religion"

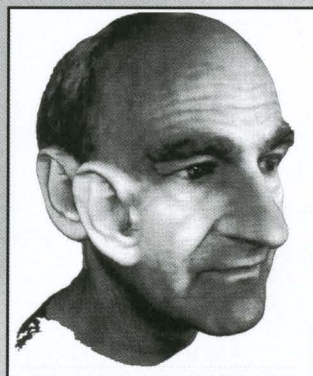
José Esteban Muñoz (Performance Studies, New York University/US)

"Latino Rapture: Performance and the Politics of Affect"

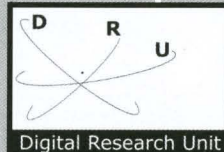
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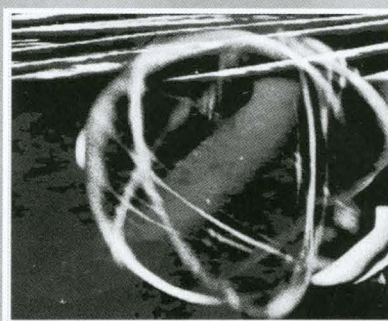


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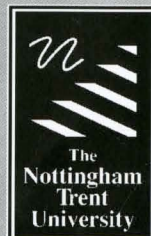


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SUNDAY 11 APRIL 1999

Panel C164 Seminar Room

**PERFORMANCE AND TECHNOLOGY**

Moderator: Barry Smith (Visual & Performing Arts, The Nottingham Trent University/UK)  
Geraldine Harris (Theatre Studies, University of Lancaster/UK)  
"The Dying of the Liveness?"  
Johan Callens (English, Free University of Brussels/B)  
"Faust's Techno-Offspring Screened"  
Matthew Causey (Samuel Beckett Centre, Trinity College, Dublin/IRE)  
"Screen Test of the Double: the Uncanny Performer in the Space of Technology"  
Maria Beatriz de Medeiros (Corpos Informaticos Research Group, University of Brasilia/Brazil)  
"Rarefied Boundaries of the Performance Art Language - Their Possibility in Technological Means"



Panel C43 Lecture Room

**MAPPING THE MILLENNIUM - PERFORMING NOSTALGIA**

Moderator: Andrea Phillips (Arts Council of England and The Slade School of Fine Art, University College London/UK)  
Michael Schurter (Theatre Arts and Dance, University of Minnesota/US) and  
Megan Lewis (Theatre Arts and Dance, University of Minnesota/US)  
"Mapping the Millennium: Performing Nostalgia and Anxiety under the Spectre of Y2K"  
Gwendolyn Alker (Performance Studies, New York University/US)  
"Performance (Studies) Anxiety: Listening to Silence"  
Sarah Gorman (Theatre Studies, Lancaster University/UK)  
"Apocalypse Now: Fin de Siècle Malaise depicted through a Nostalgia for Narrative in the Work of Forced Entertainment, Rose English and Insomniac Productions"  
Peter Billingham (Bretton Hall College, University of Leeds/UK)  
"Dreaming of Elvis' - Strategies and Motifs of Post-Romantic Spirituality in the Work of Forced Entertainment"

Roundtable C165 Seminar Room

**TEACHING PERFORMANCE STUDIES**

Chair: Henry Bial (Drama, New York University/US)  
Nicholas Arnold (Performance Studies, De Montfort University/UK)  
Jane Barnette (Theatre and Dance, University of Texas at Austin/US)  
Cindy Brizzell (Yale School of Drama/US)  
James Frieze (Liverpool John Moores University/UK)  
Sally Harrison-Pepper (School of Interdisciplinary Studies, University of New Mexico and University of Miami/US)  
Sonja Kufteinec (Theatre and Dance, University of Minnesota/US)  
Tim Raphael (Theater, Wesleyan University/US)  
Richard Schechner (Performance Studies, New York University/US)

SUNDAY 11 APRIL 1999

Workshop Dance Studio, Sport Centre Campus  
(Meeting Point Registration Office 8.45 am)

Leslie Bentley (Theatre Studies, Bowling Green State University/US) and  
Larry Bogad (Performance Studies, Northwestern University/US)  
"Devising Dialogue: Demonstration and Discussion of Performative Techniques in Generating Theatre and Fuelling Student Dialogues around Cultural and Community Issues"  
The workshop will concern itself with the distinct ways in which Augusto Boal's Theatre of the Oppressed and other interactive techniques contribute to Leslie Bentley and Larry Bogad's work as directors, teachers, and community activists: first, in the devising of community theatre projects; second, in enriching traditional theatrical script and stagings; and third, in the cultural diversity classroom. The work will be actively demonstrated, and participants are invited to engage in the activities in the interest of dialogue, critique and mutual learning.  
No special requirements for participants.

9.00am - 11.00am

11.00 am **COFFEE, TEA, REFRESHMENTS**  
Branwen's Restaurant, Penbryn Hall

Sub-Plenary I, A12 Lecture Theatre

11.15 am - 12.15 pm "The Artist Speaks Back" - Panel

Sub-Plenary II, A14 Lecture Theatre

11.15 am - 12.15 pm **Hanne Seitz (Fachhochschule Potsdam/D)**  
"Random Walk - In the Labyrinth of Time"

Sub-Plenary III, C22 Lecture Theatre

11.15 am - 12.15 pm **Phillip B Zarrilli (School of Performing Arts, University of Surrey/UK)**  
"Negotiating Performance Epistemologies: Knowledges 'about', 'in', and 'for'"

Performance Platform Old College Aberystwyth  
11.00 am Bus pick-up point Porter's Lodge, Campus.  
Coffee, Tea, Refreshments will be available

11.15 am **Amy Guggenheim (Pratt Institute New York/US)**  
"In a Person is a City"

In a Person is a City is a story told in photographic scenes about the questions raised by a case of mistaken identity. Text, slide images and sound depict a sensorial experience of the city that reflects the confusion between the real and the imagined in everyday life. Through a heightened "Everywoman", the audience is invited to identify deep needs in ourselves and the varied impulses that we have in order to satisfy them.



