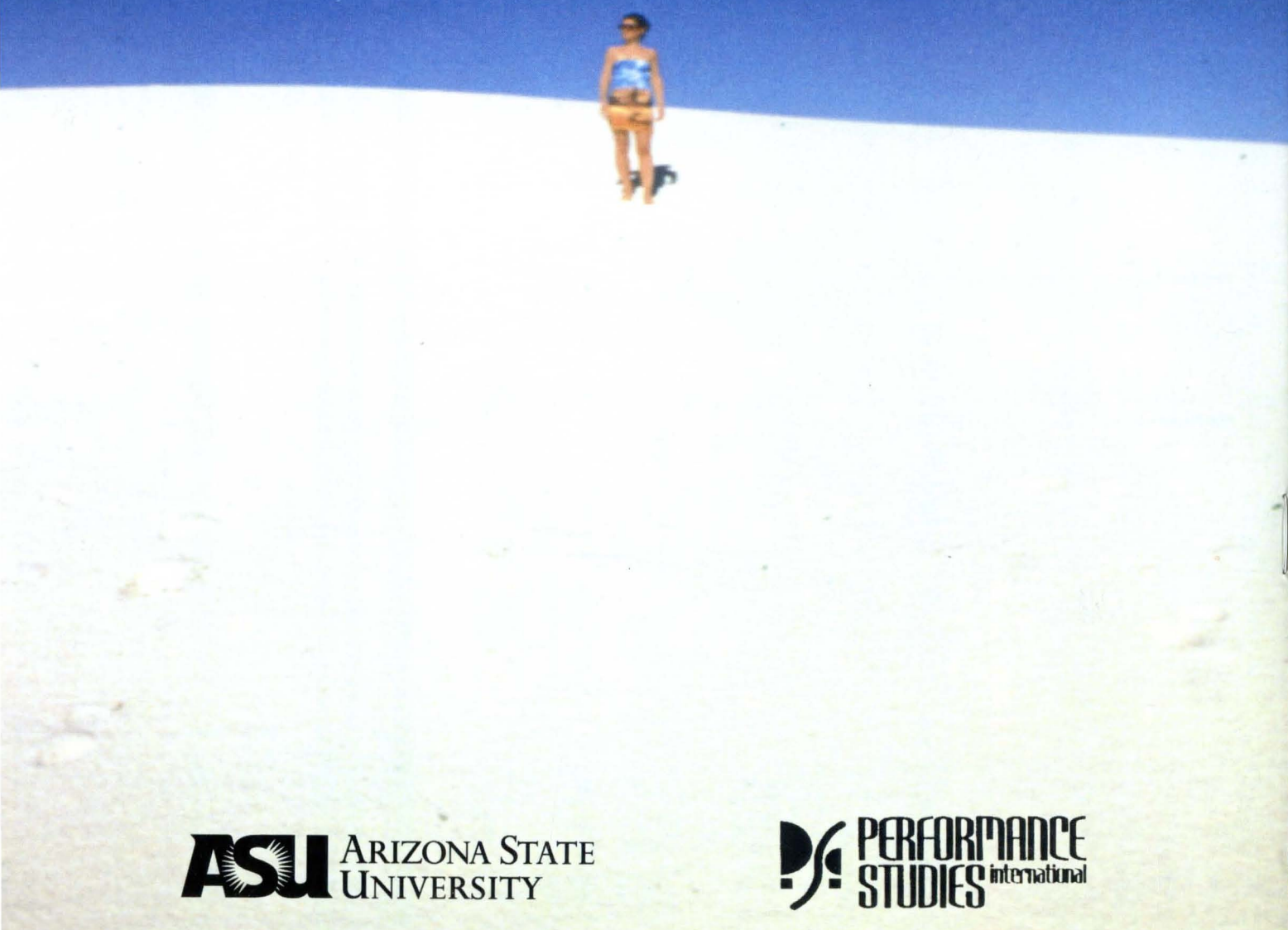


from myth to millennium



ASU ARIZONA STATE UNIVERSITY

PERFORMANCE STUDIES *international*



2000
P H O E N I X

Visceral & Virtual

Welcome to PSi6 2000.

Returning to North America following the international success of PSi5, Aberystwyth, Wales, the 6th annual conference focuses on myth and millennium and the visceral and virtual in performance. Arizona State University welcomes the conference to its campus, an apt and dynamic environment for these explorations, reflected in the outstanding reputations and resources as well as the interdisciplinary nature of our hosting departments:

Hugh Downs School of Human of Communication
Interdisciplinary Arts and Performance, ASU West
Department of Theatre
the Institute for Studies in the Arts (ISA)

The 6th Annual Performance Studies Conference attempts to take a millennial pulse of the past, present and future of performance, including:

- 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
- performance and technology in theatre, politics, and tourism
- performance studies in the flesh and online
- performance, pedagogy and technology
- intercultural and cross-cultural issues in performance
- performance, technology, race, gender, and ethnic studies
- performance and architecture, childhood, archaeology

For the next few days there will be an exceptional array of papers, panels, performances, installations, and screenings. We would like to take this opportunity to thank all those who have contributed to this dynamic program and as well as our hosting departments and the people whose hard work have made this event possible.

PSi6 Arizona State University 2000 Steering Committee:

Bonnie J. Eckard, Department of Theatre
Leslie Hill, Institute for Studies in the Arts
Helen Paris, Institute for Studies in the Arts
Frederick C. Corey, College of Public Programs
Arthur J. Sabatini, Interdisciplinary Arts and Performance, ASU West
Kristin B. Valentine, Hugh Downs School of Human Communication

with assistance from Tanya Augsburg, Bachelor of Interdisciplinary Studies Program

The Performance Studies Conference was launched by the Department of Performance Studies at New York University in 1995, and was subsequently hosted by: *Northwestern University, Evanston (1996); Georgia Institute of Technology, Atlanta with New York University (1997); City University of New York (1998); Centre for Performance Research with University of Wales, Aberystwyth (1999)

In the five years of its existence, the conference has gained a reputation for staging gatherings that attract a wide range of scholars and artists. Its successful coalition of the diverse field of performance studies has resulted in the formation of a new membership association, PSi Performance Studies international, under whose auspices the conferences are now organized.



TWIN PALMS
HOTEL 5:00-7:00pm
REGISTRATION and
OPENING
RECEPTION

COMMITTEE
MEETINGS PSI
COPPER ROOM,
TWIN PALMS:
5:00-7:00

through SUNDAY
10:00am-5:00pm daily

Angela Ellsworth:
Club Extra

ASU ART MUSEUM
THURSDAY

12:00pm-3:00pm;
webcast at 7:00pm

Helena Goldwater:
thirsty work

PAPAGO PEAKS:
Desert Performance/
Webcast

8:00-10:00pm

PSi6 Conference
Opening with special
guest, Stelarc:
*The Involuntary, the
Automated & the Alien:
Choreographing Bodies,
Robots & Phantoms*

BAC 216

Thursday, March 9, 2000

PSi6 Registration & Committee Meetings

PSi6 Performance Program



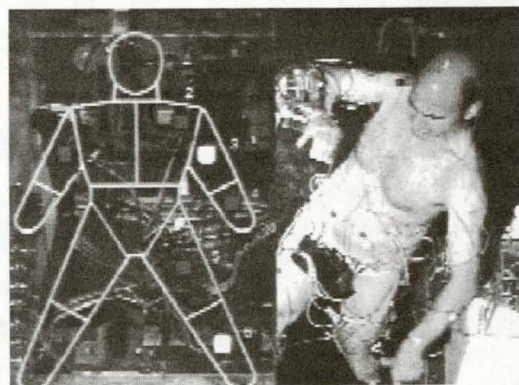
Angela Ellsworth:
Club Extra:
'Beauty' is
spandex on a
perfectly
toned thigh,
perspiration on
an upper lip,
sweaty underarms
of artists in action.
A fitness club, a
performance
venue, and an art
museum.

Photo: Barlow & Straker

Helena Goldwater: *thirsty work*
On a large ice block in the desert
Helena Goldwater, in all her
sequins, explores being away from
familiar ground and how to feel
nourished. Until the ice melts, and
as the temperature rises, Helena
has to find ways to keep cool.



