

7th Performance Studies Conference
Translation – Transition – Transformation
Preliminary Programme

Please note that the time slots for panels and papers are still subject of change

Installation (73) **P 107**

Zeca Ligiero (Brasil)

Ze Pelintara's Interactive Altar

Exhibition: Every Me (74) **P 12**

Angeliki Avgitidou

Tom Lewis

Paola Junqueira

Nigel Grimmer

'Every Me' consists of artists who employ their own image or physical presence in their artwork. Within this group of artists

the personal image of identity (Lewis), as a consumable commodity (Avgitidou), as a projected image of stereotypical identity (Grimmer), or as a border between space and self (Junqueira). The deconstruction of the personal image (Lewis), the performance of the self (Avgitidou, Grimmer), and the enactment of the body within personal and social space (Junqueira) constitute the artists speculation on identity narratives and on the definition of the individual within space and time.

Performance (3 Days) (75) **P 103**

Gerhard Dirmoser (Artist, Linz) and Boris Nieslony (ASA, Köln)

Performative Ansätze in Kunst und Wissenschaft am Beispiel Performance art

Performance (3 Days) (76) **P 101**

Jordan McKenzie (Artist, Nottingham)

Untitled (Performing Minimalism)

Performance (3 Days) (77)

Ariane Ritter and Wolfgang Duck (Artists, Nürnberg)

Global Smacking

Global Smacking ist eine performative Tauschbörse von traditionellen regionalen Gerichten gegen Lieblingsrezepte aus anderen Regionen und Ländern.

Global Smacking is a 'performative market', where you will get traditionell regional dishes in exchange for favorite recipees from other regions and nations.

Performance (3 Days) (78)

Helinä Hukkataival (Finland)

Pure Art

Pure Art is an interactive, continuing happening about chewing gum and turning disgusting waste into a piece of pure art.

Performance (3 Days) (79)

Marilyn Arsem (School of the Museum of Art, Boston)

Can this be translated?

Wednesday, March 28,
"Frankfurter Hof", Mainz Centre.
Augustinerstrasse 55

2.00 pm - 9.00 pm

registration at the Frankfurter Hof

3.00 pm

guided tour through the city of Mainz (by Mainz Tourist Office)

meeting point: Frankfurter Hof

4.30 pm

Performance (71)

Myrna Renaud (Puerto Rico)

Vitrinas (Performance)

In the storefront of "Per la donna" (Shop) , Augustinerstrasse 59. Next to the Frankfurter Hof

5.00 pm

Performance (72)

Richard Harding , Clare Norburn (Artists, Brighton)

Caritas Abundat (Performance)

In the "Hildegard von Bingen Herb Garden", in front of the Dome of Mainz

A site-specific performance of movement and voice.

Through a deeply felt relationship with the music and images of Hildegard von Bingen, 'The Dance' embodies a lived experience of unity with 'source'. Sound and vision enter the body and fill it with an intensity of imagining. Space/time has no consequence in this expression of the divine.

6.30pm

Opening of the 7th Performance Conference and the Intermediale (Festival)

Frankfurter Hof , Augustinerstrasse 55

6.30

welcome

7.00 pm

keynote lecture

Tracy Davis (Northwestern University)

There will be no spectators: Nuclear Civil Defense

8.00 pm

reception

9.00 pm

Palindrome (Inter-media Performance Group / Nürnberg)

Press ESCAPE - Interactive Danceperformance

Thursday March 29
Campus University of Mainz

8.30 am - 6.00 am

registration

hallway philosophicum

8.30 am - 6.00 pm

box office for the intermediale

hallway philosophicum

bookshop

CPR Books Rachel Rogers

P 7, Philosophicum

Workshop I (85)

Gary Maciag (Siena College, Loudonville)

David Frankel (University of South Florida, San Antonio)
A Workshop in Performance Studies Ethnography

9.00 am – 9.30 am P1

Welcome & Information & Visiting Sites

Session I 9.30 am -11.30 am

Panel 33 Performing Internet P 110

Moderation: Manfred Fassler (Universität Frankfurt)

Anatoly Antohin (University of Alaska, Fairbanks)

Between Theatre and Ritual: Role of the Spectator in Virtual Theatre

Julia Glesner (HfG, Karlsruhe)

Transformation of Mediality in Digital Theatre

Elena Levshina (St. Petersburg State Theatre Arts Academy)

Theatrical Texts and Feature of its Audio-Visual Versions

Sergej Shternin (INTERSTUDIO, St. Petersburg)

Theatre Representation in Internet: Problems of Comparative Semiotic Analysis

Panel 9 The Adult's Imagination of the Child's Imagination P 15

Alan Read (University of Roehampton)

Prodigious Performance

Jen Harvie (University of Roehampton)

Audiences Performing Spaces

Adrian Kear (University of Roehampton)

A Child in Time: Seduction and Translation in the Theatre of Alain Platel

Joe Kelleher (University of Roehampton)

Seeing is believing' and the Videochild (signs don't even say what you want them to say...)