12.15-1.15 pm **LUNCH,**  
Branwen's  
Restaurant  
Penbryn

11.15am - 12.15pm

# Roehampton Institute London

## Department of Drama: Theatre, Film and Television

a place for performance



Froebel College, one of the four colleges that make up the Institute's West London campus and currently the location for a six month site-specific event by Forster and Heighes exploring the ethics of building.

a space for theatre thinking

Professor Alan Read: "Actor-Animal: The Nature of the Anomalous"  
Friday 9 April 4.15-6.00 pm Panel 'Performance Ecologies', A12 Lecture Theatre

Dr Joe Kelleher "Eurydice in the Underworld: Kathy Acker's Future Map"  
Friday 9 April 4.15-6.00 pm Panel "'Whispering in the Archive':  
Performance, Writing and Documentation', C22 Lecture Theatre

Dr Kate Hammer "Schechner's Performance Paradigm: Catalyst or Compromise?"  
Saturday 10 April 1.15-3.15 pm Panel 'Performance Studies Genealogies', C22 Lecture Theatre

Professor Alan Read Dr Joe Kelleher Dr Kate Hammer

Two current members and an associate of the Department (chair of research, senior lecturer and visiting lecturer) presenting papers at PS5

a location in London for research and writing

Shakespeare and Performance  
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Childhood through Performance  
Writing as Performance Practice  
Space Place and Ethics  
Cultural Production and Representation

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Fax (44) (0) 181 392 3148

e mail enquiries@roehampton.ac.uk

SUNDAY 11 APRIL 1999

1.15-3.15 pm **BREAKOUT SESSIONS 5**

Panel A12 Lecture Theatre

### NOT SOLO PERFORMANCE

Laurie Beth Clark (Art, University of Wisconsin/US)  
Lin Hixson (GOAT ISLAND, Chicago/US)  
Firenza Guidi (ELAN, Wales/UK)  
Michelle Illuminato (STUDIO for Creative Inquiry, Carnegie Mellon University/US)  
Michael Peterson (Theatre and Dance, Millikin University/US)

Panel A14 Lecture Theatre

### RACE/GENDER/NATION - PERFORMING IDENTITY II

(Double Panel, Part I scheduled for Sunday, 9.00-11.00 am)

Moderator: Amanda Barrett (Performance Studies, New York University/US)  
Pamela Cobrin (Performance Studies, New York University/US)  
"Reading Between the Lines: Feminized Representation in 16th and 17th Century English Court Queen's Masques"  
Lisa Merrill (Communication and Rhetorical Studies, Hofstra University/US)  
"Charlotte Cushman and the Performance of Nationality, Sexuality, and Gender"  
Anjum Katyal (Seagull Foundation for the Arts, Calcutta/India) and Naveen Kishore (Seagull Foundation for the Arts, Calcutta/India)  
"Performing the Goddess"  
Inih A Ebong (Theatre Arts, University of Uyo/Nigeria)  
"Juvenile Gods and Ancestors in Africa: an Exploration of Children's Performance Frontiers among the Ibibio of Southeastern Nigeria"

Panel C22 Lecture Theatre

### INTERSPECIES RELATIONS

Moderator: Alan Read (Drama, Roehampton Institute London/UK)  
David Williams (Dartington College of Arts/UK)  
"Animal Acts"  
Judith Hamera (Communication Studies, California State University, Los Angeles/US)  
"The Romance of Monsters: Theorizing the Virtuoso Body"  
Romy Sara Shiller (Graduate Centre for Study of Drama, University of Toronto/CAN)  
"Entangled Gender Identities and Camp Cyborg Territories"

Panel C4 Lecture Theatre

### PERFORMANCE IN THE ARAB WORLD: TOWARDS A NEW HISTORY

Moderator: Margaret Majumdar (Glamorgan International Festival, University of Glamorgan/UK)  
Lamice El-Amari (UTOPIA 93, Berlin/D)  
"Mapping Performance in Dragon's Land"  
Abuelgassim Gor (Criticism and Theatre Studies, University of Sudan, Khartoum/Sudan)  
"African Ritual exploring Sudanese Ceremony of Ruth El Shulok"  
Farouk Ohan (Windsor/Ontario/CAN)  
"AT-TA'AZI & Good Friday: A comparative approach to Christian and Islamic Rituals"

SUNDAY 11 APRIL 1999

Panel D5 Lecture Theatre

### RITUAL AND POLITICS: THEATRICALIZING IDENTITY

Nathan Stucky (Speech Communication, Southern Illinois University/US)  
"Identity Politics and the Assertion of Local Power: The Hegemony of Homecoming Rituals"  
Jerrilyn McGregory (English, Florida State University/US)  
"When the Saints Come Marching In': African American Burial Leagues in a Region of the South"  
Kristina Schriver (Florida State University Chico/US),  
Donna Marie Nudd (Communication, Florida State University/US) and Terry Galloway (Alternative Theatres Everywhere/US & UK)  
"Raining on their Parade: Finding Performance Strategies that make the Exclusive, Inclusive"  
John P McCarthy (Greenhorne's O'Mara, Inc./US)  
"Material Manifestations of the Performance of Sociocultural Identity in Antebellum Philadelphia"

Panel C164 Seminar Room

### CRITICAL THEORY AND DANCE STUDIES

Mark Franko (Performing Arts, University of California Santa Cruz/US)  
"Figural Inversions of Louis XIV's Dancing Body"  
André Lepecki (Performance Studies, New York University/US)  
"Dance's Other: Stillness and the Microscopy of Perception"  
Taze Yanick (SUNY, Binghamton/US)  
"Movement, Interruption, Community"  
Rachel Chamberlain Duerden (Contemporary Arts, Manchester Metropolitan University/UK)  
"The Mis-shapen Pearl: Morris, Handel, and the Baroque Subjectivity"