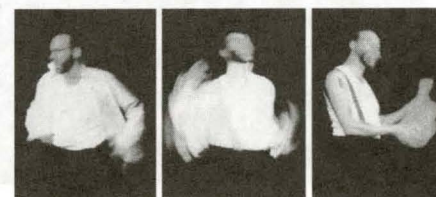
Photo:
Lianne Harris



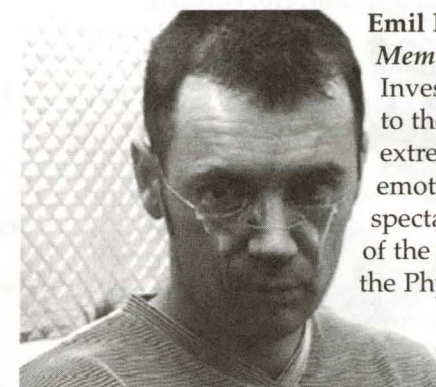
Stelarc: *The
Involuntary, the
Automated & the
Alien:*
a totally wired
welcome to PSi6, as
Australian performance
artist Stelarc recounts
the history of
choreographing bodies,
robots & phantoms.

Friday, March 10, 2000

Toni Dove: *Artificial Changelings*
A film installation using motion sensing
to allow a viewer standing in front of a
screen to move a video characters' body
and generate speech and music. The
piece is a romance thriller about
shopping, following the life of a 19th
Century kleptomaniac who is dreaming
about an encryption hacker in the future.

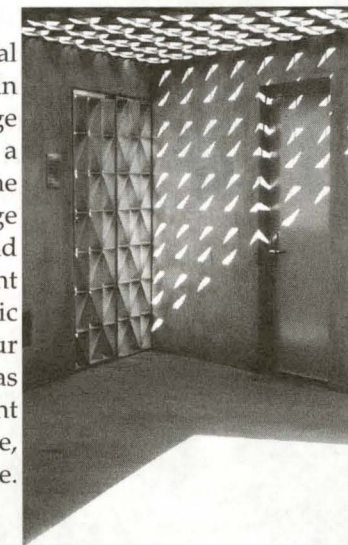


Robert Ayres: *Manifesto*
a mutating declamation-performance
that is also a series of performances.
Each time it is staged it builds upon
the discoveries made in its previous
manifestations.



Emil Hrvatin: *The Cabinet of
Memories*
Investigates the emotional relation
to the memory and focuses on the
extreme manifestation of
emotional states: crying. The
spectator travels through the Room
of the Individual, the Collective and
the Physiological memory. All three
rooms strive to provoke tears
in the spectator by
awakening memories.

There are 5 fundamental
geometric forms used in
esoteric hermetic knowledge
systems. Each contains a
separate narrative. The
installation is a bridge
between the symbols and
knowledge of ancient
hermetic and esoteric
knowledge systems - in our
experience conceived of as
myth - and our current
access to knowledge,
information and narrative.



Performances

10:00am-4:00pm;
Gallery talk 1:45-
2:30pm

Toni Dove:
Artificial Changelings

Computing Commons

FRIDAY through
SUNDAY

Robert Ayres:
Manifesto

Memorial Union

10:00am-6:00pm

Emil Hrvatin:
Cabinet of Memories

Memorial Union:
APACHE 221

10:00am-4:00am

Jude James:
Prelude One

Nelson Fine Arts
Amphitheater

Performances

Friday, March 10, 2000

4:00-6:00

symBiotic Space(s)

P.E. East / Intelligent Stage

symBiotic Space(s) consists of two interactive performances: Michael Cole Gambit 7 and Raymond Shaw Crossing Arcana utilizing recent telematic capabilities in which two spaces are linked in a 'teleperformance crucible' through which a person moving in one space can affect the stage media in the second.

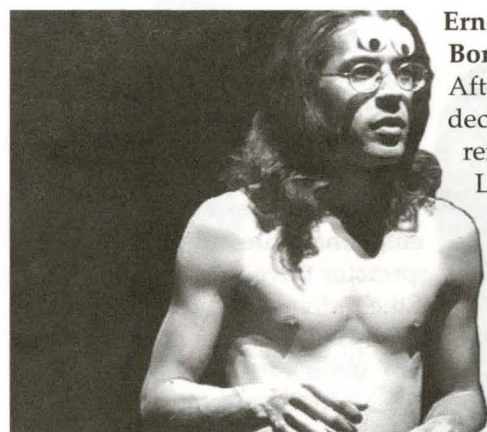
Collaborators:
Michael Cole, Todd Ingalls, Steve Kostell, John D. Mitchell and Raymond Shaw



4:30-5.45pm

Ernesto Lopez
Borrero: *Gilberto*
Sheree Rose:
Nailed Again

Danforth Chapel



Ernesto Lopez
Borrero: *Gilberto*
After 11 years, a friend decides it is time to remember again. Join Lopez Borrero in celebrating the rites of a friendship as performance becomes the site of memorial for Gilberto.

Sheree Rose: *Nailed Again*

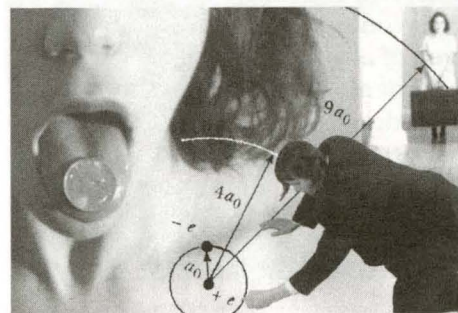
An homage to her late husband and partner, Bob Flanagan, who died in 1996 from Cystic Fibrosis, a genetic illness that plagued him his entire life. The theme of sacrifice and redemption is at the heart of the piece.



6:30 -7:30pm

Cypher Collective:
47 Frames

Nelson Fine Arts Complex
(FAC) Rehearsal Studio



Cypher Collective: *47 Frames*
Encounter the impossibility of measuring the precise velocity and location of your life. From seemingly objective scientific measurement to highly personal I-Time investigations, the Cypher Collective invites you on a multimedia train ride through a landscape of increasing uncertainty.

Theater/Dance/Performance Studies

The Department of Dramatic Art and Dance
University of California, Berkeley

is proud to co-sponsor
Performance Studies International 2000

For information on undergraduate degree programs in theater and dance, and on the interdisciplinary Ph.D. program at Berkeley, please contact:

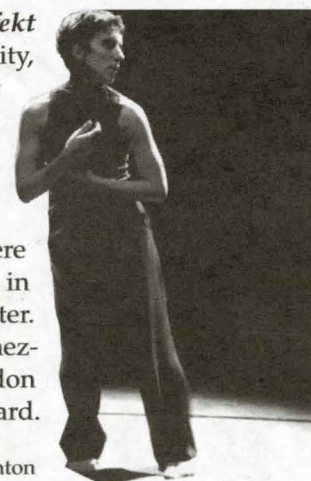
Department of Dramatic Art and Dance
101 Dwinelle Annex
University of California
Berkeley CA 94720-2560

Friday, March 10, 2000

Split Britches:
It's a small house and we've lived in it always
A humorous, poignant and acutely observed performance from this indomitable pair dealing with love and change.

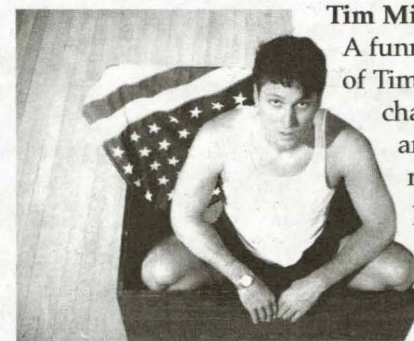
Theatre en Corps: *Futur/Perfekt*
Four visitors arrive at the City, carrying with them nothing but a box of memories collected in their never-ending journey. Encountering the City's inhabitants wakens tales hidden in their bodies where past, present and future merge in a kaleidoscopic new chapter. Choreographed by Ana Sanchez-Colberg. Funded by the London Arts Board.

Photo: Paul Houghton



Tim Miller: *Glory Box*

A funny, sexy and charged exploration of Tim Miller's journeys through the challenge of love, gay marriage, and the struggle for immigration rights for gay people and their partners. *Glory Box* (the term that Australians use for 'hope chest') conjures an alternative site for the placing of memories, hopes and dreams.