Panel 15 Orientalities: Representing National and Intra-National Identities Through Art and Music P 105

Julie F. Codell (Arizona State University)

Coronation Durbars and the Performance of Englishness under RAJ

René T. A. Lysloff (University of California Riverside)

I Think I'm turning Javanese (I really think so): Teaching Non-Western Music in US-Universities

Ted Solis (Arizona State University)

Diasporic Puertoricans: Domesticate the musical Other' in Music, Dance, Performance

Deborah Wong (University of California Riverside)

Taiko Drumming in Asian America

Panel 47 Queer Theory P 106

Moderation: Jill Dolan (University of Texas)

Alan W. Sikes (University of Minnesota - Twin Cities)

Re-Writing the Body: Ron Athey and the Textualisation of Performance

Helen Freshwater (Edinburgh University)

Section 28: Contagion, Containment, and Censorship

Patrick W. Anderson (University of California, Berkeley)

Starving Archives: Performing Male Anorexia

Theresa Smalec (New York University)

Healing Shattered Subjects: Ron Vawter's "Roy Cohn/Jack Smith" as a Performative Means of Translating and Transforming cultural traumas.

Panel 43 Academic Performances Alte Mensa

Moderation: Mike Pearson (University of Wales, Aberystwyth)

Sibylle Peters (Universitaet Muenchen)
Towards a Theory of Fake/ Towards a Fake of Theory
Joshua Abrams (City University New York, Graduate Center)
Academic Echoes: Re-presenting PS6
Johannes Lothar Schröder (Hamburg)
Herkules-Zettel. Aus dem Papierkorb der Performanceforschung

11.30 am - 11.45 am

coffebreak, refreshments
hallway philosophicum

11.45am - 12.45 pm

Keynote Lecture **RW 1**

Ina Maria Greverus (Universitaet Frankfurt)
Der aesthetische Ort - Vergleichende Feldforschung in fünf Akten

12.45 pm - 1.45 pm

lunchbreak

Session II 1.45 pm – 3.45 pm

Panel 55 Public Events- Community Art Projects **P 105**

Moderation: Ute Ritschel (Cultural Management, Darmstadt)

Regina Hellwig-Schmidt (Artist, Regensburg)

Donauprojekt

Horst Konietzny (Cultural Management, Muenchen)

Projekt Goethestrasse

Regina Frank (Artist, Berlin)

The Artist is present: from text to textile - investigating the gap between high and low tech

SAC Modellers Club: Mark-Steffen Bremer, Stephan Thomas, Anna Weber, Kurt Grunow (Artists, Stuttgart)

The Texel Hub

Panel 1 Transition to Modernity I **P 106**

Moderation: Lamice El-Amari (Utopia 93, Germany/Iraq)

Lamice El-Amari (Utopia 93, Germany/Iraq)

East West Transition in Arab Theatre Arts.

Nja Mahdaoui (Artist, Tunisia)

SCHERAZADE East & West.

Mohamed Maidioni (University of Tunis)

Experimental work in Arabic Theatre.

Khalid Al-Mubarak (Cambridge University / Sudan)

The Language of Ritual in a Modern Interpretation.

Nordine El Hachemi (Deutsches Theater, Berlin), Liliane El Hachemi (Algeria)

NESS EL FORDJA - Eine Adaption eines mittelalterlichen, franzoesischen

Stueckes in einem arabischen Dorf.

Panel 5 Activism and Community: Performance Studies and the Mis/Measure of Social Change **P 15**

Moderation: Carol Burbank (University of Maryland)

Sonja Kuflinec (University of Minnesota, Minneapolis)

The Place of Performance: Enabling Community in the former Yugoslavia

Rhonda Blair (Southern Methodist University, Dallas)

'American Jesus': Moral Complexity and Progressive Transformation

Baz Kershaw (Wickham Theatre, Bristol)

Ecoactivist Performance: The Environment as Partner in Protest

Carol Burbank (University of Maryland)

Rhetorical Mythologies: An Exploration of the Impossibility of "Preaching to the Converted" in US

Activist Processes

Panel 8 Meditations on Tenderness of/in Performance P 1

Peggy Phelan (New York University)
Della Pollock (University of North Carolina)
Rachel Hall (University of North Carolina)
Judith Hamera (California State University, Los Angeles)