Panel C43 Lecture Room

### THEATRICALITY/PERFORMATIVITY

Moderator: Lisa Wolford (Theatre Labyrinth, Bowling Green State University/US)  
Jon Erickson (English, Ohio State University/US)  
"Truth and Theatre: Defining the Political in Performance"  
Yvonne M Gaudelius (Art Education and Women's Studies, Pennsylvania State University/US)  
"The Role of Subjectivity in Theatrical and Performative Structures"  
Kirsten Shepherd-Barr (English, North Carolina State University/US)  
"Interdisciplinary Theatricality: Theatre as a Model for Consciousness"  
Daniel Meyer-Dinkgräfe (Theatre, Film and TV Studies, University of Wales Aberystwyth/UK)  
"Beauty and Performance"

Case Study C165 Seminar Room

### RESEARCHING PERFORMANCE II

Moderator: John Anderson (Emerson College/US)  
Melissa Frances Tringham (Bretton Hall College, University of Leeds/UK)  
"Research Demands: Creative Minds"  
Pamela C Carter (SUSPECT CULTURE, Glasgow/UK)  
"Speaking out of Turn"  
Diane Howard (Performance Studies, Communication, University of Mary Hardin-Baylor/US)  
"Pioneer Performances, On Site and Long Distance"  
Glenn D'Cruz (English and Cultural Studies, University of Melbourne/Australia)  
"Performing Theory"  
Jacques Arpin (Psychiatrist, Transcultural Consulting, Geneva/CH)  
"At the Crossroads of Migration, Health and Performing Arts"

# The School of Literature, Communication, and Culture

Science, Technology, and Culture (STAC)

Center for New Media Education & Research

Information Design and Technology (IDT)

Minor in Women, Science, & Technology

Minor in Performance Studies

Contact information:  
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Atlanta, Georgia 30332-0165  
USA

404.894.2730  
www.lcc.gatech.edu  
richard.grusin@lcc.gatech.edu



## DOUBLE FEATURE

BACHELOR OF ARTS DEGREE:

PERFORMANCE STUDIES

MASS COMMUNICATION

UNIVERSITY OF MARY HARDIN-BAYLOR

Performance Platform Old College Aberystwyth  
1.15 Bus pick-up point Porter's Lodge, Campus.  
Coffee, Tea, Refreshments will be available

1.30 pm

**Henry Daniels (King Alfred's College, Winchester/UK)**

"Cave Mysteries" and "Shango meets Ogun"

"Cave Mysteries" is an exploration of several thematic concepts that have their origin in choreographic experiments, using new media technologies as an integral part of the performance ideology. They are concerned with relations between the notions of the 'primitive' and the 'civilised', the 'organic' and the 'inorganic', the 'conscious' and the 'unconscious', the 'intentional' and the 'mechanical'. "Shango meets Ogun", a work that addresses a specific aspect of "Cave Mysteries", uses a loose framework built around the West African tradition of the Orishas, the emissaries of Olodumare, God Almighty - still a powerful psychic force in the descendants of African people all over the world. "Shango meets Ogun" examines cultural and ideological shifts using the icon-generating potential of today's technology.

2.10 pm

**Jason Winslade**

(Performance Studies, Northwestern University/US)

"Pilgrimages and Pathworkings: the Dream Landscapes of Travel and Language"

This performance is a retelling of the Celtic myth of the Voyage of Bran, together with personal travel narratives, and inspired by the performer's practice of earth religions and ethnography. The audience is invited to follow the performer to various stops on his pilgrimage.



2.40 pm

**John Troyer (Praxis Group, Minneapolis/US)** (left)

"Grave Marker"

"Unknown Acres" is the name of the final resting-place for performance artists killed by their own art. Centred around this location and set up as some kind of business seminar, "Grave Marker" explores topics such as the commodification of death as a vehicle for artistic performance, the commemoration of the dead, and virtual reincarnation.

3.15 pm

**COFFEE, TEA, REFRESHMENTS,**

Branwen's Restaurant, Penbryn Hall

3.30 - 5.30 pm **BREAKOUT SESSIONS 6**

Panel A12 Lecture Theatre

**THE PERFORMANCE OF DISABILITY**

Moderator: Philip Auslander (School of Literature, Communication and Culture, Georgia Institute of Technology/US)

Petra Koppers (Contemporary Arts, Manchester Metropolitan University/UK)

"The Performance of Disability"

Ju Gosling (Bodicea, London/UK)

"My Not-So-Secret Life as a Cyborg"

Gretchen A Case (Communication Studies, University of North Carolina-Chapel Hill/US)

"X-Rays and Catholic Schoolgirls: Performing Medical and Personal History"

Anna-Marie Taylor (Adult Continuing Education, University of Wales Swansea/UK)

"Invalid Responses? Narrative Patterns of Illness"

3.30pm - 5.30pm



Brith Gof

Panel A14 Lecture Theatre

**THEATRES OF ROOTS: USING TRADITIONAL PERFORMANCE IN POST-COLONIAL CONTEMPORARY THEATRE (INDIA, NIGERIA, INDONESIA)**

Moderator: Diana Taylor (Performance Studies, New York University/US)

Erin B Mee (Performance Studies, New York University/US)  
"Establishing 'Our Own' Identity through 'Our Own' (National) Theatre: the Theatre of Roots Movement in India"

Bode Sowande (Odu Themes Meridian/Nigeria)  
"Dramatic Stories Re-telling Themselves in the Yorubanglish Work of Amos Tutuola"

Roselyn Costantino (Spanish and Women's Studies, Pennsylvania State University/US)  
"Cultural Contestation with a Song and a Dance: Women's Performance Art in Mexico"

Panel C22 Lecture Theatre

**CARTOGRAPHIES OF LOSS AND MEMORY**

Moderator: Nadine George (Yale University/US)

Judy Durey (School of Arts, Murdoch University/Australia)  
"Cartographies of Loss and (Re)stor(y)ing"

Christopher William Stahl (Performance Studies, New York/US)  
"Angel's Flight: Desire, Suspense, Disappearance"

Fiona Buckland (Performance Studies, New York/US)  
"Theatres of Memory as Queer Worldmaking"

Michelle Erickson (French, New York University/US)  
"Displaying the Fragmented Self: Considering Performativity in Videotaped Holocaust Testimony"