Performances

8:00-10:00pm

EnCorps: *Futur/Perfekt*

Split Britches: *It's a small house and we've lived in it always*

Lyceum Theatre

8:00-9:30pm

Tim Miller: *Glory Box*

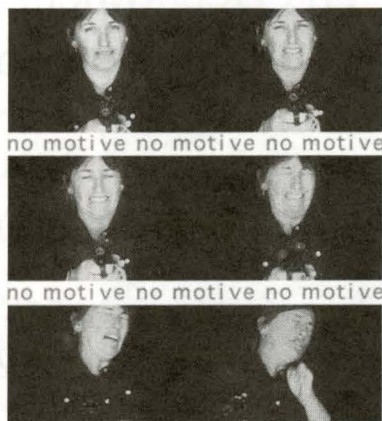
Neeb Hall

Performances

Friday, March 10, 2000

Christine Malloy & Joe Lawlor:
No Motive

In 1999 a number of people were invited into a studio where they were then interviewed, under a lot of harsh white lights, over the period of an hour. At the end of the interviews each person was, out of the blue, invited to shoot a gun. *No Motive* is about the act of firing a gun.



curious.com: Resolutions 4/8
The fourth in a eight-part series of resolutions and mirage in the southwestern American desert, *Resolutions 4/8* chronicles the life stories of an Amsterdam Go-Go Dancer as she spends the night smoking Camels and drinking margaritas in the Wigwam Motel.

9:45-11:00pm

Christine Molloy & Joe Lawlor: *No Motive*

curious.com:
Resolutions 4/8

Neeb Hall

Saturday, March 11, 2000

Performances

10:30am-12:15pm

Peggy Phelan & Adrian Heathfield:
Blood Math

Nelson Fine Arts Complex (FAC) Rehearsal Studio

Peggy Phelan and Adrian Heathfield: *Blood Math*
This presentation takes the form of a dialogue – a series of spoken fragments developed in correspondence by Phelan and Heathfield and written in an interleaved structure. Employing slide imagery and a musical score, the correspondence is pursued through a ‘game’ of spelling in which the participants gradually chalk out a word on a board. Each letter of the word stands for a thematic concern elaborated in the speaker’s writing. Working from various anthropological, psychoanalytic and philosophical discourses on the nature of ‘the gift’, the dialogue examines the place of performance within various economies of cultural and personal exchange. The author’s attempts to write letters to each other move through the intertexts of Beckett, Boltanski, Heidegger, Nabokov and Franko B.

12:00-4:00pm

Frances McMahon Ward: *Hero Construct*

Outdoor Performance, ASU campus / installation Memorial Union



Frances McMahon Ward: *Hero Construct*
Through the physical action of a woman’s lone marathon run, an image is constructed, pixel by pixel as her physiological data is transmitted step by step, breath by breath to a computer, giving rise to the construction of a ‘heroic’ image.

3.30 - 8:00pm

Johannes Birringer:
Vespucci

Nelson Fine Arts Complex (FAC) Director’s Studio

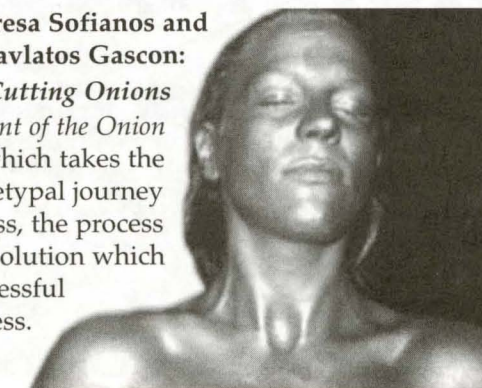
A video installation which investigates art on the digital/analog border in an uncertain space of movement and voice. As a metaphor for this border Birringer has chosen outer space – the flight of a spaceship in orbit.

4:00-6:00

Theresa Sofianos and Rebecca Pavlatos Gascon:
Swallowing Seeds and Cutting Onions

Danforth Chapel

Theresa Sofianos and Rebecca Pavlatos Gascon:
Swallowing Seeds and Cutting Onions
Extracts from *The Lament of the Onion Cutter*, a performance which takes the audience on as archetypal journey through the impact of loss, the process of grieving, and the resolution which occurs within a successful grieving process.



TDR

online and in print

TDR covers performance in all its aspects—performing arts, performance in everyday life, politics and performance, rituals—and more. TDR is intercultural and interdisciplinary. Articles range from the highly theoretical to the descriptive. Occasionally, scripts or portions of scripts are published.

Recent issues focus on: *Translations of the Writings of Hijikata Tatsumi and Contemporary Japanese Theatre; European Readings of Brecht; Performing Objects and Puppets.*

Some of the artists and scholars who write for TDR include: *Diana Taylor, Michelle Wallace, Takeshi Kawamura, James Brandon, Max Harris, Ngugi wa Thiong’o, Theodora Skipitares, John Bell, Augusto Boal, Julie Taymor, Eugenio Barba, Carol Martin, Tadashi Uchino, Guillermo Gómez-Peña, Philip Auslander, Coco Fusco, Hans-Thies Lehmann, and Elizabeth Wichmann-Walczak.*

Each TDR features editorials, letters, theoretical analysis, historical research, interviews, scripts, and essay-length book reviews. TDR appears both in print and online at <http://mitpress.mit.edu/TDR> as well as through Project Muse.

2000 Subscription Rates
\$38 individuals, \$114 institutions, \$22 student (copy of current ID required)/retired. Outside U.S.A. and Canada, add \$18 postage and handling. Canadians add 7% GST. Prices subject to change without notice. Prepayment is required. Send check or money order—drawn on a U.S. bank in U.S. funds, payable to *The Drama Review*—AMEX, MC, or VISA number to: **MIT Press Journals** Five Cambridge Center Cambridge, MA 02142 USA tel: 617-253-2889 fax: 617-577-1545 journals-orders@mit.edu

Richard Schechner, Editor, and Mariellen R. Sandford, Associate Editor



Performances

5:00-6:00

Anita Ponton: *Dies Irae*

Koala Yip: *Floating Skin & Manuscript via Scenario*

Anita Ponton: *Seen. Unsaid*

Nelson Fine Arts Complex (FAC) Rehearsal Studio

5:00-7:00pm

Cardio Mix featuring DJ Metabolism: *Club Extra*

ASU Art Museum

8:00-10:00pm

EnCorps: *Futur/Perfekt*

Split Britches: *It's a small house and we've lived in it always*

Lyceum Theatre

Saturday, March 11, 2000



Anita Ponton: *Dies Irae*

A trapped, ephemeral figure – perhaps a figment of celluloid imagination. The words that issue

from her lips are not her own but they are coming from within her.

Photo: Dani Fernandez

Anita Ponton: *Seen. Unsaid*

Ponton presents herself as a spectacle of the unrepentant sinner, condemned for being herself by the voices that engulf her. Photo credit: Dani Fernandez



Koala Yip: *Floating Skin & Manuscript via Scenario*

These performances represent Yips ongoing experimentation with the process of developing a new performative media language, in which human existence/presence are the major issues.

Club Extra

'Beauty' is spandex on a perfectly toned thigh, perspiration on an upper lip, sweaty underarms of artists in action. A fitness club, a performance venue, and an art museum.

Split Britches: *It's a small house and we've lived in it always*
A humorous, poignant and acutely observed performance from this indomitable pair dealing with love and change.

Photo: Timothy Nunn



EnCorps: *Futur/Perfekt*

Four visitors arrive at the City, carrying with them nothing but a box of memories collected in their never-ending journey. Encountering the City's inhabitants awakens tales hidden in their bodies where past, present and future merge in a kaleidoscopic new chapter. Choreographed by Ana Sanchez-Colberg. Funded by the London Arts Board.

Saturday, March 11, 2000

Performances

8.00pm-10:00pm

Screening: *NEA TAPES*
followed by discussion with Tim Miller, Sheree Rose, and directors Lamarre and Wolf

Neeb Hall



Lamarre and Wolf: *The NEA Tapes*

A documentary which argues, through interviews with artists, critics, historians, legislators and scholars, the need for government funding of the arts. The NEA Tapes seek to reinitiate thoughtful conversation about the role of art in American culture by illuminating diverse viewpoints.

Sponsored by: National Coalition Against Censorship, College Art Association, and NYU, Department of Art and Art Professions.

WWW.

nwu.edu/speech/departments/**per**
formance

Department of Performance Studies Northwestern University
1979 South Campus Dr. Evanston Illinois USA 847.491.3171

Performances

Sunday, March 12, 2000

10AM-6PM

Robert Ayers:
Manifesto

Memorial Union

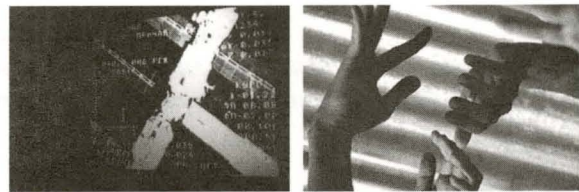
Robert Ayres: *Manifesto*
A mutating declamation-performance that is also a series of performances. Each time it is staged it builds upon the discoveries made in its previous manifestations.