Panel 20 The Every Day(ly) P 11

Moderation: Richard Gough (CPR, Aberystwyth)
Max Schumacher (New York University)
Grotesque Food - From Film to Stage
Dinah Jung (Universitaet Leipzig)
Performing Fragrance Performance
Robin Deacon (London)
Acme: Hard Water and other Objects

Panel 36 Urban Performances - Performing The City P 110

Moderation: Franziska Puhan-Schulz (Universitaet Frankfurt)
Michael Peterson (University of Wisconsin)
Vegas as a second language: Transnational Fantasy in the new Las Vegas
Alexander Vasudevan (University of British Columbia)
Rewriting the New Berlin
Nicholas Whybrow (De Montford University, Leicester)
Schauplatz Berlin: The performing City
Dorita Hannah (Victoria University of Wellington)
Towards an Architecture of Cruelty Artaud's Geysers of Stone and Tschumi's Big Top

3.45 pm - 4.00 pm

coffebreak, refreshments
hallway philosophicum

Session III 4.00 pm – 5.30pm

Panel 50 Bodiescapes I : Body matters P 110

Moderation: Peter Boenisch (Universitaet Muenchen)
Ana Sanchez-Colberg (Laban Center, London)
Bodies matter
Gerald Siegmund (Universitaet Giessen)
Strategies of Avoidance
Katherine Adamenko (University of California, Davis)
Moving Boundaries, Moving Bodies

Panel 42 Performance and Philosophy P 106

Moderation: Jörg Zimmermann (Universitaet Mainz)
Hans-Friedrich Bormann (Berlin)
"You see there are always sounds": Stille als Schrift in 4'33" von John Cage
Dieter Mersch (Technische Universitaet Darmstadt)
Ereignis und Gelassenheit: John Cage und Martin Heidegger
Sophia Totzeva (Universitaet Mainz)
Differenz und Identitaet – Medientransformation als Wiederholung

Panel 23 Transforming the Canon P 105

Bridget Escolme (University of Leeds) , Nicholas Ridout (Wimbledon School of Art)
Performing the Human Historically

Maria Naimark (St. Peterburg Theatre Arts Academy)
Transition into the New Quality: Vanguard Interpretation of the Classics on the Contemporary Russian Stage

Maria Ignatieva (Ohio State University, Lima)
Word and Image in 20th Century Russian Soviet Theatre

Panel 25 Performing Identities: Nation, Region, Religion **P 13**

Moderation: Patrizia Latorre (Frankfurt)
Ian Watson (Rutgers University, New York)
Barter, Interculturalism and Aesthetics: Eugenio Barba's Barter Practice
Anita Cherian (New York University)
Performing the Region- Nation
Elizabeth Koepping (Eberbach)
Charismatic Healing as Transformation: Whose view counts?

Panel 29 Performance in 18. Century **P 110**

Moderation: Christopher Balme (Universitaet Mainz)
Mick Wallis (Loughborough University, Nottingham)
Translating Phenomena: Siddons, Cowley and the Neoclassical Stage
Karin Jurs-Munby (University of Lancaster)
Of textual Bodies and Actual Bodies: Lessing's Abjection of Performance
Kati Roettger (Universitaet Mainz)
Bodies Between: Theatre and Image in 18th Century: Towards a "New Theory of Vision"

Panel 3 Body Mapping: Translating the Body **P 15**

Harvey Young (Cornell University, Ithaca)
Landscaping Loss: The Belmont Murals of Robert S. Duncanson
Philip Auslander (Georgia Institute of Technology, Atlanta)
I wanna be your man: Suzie Quatro's Musical Androgyny
John L. Jackson Jr. (Harvard Society of Fellow, Cambridge)
Mental Territory: Mos Def's imagined Brooklyn

Performance Lecture (64) **Alte Mensa**

Hanne Seitz (Fachschule Potsdam) Marie Luise Lange (Technische Universitaet, Dresden) (64)
Kann man ein Viereck [] übersetzen?
Kann man handelnd vor, hinter, unter die Sprache kommen, ohne im Bild zu landen? Die Übersetzung will Übergang umgehen. Die Übersetzung ist trockenen Fusses, die Verwandlung hat nasse Füße.....

Performance (63) **P 1**

Secret Actions
Searching for new ways of contemporary dance performance, Peter Schulz, a theatre student from Mainz, developed this choreographic performance-game. Influenced by live-played sound compositions, five actors improvise in a special way, that leads to very unusual and strange combinations of bodies, materials and sounds. In almost two hours of most authentic actions between concentration and chaos, the spectator can happen to find and enjoy dance-like qualities although there is no dancer and no choreography.