Audrey Colby (Performance Studies, Northwestern University/US)  
"Displaced Memories/Compensations: Reflections on the Performances at a Holocaust Memorial Celebration Created 50 Years after the Concentration Camp Killings"

Panel C4 Lecture Theatre

**RHETORIC, REMEMBERMENT, AND RUPTURE**

Moderator: Richard Schechner (Performance Studies, New York University/US)

Della Pollock (Communication Studies, University of North Carolina/US)

"Writing Rupture"

Rebecca Schneider (Theatre, Film and Dance, Cornell University/US)  
"Performing Remains"

Shannon Jackson (Dramatic Arts, University of California Berkeley/US)  
"Professing Performance: Disciplinary Genealogies"

Panel D5 Lecture Theatre

**BODIES IN SPACE: PLACING PERFORMANCE I**

Moderator: Andrea Phillips (Arts Council of England and The Slade School of Fine Art, University College London/UK)

Mick Wallis (English and Drama, Loughborough University/UK)

"Mapping Civil Embodiment: A Walk around Geoaesthetics, Performance Theory and Historiography"

Patrick Anderson (University of North Carolina-Chapel Hill/US)  
"Coronations: Performing Travel, Performing Identity"

Andrew Quick (Theatre Studies, Lancaster/UK)  
"Strange Cities - Strange Bodies: Performing Displacement"  
Katherine Cockin (English, University of Hull/UK)  
"A Journey through 'Place' and 'Placelessness': Literary Conventions and Writing on the Web"

General Editor  
Richard Gough, Centre for Performance Research and University of Wales,  
Aberystwyth UK

Joint Editors  
Claire MacDonald, Freelance Writer & Editor, Washington D.C., USA  
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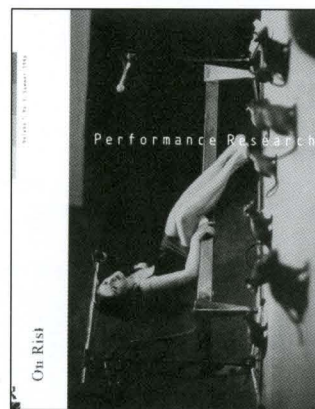
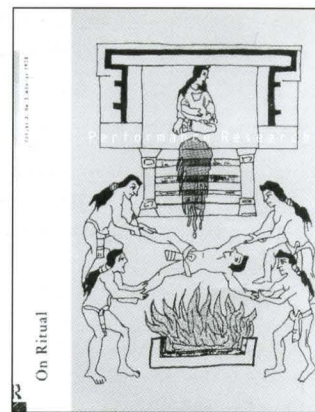
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SUNDAY 11 APRIL 1999

Panel C164 Seminar Room

**JAPANESE PERFORMANCE PRACTICES TODAY**

Kei Hibino (Seikei University, Tokyo/J)  
"Post-Angura/Post-Butoh: Japanese Performances in the 90s and Thereafter"  
Mao Naito (New York University/US)  
"Koike Hiroshi and Pappa Tarahumara"  
Sara Jansen (Performance Studies, New York University/US)  
"Contemporary Interpretations of Tatsumi Hijikata's Butoh"  
Peter Eckersall (Victorian College of Arts, University of Melbourne/Australia)  
"The Performance of Politics and the Return of the Radical in 1990s Theatre Culture in Japan"

Panel C43 Lecture Theatre

**MONSTER (FUTURE) MEMORY (PAST)**

Matthew Goulsh (GOAT ISLAND Performance Company, Chicago/US)  
"A Short Treatise on Monsterness"  
Adrian Heathfield (Theatre and Performance, Warwick University/UK)  
"Lost Since Now Sensed"  
Carol Becker (School of the Art Institute of Chicago/US)  
"Memory and Monstrosity"

Case Study C165 Seminar Room

**TEACHING PRACTICE(S)**

Chair: Baz Kershaw (Drama, University of Bristol/UK)  
Nicholas Arnold (Performance, De Montfort University/UK)  
Geraldine Harris (Theatre Studies, University of Lancaster/UK)  
Marijke Hoogenboom (DasArts De Amsterdamse School - Advanced Research in Theatre and Dance Studies, Amsterdam/NL)  
Mark Minchinton (Performance Studies, Victoria University/Australia)  
Phillip B Zarrilli (School of Performing Arts, University of Surrey/UK)

Performance Platform Old College Aberystwyth  
3.15pm Bus pick-up point Porter's Lodge, Campus.  
Coffee, Tea, Refreshments will be available

3.30pm

**Luba Agonistas Performance Group (Monterrey/Mexico)**

"Angel Nuestro de la Jiribilla/Our Angel of the Jiribilla"  
Luba Agonistas uses a poem of José Lezama Lima to present a work about the excess, the overabundance, and the violent struggle that lives and sustains contemporary Latin America. The Angel of the Jiribilla, a hybrid angel who is a resurrected serpent, appears into the world, asking: "Where is the time of this continent? Where does all the blood go that is shed every day? What pain is it that makes us sing at night?"

4.30pm

**Woeitijn '93 (Borgerhout/Belgium)**

Zero Hours - Bedouin tales in contemporary context"  
Zero Hours is an experiment which introduces Arabic mythical tales to modern European audiences. The simple structure of traditional oral storytelling is amplified by poetic dream imagery - a mixture of surrealism and realism, in which characters from the underworld interact with earthly beings from this century.

5.15pm

**Hui-Wen Chen / U-Man Zoo Theatre (Aberystwyth/UK)**

"Islanders"  
Islanders attempts to create a site on which Welshness and Taiwanese emerge and intersect. This work will deal with the comparison and synthesis of theatrical traditions through an investigation of the physicality of language, song and music. Located in three sites - Penbryn Café, Castle Theatre and the beach, with 4-hours interval, this work will also examine the textuality of performer/spectator.