10:00am – 12:00pm

Johannes Birringer:
Vespucci

Nelson Fine Arts Complex
(FAC) Directors Studio

Johannes Birringer: *Vespucci*
A video installation which investigates art on the digital/analog border in an uncertain space of movement and voice. As a metaphor for this border Birringer has chosen outer space – the flight of a spaceship in orbit.



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During PSi 2000,
IAP Sponsors
Three Sound Artists
from Mexico City

Interactive sound sculpture and interactive performances by **Taniel Morales** (live performances as a faux radio news reporter on the streets of Mexico City), **Ariel Guzik** (links biological & technical using micro-voltages in desert plants to trigger audio), and **Gustavo Artigas** (explores personal and spatial between city-scapes and the individual).

LOCATIONS

ASU West Art Gallery
and deCompression Gallery
(215 S. 13th St., Phoenix)
Tuesday through Friday 1-4 p.m.,

Barlow & Straker
(1319 E. McDowell Rd., Phoenix)
Tuesday through Saturday, 11-5 p.m.

<http://art.ntu.ac.uk/dru/>

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EMAIL: dru@ntu.ac.uk
WEB: <http://art.ntu.ac.uk/dru/>

Nottingham Trent University

Panels,
Papers &
Gallery

Friday 8:30 - 10:00

PSi6 Panels, Papers & Gallery

ASU Memorial Union

Panels (proposed and organized by persons listed)

Papers (arranged by PSi6 committee)

Paper Series (papers read in sequence on related topics)

Some panels include performances.

Cordelia Candelaria (Arizona State University) - Chair
Diana Taylor (Performance Studies, New York University)
Jose Muñoz (Performance Studies, New York University)
Perlita Dicochea (Ethnic Studies, University of California, Berkeley)
Cristina Gonzalez (Communication, Arizona State University)
Bernadette Marie Calafell (Communication, Arizona State University)

"Performance of Identity" Michael O'Hara (Ball State University) Chair
"Performers and Ritualists" Jane Barnette (Theatre History, University of Texas at Austin)
J. Lawton Winslade (Performance Studies, Northwestern University)

"Like, Literally: Mimetic Performance" Joe Kelleher (*University of Surrey, Roehampton*)

"Presence as Universal Versus Culture and Presence: Rustom Bharucha Versus Eugenio Barba" Ian Watson (Rutgers University)

"Performance Inbetween" Yuji Sone (University of Technology, Sydney, Australia)

"The Mirror Metaphor: Reflections at the End of the 20th Century" Lara Dieckman (California State University, Los Angeles)

"A Social Epistemology: Why Marx's Fetish of the Commodity is Performative"

Scott Herndon (English, New York University)

"Her Dream is in the Bag" M.J. Thompson (Performance Studies, New York University)

"Crisis of the Commodity Fetish: Sacrifice, Surplus, and the Apple" Ben Stewart (Performance Studies, New York University)

"Performing the Commodity in the Christian Right" Kristin Dombek (English, New York University)

"Let Your Fingers Do the Talking: Playing (With) (Your) Self in Online Chat"

Gary Maciag (Siena College, NY)

WORKSHOP SESSION: 9:30-11:30

"Virtual Classrooms, the Body and Pedagogy" Leslie Bentley (Bowling Green State University) and Mark Weinberg (University of Wisconsin)

Friday 10:15 - 11:45

Guillermo Reyes (Theatre, Arizona State University)

"Speaking Of and Off the Body" Ronald J. Pelias (Communication, Southern Illinois University)

"Languaging the Body When Speech Falls Silent" Elyse Pineau (Communication, Southern Illinois University)

"Wearing my Speech on my Sleeves: The Phenomenological Autobiography of a Gesture to Open Performance" Craig Gingrich-Philbrook (Communication, Southern Illinois University)

"Becoming Body" Lenore Langsdorf (Communication, Southern Illinois University)

"Issaoua: Islamic Ritual as Performance" Lamice El-Amari (Co-ordinator UTOPIA 93, Germany)

"Retelling a Myth and Preserving Classical Theatre: In the Stadium and on Television" Pawit Mahasarinand (Dramatic Arts, Chulalongkorn University, Thailand and Theatre Practice, University of Michigan)

"Performing the Myth: Chosen People in the Balkans" Iveta Todorova-Pirigova (Institute of Folklore, Bulgaria)

"Using Ritual to De-Colonize Modern Theater in India" Erin B. Mee (Performance Studies, New York University)

Leslie Satin (Gallatin, New York University/SUNY Empire State College)

Sara-Jane Bailes (Performance Studies, New York University)

Judith Jerome (Performance Studies, New York University)

M. Heather Carver (Communication, Lake Superior State University)

Matt Spangler (University of North Carolina, Chapel Hill)

Deborah Morrison Thomson (University of North Carolina, Chapel Hill; People Act)

Toni Dove (Interactive Filmmaker, New York)

Martha Wilson (Founding Director, Franklin Furnace, New York)

Toni Sant (Performance Studies, New York University)

Jon McKenzie (The University of the Arts, Philadelphia)

"Kaddish for Allen Ginsberg" Derek Goldman (Communication, University of North Carolina, Chapel Hill)

"Performance Analysis Method (PAM)" Ute Ritschel and Marilyn Arsem (Performance artist; faculty of The School of the Museum of Fine Arts, Boston)

"Gimme Some Skin: (Per) Forming Race" Bryant Alexander (California State University at L.A.) and Tami Spry (St. Cloud State University)

ARIZONA 207
Panel/Performance
Latino Theatre -
An Anthology of U.S.
Latino Plays

LA PAZ 223 Panel
Speech and the Body's
Presence

NAVAJO 219 Papers
Myth, Ritual and
Performance

COCONINO 224 Panel:
(panel composed of
writers/editors for:
Women & Performance: a
Journal of Feminist
Theory)
Tolfink Carved These
Runes in this Stone:
Autobiographical Gesture
in Words and Action

COCHISE 212 Panel
"Gutting it Out, Cooking
it Up, and Serving it in
the Cafe: Performances
of the Back Life"

PINAL 215 Panel
Going Virtual: Using
Interactive Technology to
Facilitate Performance

YAVAPAI 209 Series
Performance Events and
Analysis

VENTANA A 207
Performance

Yuma 211 Roundtable
Embodied Cultures: New
Directions in Chicano
and Latino Studies

La Paz 223
Panel/Performance
Wiccan Performativity
and Sociomagickal
Transformation

Ventana 226A
Papers
Mimesis, Otherness,
Performance

SANTA CRUZ 213 Panel
Unavoidable
performances: The Fetish
in Thought and Culture

NAVAJO 219 Papers
VIRTUALITY AND
THE BODY

Friday 12:00 - 1:45

PINAL 215 Panel
Static Flesh

Rebecca Schneider (Theatre, Film, and Dance, Cornell University) - Chair
"Scars, Masks, and other Bodily Traces of Medical History" Gretchen Case
(University of California, Berkeley)
"Corpses in Captivity: The female killer and killer female body in forensic
photography" Jules Odendahl (University of North Carolina, Chapel Hill)
"Flesh in the 24th Century" Kelly Rowett (University of North Carolina,
Chapel Hill)
Respondant - Jane Blocker (University of Minnesota)

VENTANA 226A Papers
Theatre, Memory,
Performance and Visual
Art

"Why I Can't Remember Anything about Richard Foreman" Nicholas Ridout
(Wimbledon School of Art)
"Happenings in History, or, The Epistemology of the Memoir" Dr. Gavin Butt
(Goldsmiths College, University of London)
"Brushstrokes of the Tongue: Artaud's Ekphrastic Enactment" Branislav
Jakovljevic (Performance Studies, New York University)

COCHISE 212 Panel
Performing the Digital
Revolution: African-
American Recordings
into the 21st Century

"Class Is In Session: Performing Class Structure In Lauryn Hill's Miseducation"
Thomas DeFrantz (Music and Theatre Arts, Massachusetts Institute of Technology)
"Harlemworld: Performing Race and Class in Contemporary Black America"
John L. Jackson (Harvard's Society of Fellows)
"Any Love: The Performance of Silence, Theft, and Rumor in the Music of
Luther Vandross" Jason King (Performance Studies, New York University)
"The Erotics of Marvin Gaye: Mechanical Reproduction and the Space-Time of
Black Vocal Performance" Fred Moten (Performance Studies, New York University)

LA PAZ 223 Panel
Incorporate Identities:
Performance of Power in
the Theatre, in the
Classroom