5.30 pm - 6.00 pm

wrap up session **RW 1**

Dwight Conquergood (Northwestern University) and Mike Pearson (University of Wales, Aberystwyth)

7.00 pm - 8.30 pm

Performance (80)

Anja Kloeck (Universitaet Mainz)

Friday

8.30 am - 6.00 am

registration
hallway philosophicum

8.30 am - 6.00 pm

box office for the intermediale
hallway philosophicum
bookshop
CPR Books Rachel Rogers
P 7, Philosophicum

Workshop I (85)

Gary Maciag (Siena College, Loudonville)
David Frankel (University of South Florida, San Antonio)
A Workshop in Performance Studies Ethnography

Performance (8 Hours) (81) P 108

Shannon Rose Riley (Maine College of Art, Portland)
Wer spricht? (Who is speaking?)

In this 8-hour durational work Shannon Rose Riley, her persona Professor Peter Winston Mulciber III, and possible others explore issues of identity and transformation. There are issues of translation from persona to persona as they feel they speak of, or in spite of, each other. There are issues of translation and the performance of language, especially as Riley has been studying German for four weeks now, yet Peter is convinced that he once spoke German fluently, but has forgotten. I like the work best sometimes at the space between persona and in between language - the moments of slippage in transition.

Performance/Installation 10.00am – 2.00pm (82) Women's Bathroom

Öykü Potuoglu-Cook (Northwestern University)
Embodied Postcard from Turkey

"Embodied Postcard from Turkey" aims to translate performance studies theory, as used by Jane Desmond in her "Staging Tourism," into a performance on and about a Turkish female body as a representative of "Native Culture."

Taking place in a contested site, the women's bathroom, the performer Öykü Potuoglu-Cook will present personalized touristic sightings for anyone who wishes to sample "authentic" Turkey. Between cultural and bodily waste, the performance asks all to "go native."

Session IV 9.00am – 11.00am

Panel 4 Archeology of the Future: Neural Systems, Intelligent Stages, Interactive Performances Roundtable P 105

Chaired by Johannes Birringer (Ohio State University, Columbus)
Helen Paris (Brunel University London)
Leslie Hill (London College of Music and Media)
Tomie Hahn (Tufts University)
Marina Grzinic (Ljubljana)
Scott deLahunta (Dartington College)
Jo Siamon Salich (Pentacon, Dresden)
Yacov Sharir (University of Texas, Austin)

Panel 26 Crosscultural Transfer P 105

Moderation: Patrick Primavesi (Universitaet Frankfurt)
Laura Ginters and Paul Dwyer (University of Sydney)
MuellerMaterial: A Foreign Agent Loose on the Fatal Shore
Jisha Menon (Stanford University)
Bastardising the Bard

John Emigh (Brown University)

A Gambuh Macbeth in Bali: Blurred Genres and Refocused Politics at the End of the New Order

Panel 17 Performing World War II in Japan: Performance as Sites of Contested Memory P 11

Takahashi Yuichiro (Dokkyo University, Tokio)

Exhibiting Nostalgia: How World War II Memories are Displayed at Japanese War Museums

Reiko Toshigi (Hosai University, Tokio)

Fighting for Mankind? – Female Images in Mass Destructive Monster Movies in Post-War Japan

Tadashi Uchino (University of Tokio)

Trans-local Performance as a Site of Remembering – On Kuo Pea Kun and Ong Ken Seng's "The Spirits Play"

Katherine Mezur (University of California, St. Barbara)

War Rapture and Girl Bodies: Performing the Torture of Nostalgia

Panel 18 Intercultural Performance Historiographies P 110

Moderation: Christopher Balme (Universitaet Mainz)

Dwight Conquergood (Northwestern University)

Thinking through Performance

Margaret Werry (Northwestern University)

Jane Desmond

Writing performance Histories of Colonialism in Postcolonial Times: Challenges of Evidence, Interpretations, and Representation in the Case of Hawai'i.