SUNDAY 11 APRIL 1999

5.30 - 6.00pm **DAILY WRAP-UP, A12, A14, C22 Lecture Theatres**

6.00 - 7.00pm **RECEPTION, Upper Dining Room, Penbryn Hall**

**Wine and Welsh Cheeses**  
Courtesy of the Vice-Chancellor, University of Wales Aberystwyth, The Centre for Performance Research and local food producers

7.30 - 9.00pm **PSI MEMBERSHIP ASSEMBLY, A12**

(For members only)

7.30pm **PERFORMANCES\***

\*[for more information on the evening performance programme, please refer to page 17]

9.00pm

**BANQUET DINNER,**  
Great Hall, Aberystwyth Arts Centre  
**Canton Opera Company, Wales/UK**  
**Kolomeyka, Wales/UK**

9.00-12.00pm **CLUB, Student Union**

**"B-SIDE"**  
A club night to get down and physical with DJs mixing Hip Hop, Break Beat and other phat sounds. Live Welsh MCs, Tystion, Aberystwyth's own rude boyz, The Mighty FUOD, and guest appearances from the Performance Studies Conference Festival stars.

throughout

**Gill Goddard (Dartington/UK)**

"A Short Film of Sweat"  
"A Short Film of Sweat" is a performance installation drawing on the theory of the photographer's darkroom as a place where images appear and disappear. The visitors are sent inside a darkroom installation equipped with a sheet of photographic paper. There in the dark, the photograph develops over a period of 60 seconds: one minute in which to decide - temporary or permanent?

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**CERTAIN FRAGMENTS**  
TEXTS AND WRITINGS ON PERFORMANCE  
Tim Etchells,  
Forced Entertainment Theatre Company  
With a foreword by Peggy Phelan  
An extraordinary exploration of what lies at the heart of contemporary theatre, written by the artistic director of Forced Entertainment, *Certain Fragments* makes available for the first time four of Etchells' Forced Entertainment texts. It is an exciting and radical fusion of story-telling and criticism.  
April 1999: 234x156: 232pp:illus.20 b+w photos  
Hb: 0-415-17382-5: £45.00  
Pb: 0-415-17383-3: £14.99

**BEN JONSON AND THEATRE**  
PERFORMANCE, PRACTICE AND THEORY  
Edited by Richard Cave, Elizabeth Schafer and Brian Woollan  
January 1999: 156x234: 240pp:illus.10 b+w photos  
Hb: 0-415-17980-7: £45.00  
Pb: 0-415-17981-5: £14.99

**NEW SITES FOR SHAKESPEARE**  
THEATRE, THE AUDIENCE, AND ASIA  
John Russell Brown  
December 1998: 234x156: 224pp illus. 20 b+w photos  
Hb: 0-415-19449-0: £40.00  
Pb: 0-415-19450-4: £12.99

**THE RADICAL IN PERFORMANCE**  
BETWEEN BRECHT AND BAUDRILLARD  
Baz Kershaw  
June 1999: 216x138: 240pp  
Hb: 0-415-18667-6: £45.00  
Pb: 0-415-18668-4: £14.99

**1956 AND ALL THAT**  
THE MAKING OF MODERN BRITISH DRAMA  
Dan Rebellato  
February 1999: 138x216: 280pp  
Hb: 0-415-18938-1: £40.00  
Pb: 0-415-18939-X: £12.99

**FEMINIST THEATRE PRACTICE: A HANDBOOK**  
Elaine Aston  
March 1999: 216x138: 232pp  
Hb: 0-415-13924-4: £40.00  
Pb: 0-415-13925-2: £12.99

**LIVENESS**  
PERFORMANCE IN A MEDIATIZED CULTURE  
Philip Auslander  
April 1999: 216x138: 192pp  
Hb: 0-415-19689-2: £40.00  
Pb: 0-415-19690-6: £12.99

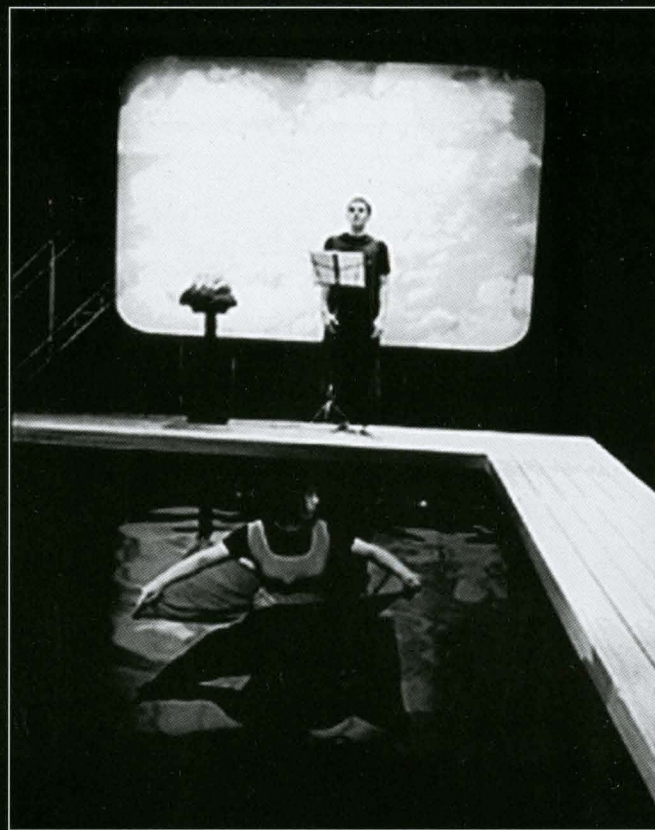
**THE ROUTLEDGE READER IN GENDER AND PERFORMANCE**  
Edited by Lizbeth Goodman and Jane de Gay  
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3.30pm - 5.30pm



# Performance Studies



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ashef@nwu.edu

MONDAY 12 APRIL 1999

11.00am - 2pm **BOOKFAIR**, Granwood Corridor Suite, Penbryn Hall  
& **INFOFAIR**, Granwood Corridor Suite, Penbryn Hall