"Incorporate Identities: Bodies and Power in the Director-Centered Company"
Julia Whitworth (Performance Studies, New York University)
"What Comes After 'I Love You/I Hate You?'" A Graduate Student Manifesto
for the 21st Century" Cindy Brizzell (Yale School of Drama)
Respondent: Jill Dolan (University of Texas, Austin)

YAVAPAI 209 Papers
Cops, Criminals, Cabaret,
Queer Worldmaking,
Racism

"Cops as Performance Artists" Connie Fletcher (Loyola University, Chicago)
"Criminal Intimacies: Queer Worldmaking, Black Publicity, and Cabaret
Performance" Shane Vogel (Performance Studies, New York University)
"Silent Whiteness" Adrian Kear (University of Surrey, Roehampton)

NAVAJO 219 Papers
Japanese performance

"Exhibiting Nostalgia" Takahashi Yuichiro (Senshu University, Tokyo)
"Torimitsu Momoyo's Salaryman Dolls" Sara Jansen (Performance Studies, New
York University)

Friday 2:00 - 3:15

"Orlan's Feminist Body Art from the Visceral to the Virtual" Kate Ince
(French Studies, University of Birmingham)
"If I Had A Hammer: Technologies of Pain in Performance" Tina Takemoto
(Visual and Cultural Studies, University of Rochester)
"Physicality as Counterbalance to the Post-human" Johannes Lothar Schröder
(Hamburg, Germany)

"Allegories of the Fall" Kurt Vanhoutte (Universitaire Instelling Antwerpen)
"The School of Dramatic Arts for Cyborgs, Androids, and their Significant Other
Actors" Nancy Reilly-McVittie (Contemporary Arts, Manchester Metropolitan
University)
"Marked: Approaching Live Text" Larry Lynch (Dartington College of Arts)
"Spawning External Viewer: a present(ation)" Simon Bayly & James Eastaway
(PUR, London)

"Architecture and the Strip Club" Virginia Kartini Preston (Comparative Literature,
SUNY, Binghamton)
"Staging Neoliberalism through Architecture: Performing NAFTA in Neo-Mexico
City" Julie A. Murphy Erfani (Political Science, Arizona State University West)
"Coney Island as Prometheus and the Spectacle Performance of Fire" Lynn Sally
(Performance Studies, New York University)

"The Hunting of the Real" Koen Tachelet (Theatre Studies, University of Antwerp)
"Time, Space & Money to Experiment & Take Risks: Artsadmin's Artists Bursary
Scheme" Manick Govinda (Artists Advisor for Artsadmin, London)
"Performances by Vito Acconci" Tate Davis (Theatre and Dance, University of
California)

"The Question of Voice: Deafness, Performance, and Narrative" Kanta Kochhar-
Lindgren (Central Michigan University)
"The Poet in the Poem in the Performance: The Relation of American Sign
Language Poetry and Performance Poetry" Heidi Rose (Communication, Villanova
University)
"Anti-Speak" (improvised voice and body performance) Aaron Williamson
(Performance Artist, choreographer, writer, UK)

COCONINO 224 Papers
Orlan, Flanagan, Body
and Performance

ARIZONA 207
Papers/Performance
The Real, Actors, Acting,
Texts

SANTA CRUZ 213 Papers
Places, Architecture,
Spectacle

COCHISE 212 Papers
Theatre Companies,
Performance, Practices

YAVAPAI 209 Papers
Deafness, Signing,
Poetry, Narrative,
Performance

Conference Notes

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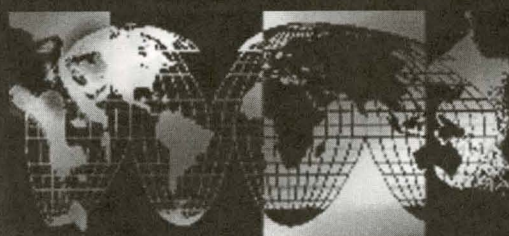
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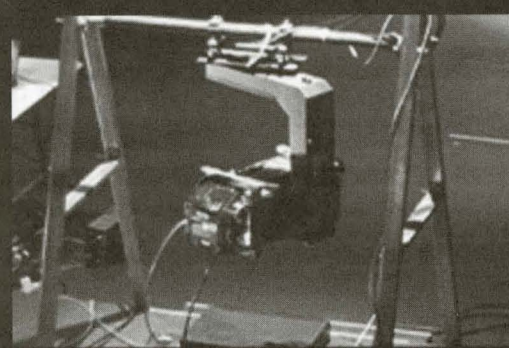
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Conference Contacts and Notes

Culture in Action

Faculty Includes:
Diana Taylor, Chair
Richard Schechner
Barbara Kirshenblatt-Gimblett
Peggy Phelan
Ngũgĩ wa Thiong'o
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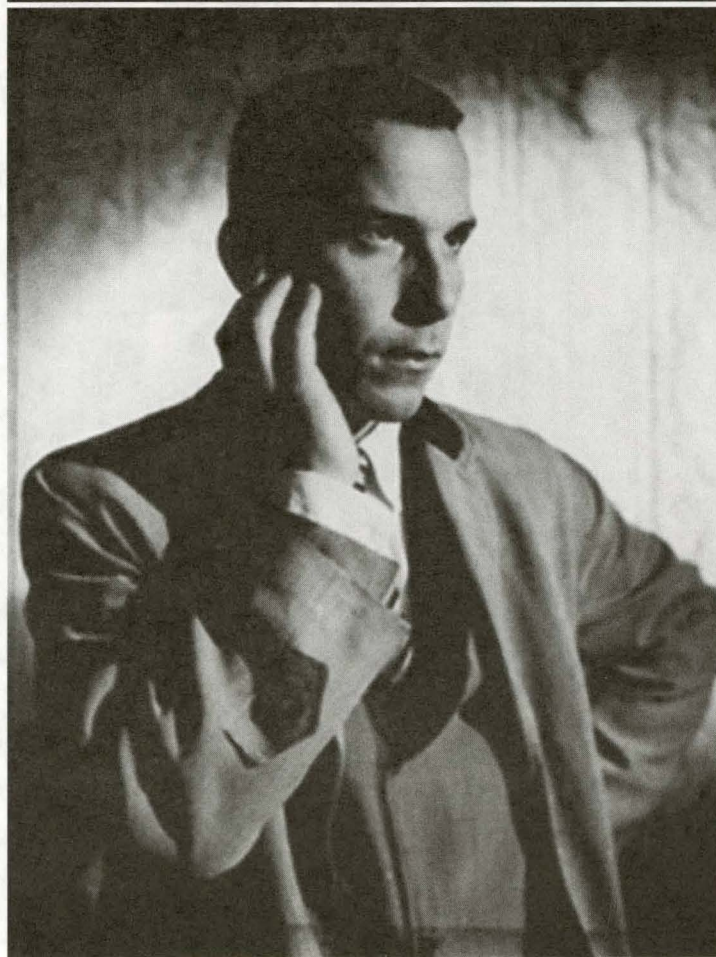
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Fax: +44 (0)1524 39021
E-mail: a.quick@lancaster.ac.uk



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the life & work
of

Lawrence J. Steger

"As those artists who have dedicated themselves to performance continually disappear and leave "not a rack behind" it becomes increasingly imperative to find a way to remember the undocumented, unreproducible art they made."

Peggy Phelan,
Unmarked; The Politics of Performance

Friday 3:00 - 5:00

"Cyborg Pedagogy: Performing Resistance in the Digital Age" Charles R. Garoian (Penn State University) and Yvonne M. Gaudelius (Penn State University)
"Cyborg Bodies: Organic Vocabularies of Performed Identity" David Kreps (Institute for Social Research, University of Salford)
"Bugs, Technical Hitches, Non Delivery and Other Interruptions: Performance, Politics and Technologies" Geraldine Harris (Theatre Studies, Lancaster University)

Friday 3:30 - 5:00

"Theatre/Archaeology: a manifesto in performance studies" Michael Shanks (Classics and Anthropology, Stanford University)
"Performing Past Places" Julian Thomas (Archaeology, University of Southampton, UK)
"Traces Re-membered" Fiona Campbell (Archaeology, Goteborg University, Sweden)
"Unearthing Silence" Jonna Hansson (Archaeology, Goteborg University, Sweden)
"From Lewis Lewis to Lisa Lewis" Lisa Lewis (Theatre, Film and Television, University of Wales Aberystwyth, UK)
"Cows, Choirs and Sheds" Dr. Roger Owen (Theatre, Film and Television, University of Wales Aberystwyth, UK)
"The Square Mile" Mike Pearson (Theatre, Film and Television, University of Wales Aberystwyth, UK)
"Performance Art Goes Mainstream: An Institutional History of the Kitchen, 1976 - 84" Sally Banes (University of Wisconsin-Madison)
"Performance Technology Research Laboratory - PTRL" Matthew Causey (Georgia Tech)
"Documenting Performance Art (Progress Report on an International Collaboration) Thomas Mulready (Director, Cleveland Performance Art Festival and Archive) and Barry Smith (Professor, Digital Research Unit, TNTU)

PINAL 215 Papers
Cyborgs, Pedagogy,
Bodies, Bugs

VENTANA 226A Panel
Excavating Past
Presences; Explorations
in Theatre / Archaeology

LA PAZ 223 Paper Series:
Spaces, Documentation,
Laboratories, Research

THE UNIVERSITY OF TEXAS AT AUSTIN



GUEST ARTISTS

Pina Bausch Tanztheater Wuppertal,
Robert Blackman, Karen Finley,
Uta Hagen, Marcia Gay Harden,
Mark Harelik, Tom Jones,
Sherry Kramer, Mabou Mines,
Robert Schenkkan,
Carolee Schneemann,
Janet Suzman, Paula Vogel,
Robert Wilson,
Timberlake Wertenbaker,
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Saturday 8:30 - 10:15

NAVAJO 219 Papers
Internet: Fetishism, Chat
Rooms, Interactivity

"Don't Hesitate Just Simulate: Sex in the 21st Century" Natalie McGrath
"Interactivity as Resistant Performance" Jon McKenzie (The University of the
Arts, Philadelphia)
"Invisible Interludes: SANTAMAN'S HARVEST" Adriene Jenik (University of
California, San Diego)

PINAL 215 Panel
Myth, Media, and the
Millennium

Moderator: Carol Burbank (University of Maryland)
Kamran Afary (Performance Studies, Northwestern University)
Priya Srinivasan (Performance Studies, Northwestern University)
Kathryn Farley (Performance Studies, Northwestern University)
Respondant - Judith Hamera (Communication Studies, California State University)

YUMA 211 Panel
Constructing Childhood /
Performing Children:
Representations,
Rubrics, and
Ramifications

"Teletubbies and Barney" Stephani Etheridge Woodson (Theatre, Arizona State
University)
"Performance of Children by Adult Actors" Manon van de Water (University of
Wisconsin-Madison)
"Adolescent Girls on Probation" Sharon Grady (University of Texas, Austin)

VENTANA 226A Panel
Displayed and Displaced:
the Performance of Asian
Americanness

"Portraits of Self and Other: SlutForArt and the Photographs of Tseng Kwong
Chi" Dan Balcazo (Performance Studies, New York University)
"The Narration of Place: Staying Alive at the Hotel California" Jennifer Chan
(Performance Studies, New York University)
"East West Players" Sharon Nozawa (Performance Studies, New York University)

LA PAZ 223 Panel
Latin American Women
on the Borderlands
Roundtable

Diana Taylor (Performance Studies, New York University) Chair
Leslie Damasceno (Duke University)
Luis Leon (Religious Studies, Arizona State University)
Denise Stoklos (Brazil)
Roselyn Costantino (Penn State University-Altoona College)
Diana Raznovich (Buenos Aires, Argentina)

Saturday 8:30 - 10:15

"Rave Trance Dance" Anthony Avery (University of New Mexico)
"Performing Claire" Deena Burton (Performance Studies, New York University)
"Merce Cunningham and Life Forms" Gillian Lipton (Performance Studies, New
York University)

"Performance in Telepresence" Alice Curi (University of Brasilia)
"Cyberspatialities: Geography, Liveness, and Technology in the Performance
of Cathy Weis" Jennifer Parker-Starbuck (CUNY Graduate Center, NYC)
"Media Performances: World Series Peloteros, 1999" Lara D. Nielsen
(Performance Studies Department, New York University)
"One to One Performance" Helen Paris (Arizona State University/ University of
Surrey)

Chair: John D. Anderson (Communication, Emerson College)
Mary Agnes Doyle (Artistic Director, Vox Humana Foundation)
Paul C. Edwards (Performance Studies, Northwestern University)
Lynn C. Miller (Communication Studies, University of Texas, Austin)
Ronald E. Shields (Theatre, Bowling Green State University)

Saturday 9:45 - 1:00

Installations/Performances
"Turin Machine" Caroline Rye (Edinburgh, UK)
"Performance Photographs" Vivian Babuts (New York City)
"still/sound" Laura Biagi (New York University)
"21 Alter Pieces" Fernando Calzadilla (New York University)
"Casting Memory" Keith Pounds (Southern Illinois University, Carbondale)
"Throughput" Kevin Fisher (University of California, Los Angeles)
"Interactive Sculpture" Mary Flannagan (University of Buffalo)
"Upon reflection..." Isa Gordon (Arizona State University)
"Catholic Sex" Cathy MacGregor (University of Woverhampton)
"Altars" Kelley McClung (University of Minnesota)
"Virtual Deviants: Cruising, Media(tion) and Queer Desire" Christopher Stahl
(Performance Studies, New York University)
"I would do anything for love, but I won't do that" Gillian Wyld (Dartington College)
"Nobody Loves a Bearded Lady" Annette Foster (Arizona State University)
"Contents: One Other, Instructions Included" Tom Lavazzi, (Humanities, Savannah
State University)
"improvisations for guy dubord: toward the un-spectacular" Devora Neumark
(artist/activist, Quebec, Canada)
"Screening Bodies: Investigating the Scenes/Screens of Live and Mediated
Performance" Marcyrose Chvasta, Michael T. LeVan, Patricia English, and Keith C.
Pounds (Communication, Southern Illinois University, Carbondale)
"Ritual, Sacred Spaces & the Body: Men of African Descent and the Performance
of Sexuality" Myron Beasley (Communication, Denison University)

COCONINO 224 Papers
Dance

YAVAPAI 209 Papers
Media / Mediated
Performance

ALUMNI 202 Panel
Operatic Stages:
Literature as Opera at the
End of the Twentieth
Century

PSi6 Gallery

Saturday 10:30 - 12:30

VENTANA 226A Papers
Performance and
Community

"Myth/Industry, Millennial Tourism: Steelbound" Sara Brady (New York University)
"Performance as a Tool for Community Development" Catherine Graham (McMaster University)
"Yard Art: Aesthetics & the Artist's Performance of Self: The Art Yards of Horace Byrd & Charles 'Birdman' Miler" Karen Baldwin and Ernest Marshall (East Carolina University)
"Quelling Quality of Life/Gagging Giuliani; Tracing Intersection of Politics and Performance" Arin R. Mason (Performance Studies, New York University)

YUMA 211 Paper Series
Queer Sexualities

"Appealing to the Passions: The Homoerotics of Theatre Criticism in the 19th Century Periodical Press" Lisa Merrill (Hofstra University)
"Queer Australian Performance and Violent Bodies" Peta Tait (Theatre, La Trobe University, Australia)
"When Post-Colonial Drag Meets Chinese Cross-Dressed Queen" Ivy-I-chu Chang (National Chiao Tung University)
"Still Life: The Performance of Queer Desire" Ricardo Montez (Performance Studies, New York University)

COCONINO 224 Papers
Theatre Groups and
Politics: America,
Australia, Great Britain

"Subversive Retelling: Counter-Appropriation and Satire: Pauline Pantsdown's Parodic Performance " Larry Bogad (Northwestern University)
"A Few Thoughts on the Decay of Subversiveness" Jessica Chalmers (Notre Dame University)
"Theatre Machines: The Politics of the Virtual" Andrew Quick (Lancaster University)

YAVAPAI 209 Papers
Holocaust
Representation,
Witnessing and
Testimony

"Blinded by the Light: Actors' Dilemma in Holocaust Representation" Emily Colborn (Cornell University)
"Family Photographs and the Performance of Memories: Third Generation Reflections on Nazi Germany and the Holocaust" Annette Jael Lehmann (Allgemeine und Vergleichende Literaturwissenschaft) WEBCAST
"Bodies in Distress: Toward a Theory of the Empathic Witness" Michelle Erickson (French, New York University)

COCHISE 212 Panel
In Performance: Practices
and Theories

"Minding Demons: Neuroscience, Masks, and Some Cultured Devils" John Emigh (Theatre, Speech and Dance, Brown University)
"Micro-Landscapes; A World on a Tabletop" Dorita Hannah (Performance Studies, New York University)
"Performing the Intelligent Machine: Deception and Enchantment in the Life of the Automaton Chess Player" Mark Sussman (Performance Studies, New York University)
"Object Determines Action: The Avant-Garde Rediscovery of the Performing Object Principles" John Bell (Rhode Island School of Design/New York University)