8.00 - 9.00 am **BREAKFAST**, Branwen Restaurant, Penbryn Hall

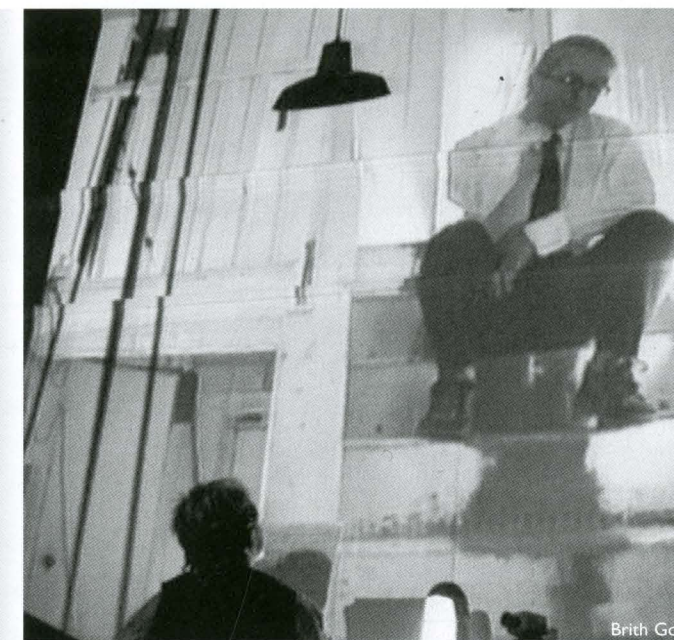


## BREAKFAST WITH THE ARTISTS

Senior Common Room, Granwood Corridor Suite,  
Penbryn Hall

Brith Gof (Wales) (left)

La Pocha Nostra (Mexico/US)



Panel C4 Lecture Theatre

9.00 - 11.00 am **BREAKOUT SESSIONS 7**

Panel A12 Lecture Theatre

## PERFORMING ITINERARIES, ITINERANT PERFORMANCES: PLACING PERFORMANCE II

Jennifer Chan (Performance Studies, New York University/US) and  
Ursula Neuberger (artists, New York/US)

"The Intercultural Subway"

Roddy Hunter (Visual Performance, Dartington College of Arts/UK)  
"The milieu of anteriority: the unknown domain"

Julie Bacon (Co-Consule of the Nomad Territories for England/UK)  
"a 7th itinerant"

Ute Ritschel (Universität Frankfurt/D)  
"Gardens, Art and Voyeurism - Bringing Art and Performance into a  
Neighbourhood"

Panel A14 Lecture Theatre

## UNECONOMIC PERFORMANCE

Christian Herold (Drama/Performance Studies, New York  
University/US)

"Radio (kKkKkK) Descartes"

Tom Lavazzi (TEZ, Savannah State University/US), Zoe Randall and  
Ellen La Forge (TEZ)  
"Never Work: Guy Debord, Detournement, and the Techno  
Eschatological Zippers"

Michael LeCompte (Musician, New York/US)

"Why do I feel uneasy when the economy is performing?"

Panel C22 Lecture Theatre

## PERFORMANCE ART

Moderator: Rebecca Schneider (Theatre, Film and Dance, Cornell  
University/US)

Robert Ayers (Contemporary Arts, Nottingham Trent  
University/UK)

"What is Performance Art for?"

Johannes Lothar Schroeder (Performatrix, Hamburg/D)  
"Dissidents of the West & Performances"

Misha Myers (Theatre, Film and Television Studies, University of  
Aberystwyth/UK)  
"Notations of a Fall: (Dis)orientations in the Vertiginous Zone of  
Performance"

Charles R Garoian (School of Visual Arts, Pennsylvania State  
University/US)

"Performance Art as Critical Pedagogy"



Brith Gof

MONDAY 12 APRIL 1999

## MAPPING THE BODY IN PERFORMANCE

Moderator: Ron Shields (Bowling Green State University/US)

Simon Shepherd (Drama, Goldsmiths College University of London/UK)  
"Mapping the Body"

Natalie McGrath (Southampton University/UK)

"Bruising the Flesh to Expose the Silences we Keep: Desire,  
Performativity and S/M"

Luk van den Dries (Theatre Studies, University of Antwerp/Belgium)  
"The Sublime Body"

Peter M Boenisch (Theatre Studies, University of Munich/D)

"The Body and Beyond: Theatre Semiotics in the Age of Virtual Realities"

Panel D5 Lecture Theatre

## SITE-SPECIFICITY: PLACING PERFORMANCE III

Moderator: Mike Pearson (Theatre, Film and TV Studies, University  
of Wales Aberystwyth/UK)

David Wiles (Drama, Theatre and Media Arts, Royal Holloway  
College London/UK)

"Researching the History of (Western) Space"

Vicki Ann Cremona (Theatre Studies, University of Malta/Malta)  
"Should we make Ancient Sites come to Life?"

Mike Pearson (Theatre, Film and TV Studies, University of Wales  
Aberystwyth/UK)

"Performing a Visit: Archaeologies of the Contemporary Past"

Panel C164 Seminar Room

## STREET THEATRE- PERFORMANCE AND POLITICS IN EASTERN EUROPE

Moderator: Noel Witts (CONCEPTS, Visual and Performing Arts,  
De Montfort University/UK)

Aleksandra Jovicevic (School of Drama, University of Arts,  
Belgrade/YU)

"They all Laughed: Between Theatre and Carnival - Civil and Student  
Protest in Serbia, Winter 1996/97"

Iveta Todorova-Pirgova (Institute of Folklore, Bulgarian Academy of  
Science, Sofia/Bulgaria)

"Secret Knowledge, Magic Power, and Political Events"

Maria Naimark (Montplaisir Theatre and St. Petersburg State  
Theatre Academy/Russia)

"What is Freedom for the New Non-State Theatres in Russia?"

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# 2000

P H O E N I X

## Visceral & Virtual

performance from myth to millennium

**March 9-12, 2000**  
**Arizona State University**

**Performance Studies International**  
and  
**Arizona State University**

Departments of:

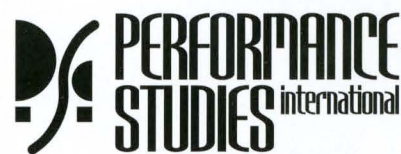
- ◆ Communication
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- ◆ Theatre, and
- ◆ Institute for Studies in the Arts (ISA)

are pleased to announce the 6th annual PSi conference.