PINAL 215 Panel
Dance: Art Making /
Teaching / Theory -
Str/etch

S(taging) T(heroetical) R(enewal)/E(ntwining T(heory), C(horeography), H(istory)
Naomi Jackson (Dance, Arizona State University)
Mary Fitzgerald (Dance, Arizona State University)
Jeroen Fabius (Theatremaker, School For New Dance Development, Amsterdam)
Ellen Bromberg (Dance, University of Utah)
Christo Yaranoff (Artist, Phoenix)
Rebecca Dalvesco (Architecture, History, Theory & Criticism, Arizona State University)
Cheryl Shonk (Design, Arizona State University)
Jennifer Fisher (Dance, Pomona College)

Saturday 10:30 - 12:30

Amy Villarejo (Theatre, Film, and Dance, Cornell University) Chair
"Post-Disciplinarity and the State of Performance Studies: A Manifesto for the Bad Minoritarian Citizen" Fred Moten (Performance Studies, New York University)
"Latino Geneologies, Broadway and Beyond " David Roman (English, University of Southern California) -
"Performance Studies and Parricide: Archive Blood Drives" Rebecca Schneider (Theatre, Film, and Dance, Cornell University)
"A Utopian Kernel in Performance Studies Discourse" Jose Esteban Muñoz (Performance Studies, New York University)

Saturday 12:45 - 2:15

"Present Materializations" Laurie Beth Clark (University of Wisconsin-Madison)
"Performance Is Not E-Viscerated: The Body Partakes of Performance" Michael Peterson (Millikin University)
"Reifying the Ephemeral" Douglas Rosenberg (University of Wisconsin-Madison)
"Angelbaby vs. Angelwitch: Real and Virtual Performances on Soap Opera Discussion Boards" Emily Blair (Washington State University)

"Facing Identity In Performances of Defacement" Tanya Augsburg (Interdisciplinary Studies, Arizona State University)
"The Performance of Decapitation: The Body Artist, The Myth, The Body Politic" Jill O'Bryan (Art History, New York University)
"Acts of God: Depictions of Genital Mutilation in Performance Art" Sheree Rose (Performance Artist)

"I Must Keep Fightin' Until I'm Dyin" Paul Robeson
"Terror as Usual, and the Performance of 'Race'" Tony Perucci (Performance Studies, New York University)
"Performing Race on the Internet: The Natural Selection Search Engine Project" Christopher McGahan (Performance Studies, New York University)
"Signifying Stand-Up The Politics of Contemporary African-American Expression" Harvey Young (Cornell University)

"Festival as Real Performance and Performance as a Body of Festival" Maria Naimark (The St. Petersburg Theatre Arts Academy, Russia)
"Performing the Russian Revolution" Marina Litavrina (Russian Theatre, Russian Academy of Theatre Arts, Moscow)
"Back to the Roots: The Director in Russian Theatre" Natalia Pakhomova (The St. Petersburg Theatre Arts Academy, Russia)
"Multi-Channel Financing as Perspective Tendency of Cultural Support in Russia" Irina Khiginskaya and Sergey Shternin (The St. Petersburg Theatre Arts Academy, Russia)

LA PAZ 223 Panel
For (A Minoritarian)
performance Studies:
Anti-Foundationalist
Manifestos on Archives,
Geneologies, and Futurity

LA PAZ 223
Presence / Materiality
Viscerality / Community

PINAL 215 Panel
Events of
(Dis)Embodiment

SANTA CRUZ 213 Papers
African-American
Performance

YAVAPAI 209 Papers
Contemporary Russian
Theatre, Festival,
Performance, and Culture

Saturday 1:00 - 3:20

ALUMNI 202 Panel
Orature and Activism:
Rethinking Disciplinary
Traditions

Judith Hamera (California State University, Los Angeles) Chair
"Rethinking Elocution: American Performance Culture and Race" Dwight Conquergood (Performance Studies, Northwestern University)
"The Cultural Politics of Adaptation" Derek Goldman (Communication, University of North Carolina, Chapel Hill)
Shannon Jackson (Dramatic Arts, University of California, Berkeley) Co-Discussant
Della Pollock (Communication, University of North Carolina, Chapel Hill) Co-Discussant

VENTANA 226A Paper
Series
Tourism & Colonialism

"The Exhibitionistic Logic of Tourism: Kirschenblatt-Gimblett and Collaborative Power in the Making of Hypervisible Places" Dr. Keith Hollinshead (The University of Luton)
"Performing the Southwest: Frank Cushing, Jesse Walter Fewkes, and the Development of Ranger Talks in the National Parks Service" John Bell (Rhode Island School of Design/New York University)
"Britons in India and Algeria: Performing Gender, Nationality, and Colonial Identity in the Nineteenth-Century Periodical Press" Denise Quirk (History, Rutgers University)

COCHISE 212 Papers
Body / Performance /
Technique

"Ensoulng the Body Politic: How Boal's Spect-Actor Animates the Body's Memory of Collective Possible Futures" John Sullivan (Seattle Public Theater)
"Dynmaogenesis: Origin of Action and the Immediate Body" Barry Edwards (Brunel University, Optik Performance Group)
"Invisible Performance" Nicholas Arnold (De Montfort University, Leicester, England)
For volunteers after paper: "Derive: Situationist Event" with Nicholas Arnold

COCONINO 224 Paper
Series
Feminist Readings,
Women, Performance

"Re-Staging Sexual Identity: The Erotics of Loie Fuller's Technological Metamorphoses" Julie Townsend (Comparative Literature, University of California, Los Angeles)
"Angry Goddesses: American Women Performance Artists and Feminine Divinty" Wendy Clupper (Performance Studies, New York University)
"The Virtual Landscapes of Ana Mendieta" Molly Castelloe (Performance Studies, New York University)
"A Passive Object? The Mother as Effigy in The Great Hunger " Bernadette Sweeney, (Drama, Trinity College, Dublin)

Saturday 3:30 - 5:00

For all Members
Part I: Looking Back - Past Developments

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Jonathan Kalb
Samuel Leiter
Stuart Liebman
Marvin McAllister
Judith Milhous
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Sunday 9:00 - 11:00

VENTANA 226A Panel
Performance and
Conquest in the Americas

"Beyond Representation: Toward a Pre-Conquest Poetics of Performance" Diana Taylor (Performance Studies, New York University)
"Anatomies of the Indigenous Body in Colonial Peru" Juan Salas (Performance Studies, New York University)
Moderator: "Staging Colonial" Jill Lane (Performance Studies, New York University)
"Issues in Native Brazilian Performance Studies" Zeca Ligiero (Theatre Director, University of Rio de Janeiro)
Sponsored by the Hemispheric Performance and Politics

LA PAZ 223 Paper Series
Gender Codings

"Watch That Man: Gender Coding in David Bowie's Performance as Ziggy Stardust" Philip Auslander (School of Literature, Communication, and Culture, Georgia Institute of Technology)
"Double Cross: FTMs of Color, Retraversee and Asian American Gendering in the TransVideos of Christopher Lee" Selena Wahng (Managing Editor, Center for the Study of Gender and Sexuality, New York University)

SANTA CRUZ 213
Paper/Performance Series

"Reaction Tactics: Redefining post-modern spectator response & expectations" Katherine Adamenko (performance artist/poet/scholar, New York City)
"Women: Owning the Body in Performance" Jane Collins and Peter Farley, (Wimbledon School of Art) and Bridget Escolme, (Wimbledon School of Art and Leeds University)
"R.ex" Firenza Guidi, (Elan, Wales, UK)

COCHISE 212 Panel
Quantitative Research &
performance: the
Relationship of African
American Role Models
Presented Through
Autobiographical,
Videoconference
Performance and Locus of
Control, as a Predictor or
Achievement Motivation, in
African American College
Student Audiences

"Theoretical Basis of the Study" Diane Howard (Communications and Dramatic Arts, University of Mary Hardin-Baylor)-
"Research Design and Analysis" Lucinda Harman (Combridge, non-profit educational consulting corporation)
"Videotape Evidence of Videoconference Dynamics" Stan Dyer (History, Central Texas College)
"Sample Performance and Discussion" Carlotta Russell Maneice as Sojourner Truth

Sunday 10:00 - 11:00

"A Pedestrian Guide to Tempe, Arizona" Paul Mason Fotsch (Interdisciplinary Studies, Arizona State University)

Sunday 11:15 - 12:30

"Historiography and Rewriting: East Timorese Performance of Torture and "Alternative Futures" Lesley Delmenico (Northwestern University)
"Haiti's Repercussions" Barbara Browning (Performance Studies, New York University)
"Through a Glass Virtually: Experiencing the Past as a Thing of the Past in South Africa" Stephanie Marlin-Curiel (Performance Studies, New York University)
"Musical Performance and Creative Processes: Two Berber Poetesses and Professional Singers" Margaret Rausch (The Free University of Berlin)

"Streams -- Technological Embodiment of Personal Sonic Geography " Tomie Hahn (Music, Tufts University); Curtis Bahn (iEAR - Rensselaer Polytechnic Institute
"Together: Active Vision: Eye Tracking Musical Instrument Interfaces" Andrea Polli (Columbia College)
"one two one two... is that all right? Women's mouths and microphones" Mary Oliver (Manchester Metropolitan University)

"Touchable Stories and the Infrastructural Imagination" Shannon Jackson (Theatre and Rhetoric, University of California, Berkeley)
"V-V Girls (Visceral Virtual girls and Their Kinetic Imaginary" Katherine Mezur (Art, Music, Theatre, Georgetown University)
"Recent Work" Linda Mussman and Claudia Bruce (Co-Directors, Time and Space, Limited)
"Matters Touching the Pres(id)nt Past" Rebecca Schneider (Theatre, Film, and Dance, Cornell University)

"Biospheria: Extrocise" a part of the ongoing project "Biospheria: An Opera in 9 Places" collaboratively created by Steven Ausbury, Anthony Burr. Presentation by Steven Ausbury.

SPECIAL EVENT: meet
10:00am Twin Palms
Lobby

YUMA 211 Paper Series
Representations,
Locales, Performance:
South Africa, East Timor,
Haiti

NAVAJO 219 Papers
Sound, Technology, and
Performance

LA PAZ 213
Panel/Roundtable
Imagination, Time /
Space, the President

YAVAPAI 209 Videotape
and Presentation

Sunday 10:00 - 12:00

ALUMNI LOUNGE 202

PSi6 ROUNDTABLE: Inquiry on Performance and Interdisciplinarity

Carol Simpson Stern

Linda Park-Fuller

Diana Raznovich

Sally Harrison Pepper

Sunday 12:45 - 2:00

SUNDAY 12:45 to 2:00

ARIZONA 207

PSi General Membership Assembly

For all Members

Part II: Looking Forward - Future Plans and Projects

Spanish Graduate Programs

Master of Arts and Doctor of Philosophy degree programs are offered in Spanish. These programs combine Spanish, Spanish American, and Mexican American literature, linguistics, and culture. Master of Arts degrees have four concentrations: Literature, Comparative Literature, Language and Culture, and Linguistics. It is possible to concentrate courses in a Southwest emphasis within the Language and Culture track. Similarly, it is possible to concentrate courses in one of three sub fields within the Linguistics track: Sociolinguistics, Second Language Acquisition / Applied Linguistics, and Translation. Students may also be interested in a non-degree, Certificate Program in Translation. Students admitted to the Master of Arts degree program with a major in Secondary Education may elect Spanish as the subject matter field.

The Ph.D. Program in Spanish allows students to choose between an emphasis on literature or cultural studies and requires study in a sub field chosen from the following additional areas of study: interdisciplinary Latin American studies, linguistics, literary and cultural theory, or another appropriate area.

All programs have a research component: candidates for the M.A. degree in Spanish write a thesis, candidates for the Ph.D. a dissertation.

For more information contact the
Graduate Secretary,
Department of Languages and Literatures
Arizona State University
Tempe, AZ 85287-0202
480-965-2715
cindy.websites@asu.edu

PSi PERFORMANCE STUDIES international

A WORLD-WIDE ASSOCIATION FOR SCHOLARS AND PRACTITIONERS IN THE FIELD OF PERFORMANCE

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.

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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 professionals and emerging artists and scholars
- an electronic bulletin board for posting of employment opportunities, calls for papers, and publication opportunities
- a calendar of significant performances, workshops, conferences and other events of interest to our membership
- 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, to be distributed both electronically and in print
- a directory of members, which will include contact information and descriptions of current projects and major research and performance interests of all members* discounts on subscriptions to a number of international journals, including Performance Research, Seagull Theatre Quarterly, TDR-The Drama Review, Women and Performance.

PSi INDIVIDUAL MEMBERSHIP ranges from \$10/£6.50 to \$75/£50

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

PSi PERFORMANCE STUDIES international INSTITUTIONAL HOSTS 1998-2001

Centre for Performance Research and the Department of Theatre, Film and Television Studies at the University of Wales, Aberystwyth

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PSi welcomes new Institutional Founding Sponsors for the association.

Please contact the PSi office for more information.

PSi6 is organised under the auspices of PSi PERFORMANCE STUDIES international.

For further information and a membership brochure visit the PSi membership desk or contact:

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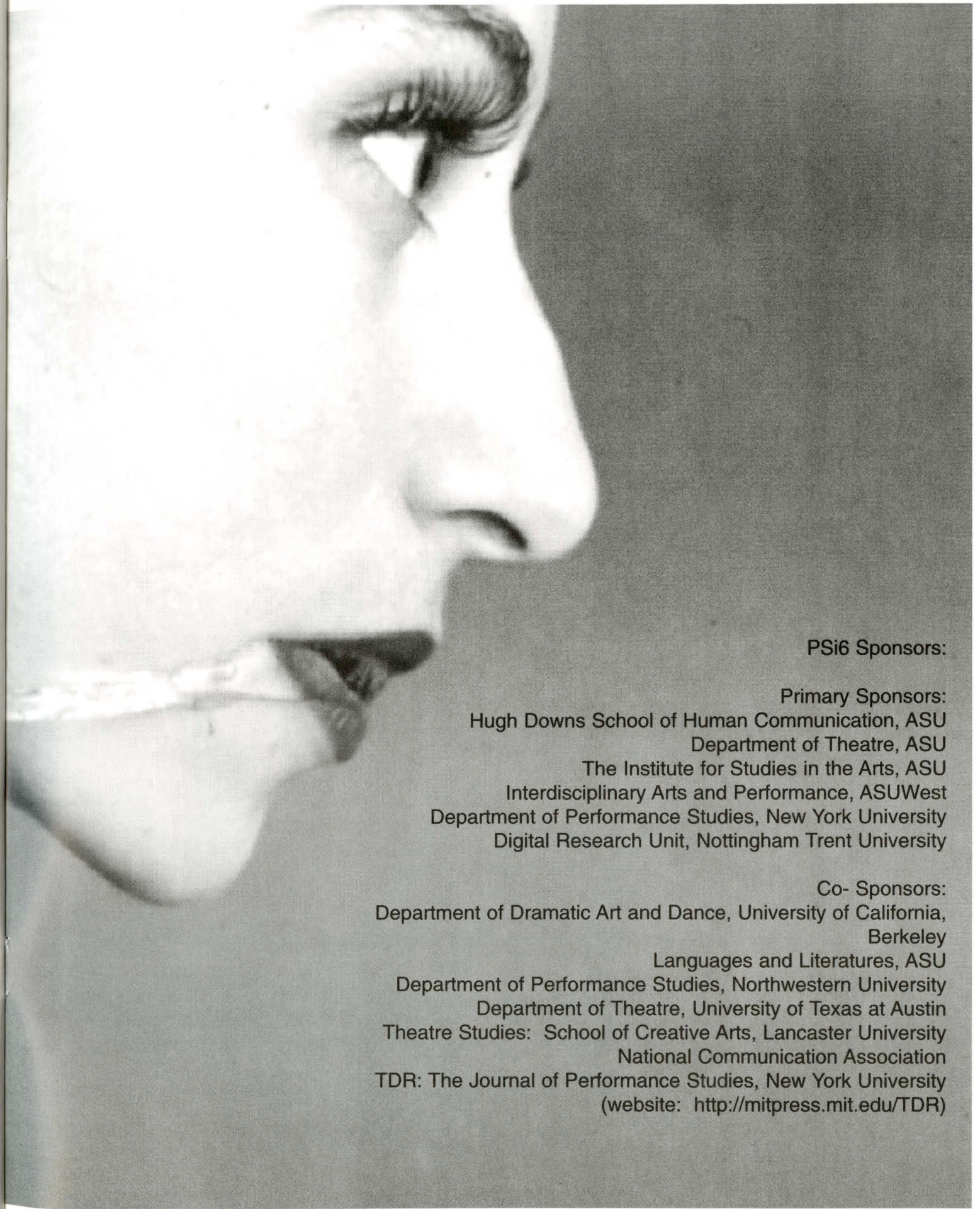
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