The 6th annual Performance Studies Conference will focus on exploring the visceral and virtual in performance. As we attempt to take a millennial pulse of the past present and future of performance, conference participants are invited to explore issues touching on one or more of the following areas:

- ◆ the body in performance;
- ◆ performance and technology;
- ◆ the ephemerality of live work and the changing nature of documentation;
- ◆ performance venues, 'real' and 'virtual';
- ◆ interactive performance and the evolution of performer/audience relationships;
- ◆ performative writing, from poetry to hypertext, and
- ◆ performance studies in the flesh and online.

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COLLEGE OF FINE ARTS  
ARIZONA STATE UNIVERSITY  
PO Box 873302, Tempe, AZ 85287-3302  
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We invite artists, scholars and technologists from a diverse range of backgrounds who are engaged in current practice and debate on performance. Proposals are welcomed for a variety of presentation formats, including: performances, workshops, installations, exhibitions, site specific and/or durational work, video, film, performance photography, CD-ROM demos, web cafe, interactive media, roundtable dialogues, demonstrations and presentations. We encourage participants to take a creative approach to their conference presentations with the aim of producing a performative performance conference.

For further information, please contact:  
**Leslie Hill** c/o Institute for Studies in the Arts  
Arizona State University  
PO Box 873302, Tempe, AZ 85287-3302  
fax: 602.965.9438 phone: 602.965.3447  
email:lhill@asu.edu <http://www.nyu.edu/pages/psi>



MONDAY 12 APRIL 1999

Panel C43 Lecture Theatre

**(UN)DISCIPLINED:  
TEXTING THE LIMITS OF PERFORMANCE**

Moderator: Peggy Phelan (Performance Studies, New York University/US)

Jessica Adams (English, Tulane University/US)

Liz Claire (Performance Studies, New York University/US)

Dan Froot (World Arts and Cultures, University of California, Los Angeles/US)

Workshop Dance Studio, Sport Centre Campus  
(Meeting Point Registration Office 8.45 am)

Raymond V Louter (Theatre Arts and Communication, Redeemer College/Canada)

"Performance Geography: In the Space — Of the Space"

A view of environment as strictly visual and external does not communicate a rich and nuanced sense of place to a theatre audience. My environment does not stop at my skin. It penetrates my whole being, affecting how I think, speak, move and dream. Utilizing an improvisational 'inside-out' approach to stage space based on intimate knowledge of and experience of environment (and/or setting geography), the workshop will examine ways in which we may be both in the space and of the space. This workshop will require full-bodied participation. Participants should dress accordingly.

11.00 am **COFFEE, TEA, REFRESHMENTS,**  
Great Hall, Aberystwyth Arts Centre

11.15 am - 1pm **FINAL PLENARY,**  
Great Hall, Aberystwyth Arts Centre

Personal Conference Itineraries

**Lisa Lewis, Roger Owen, Mike Pearson**  
Theatre, Film and TV Studies, University of Wales  
Aberystwyth/UK

**FUTURE PERFORMANCE STUDIES CONFERENCES:  
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**FAREWELL**

Richard Gough,

Centre for Performance Research, Conference Director

Heike Roms,

PSi PERFORMANCE STUDIES international,

Assistant Conference Director

1.00 - 2.00 **LUNCH,** Branwen's Restaurant, Penbryn Hall

**DEPARTURES**

7.30 pm **PERFORMANCES\***

\*[for more information on the evening performance programme, please refer to page 17]

SERVICES FOR DELEGATES

**PS5 BOOKFAIR**

Granwood Corridor Suite, Penbryn

Coordinator: Adam Hayward

Opening Times:

Friday 9th 11am-3pm & 4pm-7pm

Saturday 10th 11am-2pm & 4pm-7pm

Sunday 11th 11am-2pm & 4pm-7pm

Monday 12th 11am-2pm

**PS5 INFOFAIR**

Granwood Corridor Suite, Penbryn

Coordinator: Myfanwy Williams

Opening Times:

Friday 9th 11am-3pm & 4pm-7pm

Saturday 10th 11am-2pm & 4pm-7pm

Sunday 11th 11am-2pm & 4pm-7pm

Monday 12th 11am-2pm

PSi PERFORMANCE STUDIES international membership info

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**PS5 REGISTRATION**

Granwood Corridor Suite, Penbryn

Coordinator: Rachel Rogers

Opening Times:

Thursday, 8th April 4pm-6 pm.

Friday, 9th April 11 am-7 pm

Saturday, 10th April 8.30 am-2 pm

Registration Info, Accommodation Info, Conference Packs, PSi membership, Computer Logins, General Enquiries

**PS5 COMPUTER ACCESS FOR DELEGATES**

PS5 Delegates have access to the computer network of the University of Wales, Aberystwyth to check email, type documents etc. Please obtain your log-in name and password at the registration desk.

COMPUTER ROOMS:

ROOM 1: Penbryn: Davies Bryan Hall

Opening times: 8am - 8pm

Facilities: IBM compatible PCs, each with 486 DX/66 processors, 32MB RAM, SVGA monitor and a 3.5" HD floppy drive; one CD with CD-ROM drive and sound card.

ROOM 2: Hugh Owen Building: Room C66 (2nd floor Hugh Owen extension)

Opening times: 9am - 6 pm

Facilities: IBM compatible PCs, each with P233 processors, 32MB RAM, an SVGA monitor and a 3.5" HD floppy drive, CD-ROM drives and sound cards.

Earphones for use of sound-card available at the PS5 registration desk.

For assistance please contact registration office.

# HERE BE DRAGONS CONFERENCE PROGRAMME

## THURSDAY 8 APRIL 1999

4.00 - 6.00 pm REGISTRATION Granwood, Penbryn  
 7.30 pm PERFORMANCE I Capel Y Morfa  
 9.00 pm PERFORMANCE II Arts Centre; Old College  
 from 5.00 pm DINNER available at Arts Centre Café  
 BAR Arts Centre

## FRIDAY 9 APRIL 1999

8.00 - 9.00 am BREAKFAST Branwen's  
 10.30 am - 12.30 pm PRESENTATION Museum, Terrace Road  
 11.00 am - 3.00 pm & 4.00 - 7.00 pm BOOKFAIR, INFOFAIR Granwood, Penbryn  
 11.00 am - 7.00 pm REGISTRATION Granwood, Penbryn  
 12.30 - 1.30 pm LUNCH Branwen's  
 Arts Centre Café open  
 2.00 pm COFFEE, TEA, REFRESHMENTS Arts Centre Lobby  
 3.00 pm WELCOME Great Hall Arts Centre  
 3.30 - 4.00 pm PLENARY Great Hall Arts Centre  
 4.00 - 4.15 pm COFFEE, TEA, REFRESHMENTS Arts Centre Lobby  
 4.15 - 6.00 pm BREAKOUT SESSION 1 Hugh Owen Building  
 6.00 - 7.00 pm DINNER Branwen's  
 Arts Centre Café open  
 7.30 pm PERFORMANCES I Old College, Theatr Y Castell,  
 Arts Centre  
 9.30 pm PERFORMANCES II Arts Centre Aberystwyth  
 7.00 pm - 2.00 am BAR Student Union

## SATURDAY 10 APRIL 1999

8.00 - 9.00 am BREAKFAST Branwen's  
 8.30 am - 2.00 pm REGISTRATION Granwood, Penbryn  
 9.00 - 11.00 am BREAKOUT SESSION 2  
 Hugh Owen Building and Dance Studio Sports Centre  
 11.00 am - 2.00 pm & 4.00 - 7.00 pm BOOKFAIR, INFOFAIR Granwood, Penbryn  
 11.00 - 11.15 am COFFEE, TEA, REFRESHMENTS  
 Arts Centre Lobby  
 11.15 am - 12.15 pm PLENARY Great Hall Arts Centre  
 12.15 - 1.15 pm LUNCH Branwen's  
 Arts Centre Café open  
 1.15 - 3.15 pm BREAKOUT SESSION 3  
 Hugh Owen Building and Great Hall, Arts Centre  
 PERFORMANCE PLATFORM  
 Old College; Theatr Y Castell  
 3.15 - 3.30 pm COFFEE, TEA, REFRESHMENTS  
 Arts Centre Lobby  
 3.30 - 5.15 pm PLENARY Great Hall, Arts Centre  
 5.30 - 6.00 pm DAILY WRAP-UP Hugh Owen Building  
 6.00 - 7.00 pm DINNER Branwen's  
 Arts Centre Café open

6.00 - 12.00 pm PERFORMANCE INSTALLATION  
 Bandstand  
 7.30 pm PERFORMANCES I  
 Old College; Theatr Y Castell, Drill Hall  
 9.00 pm PERFORMANCE II Arts Centre  
 7.00 pm - 2.00 am BAR Student Union  
 11.00 pm - open end PRESENTATION/DISCUSSION Old College

## SUNDAY 11 APRIL 1999

8.00 - 9.00 am BREAKFAST Branwen's  
 9.00 - 11.00 am BREAKOUT SESSION 4  
 Hugh Owen Building and Dance Studio Sports Centre  
 11.00 am - 2.00 pm & 4.00 - 7.00 pm BOOKFAIR, INFOFAIR Granwood, Penbryn  
 11.00 - 11.15 am COFFEE, TEA, REFRESHMENTS Branwen's  
 11.15 am - 12.15 pm PLENARIES Hugh Owen Building  
 PERFORMANCE PLATFORM  
 Old College; Theatr Y Castell  
 12.15 - 1.15 pm LUNCH Branwen's  
 1.15 - 3.15 pm BREAKOUT SESSION 5 Hugh Owen Building  
 PERFORMANCE PLATFORM  
 Old College; Theatr Y Castell  
 3.15 - 3.30 pm COFFEE, TEA, REFRESHMENTS Branwen's  
 3.30 - 5.30 pm BREAKOUT SESSION 6 Hugh Owen Building  
 PERFORMANCE PLATFORM  
 Old College; Theatr Y Castell  
 5.30 - 6.00 pm DAILY WRAP-UP Hugh Owen Building  
 6.00 - 7.00 pm RECEPTION Upper Dining Room, Penbryn  
 7.30 - 9.00 pm PSI MEMBERSHIP ASSEMBLY  
 Hugh Owen Building  
 7.30 pm PERFORMANCES Drill Hall, Arts Centre  
 9.00 pm BANQUET Great Hall Arts Centre  
 9.00 - 12.00 pm CLUB Student Union

## MONDAY 11 APRIL 1999

8.00 - 9.00 am BREAKFAST Branwen's  
 9.00 - 11.00 am BREAKOUT SESSION 7  
 Hugh Owen Building and Dance Studio Sports Centre  
 11.00 am - 2 pm BOOKFAIR, INFOFAIR Granwood, Penbryn  
 11.00 - 11.15 am COFFEE, TEA, REFRESHMENTS Branwen's  
 11.15 am - 1.00 pm FAREWELL PLENARY SESSION  
 Great Hall Arts Centre  
 1.00 - 2.00 pm LUNCH Branwen's  
 Arts Centre Café open  
 afternoon PSI COMMITTEE MEETINGS  
 Hugh Owen Building  
 7.30 pm PERFORMANCES Arts Centre

# CENTRAL ABERYSTWYTH & PENGLAIS CAMPUS



## KEY

- 1 Granwood, Penbryn
- 2 Branwen's
- 3 Hugh Owen Building (Main Conference Site)
- 4 Aberystwyth Arts Centre
- 5 Dance Studio, Sports Centre
- 6 Porter's Lodge
- 7 Penbryn Hall
- 8 Rosser Hall
- 9 Student Union
- 10 Old College
- 11 Theatr Y Castell
- 12 Band Stand, North Beach
- 13 Drill Hall
- 14 Capel Y Morfa
- 15 Ceredigion Museum
- 16 Police Station
- 17 National Library
- 18 Town Hall
- 19 Tourism & Information Office
- 20 Castle
- 21 Leisure Centre/Gym
- 22 Bronglais Hospital