Matthew Isaac Cohen (University of Glasgow)

'Multiculturalism', Performance, and Identity Construction in Colonial Cerebon: Some Convolutes

Panel 11 Bourgeois politics of the visual P 15

Bettina Brandl-Risi (Universitaet Basel)

The spectacular power of decoration: Staging genealogy in German

"Wilhelminismus"

Peter W. Marx (Universitaet Mainz)

The City as Scenery

Nic Leonhardt (Universitaet Mainz)

World on display

Vera Apfelthaler (Universitaet Mainz)

Panel 14 Independent Scholar's Roundtable P 106

Chaired by P.A. Skantze (Independent Scholar, Rome)

Workshop III (87) Alter Musiksaal

Madelyn Chapman and Lois Holzman (Performance for a Lifetime, New York)

Performing your life: a Workshop

An experiential workshop in three parts:

1. Overview: The conceptual and methodological framework - relating to people as performers of their lives.
2. Performance Workout: Participants volunteer to improvise "performances of their lives" and then create scenes based on these improvisations.
3. Discussion

11.00 am - 11.20 am

coffebreak, refreshments

hallway philosophicum

11.20 am – 12.20 pm

Keynote Lecture RW 1

Erika Fischer-Lichte (Freie Universitaet Berlin)

Text and Performance: Reversing the Hierarchy

12.20 pm - 1.30pm

lunchbreak

open lunch meeting: Psi Artists' Committee

Chair: Laurie Beth Clark (University of Wisconsin, Madison)

All interested Artists invited

open lunch meeting Psi International Committee

Chair: Heike Roms (University of Wales, Aberystwyth)

All interested delegates invited

Session V 1.30 pm - 3.30 pm

Panel 24 Visual versus Verbal P 104

Gad Kaynar (Tel-Aviv University)

In The Maze of Images: Intercultural Translation of a Modern Classic: Ibsen "Ghosts" – beer Sheva Theatre 1979; "Habimah" Theatre 1995

Mila Santova (Bulgary)

"Re-Performance" les Signes visuels dans la Tradition Europeenne Est-Ouest: Deux Cas Concrets

Wolfgang Christian Schneider (Technische Universitaet Darmstadt)

Die „Aufführung“ von Bildern beim Öffnen und Schließen mittelalterlicher Codices

Panel 10 Performance contra Globalisation P 110

Jill Lane (Ohio State University)

"Reverend Billy: mimesis and the dialectics of (not) shopping"

Ricardo Dominguez (Electronic Disturbance Theatre, New York)

Mayan Technology: Performance as Network_Art_Activism, or How To Do A Lot With Very Little

Ricardo Dominguez will tell Mayan Technology Stories, offer theories of electronic civil disobedience as practiced by the Electronic Disturbance Theatre, and follow the flow of international hacktivism from Digital Zapatismo. As a way of tracing the emergence of new performative matrix: network_art_activism.

Panel 44 Translating Dance P 106

Bilha Blum, Liora Malka (Tel-Aviv University)

From Poetic Drama to Poetic Dance – Transference or Transformation?: Lorca's "The House of Bernada Alba"

Deirdre Mulrooney (Dublin)

Translation between Performance and Performance Studies

Peter Stamer (Universitaet Mainz)

Tanz-Konzert-Rezitation: Performance? Nigel Charnock's „Fever“ als intermediale Herausforderung an die Aufführungsanalyse

Christian Ziegler (ZKM, Karlsruhe)

Scanned

Panel 31 (T)here Be/Cause: Between Identity and RepresentationP 13

Moderation: Martha Wilson (Franklin Furnace Archives Inc., New York)

Chris Mills (New York University)

The Body Redux: Repetition and The Subject/Object Split

Johanna Burton (New York University)

"To Out-Of-Sync Frequencies": Joan Jonas Making Meaning

Yvonne Gaudelius, Charles R. Garoian (Pennsylvania State University)

Machine/Meat: Abjection, Romanticism and Identity

Wolf-Dieter Ernst (Universitaet Basel)

Body Check: How to perform the body in mediated Culture without getting tired?

Panel 49 Performing Authenticity P 11

Moderation: Paul Dwyer (University of Sydney)

Alfred Nordmann (University of South Carolina)

Black Rider © - Transforming the Vanishing Work in Performance

Ralf Raettig (Universitaet Mainz)

"Culture sucks down words" – An Interview with Richey James, member of the "manic Street Preacher"

Nancy Reilly-McVittie (Manchester Metropolitan University)
Acting for Artificial Life: An Examination of the Fabrication of Authenticity
John Fletcher (University of Minnesota - Twin Cities)
That our (Dis)unity may one day be restored: GLBT Identity Politics within the Church

Panel 56 Translating Difference: Performance and Disability P 15

Petra Koppers (Manchester Metropolitan University)
Mapping Physicality: Translating Difference
Carrie Sandahl (Florida State University, Tallahassee)
Speaking Communities into Existence: One Person at a time
Richard W. Mitchell (California State University, Northridge)
Laughing like Crazy: Performing Comedy with/for the "Insane"
Kanta Kochhar-Lindgren (Central Michigan University)
Earth Arts: Performance, Landscape and the Voices of Difference

Panel 57 Performing Resistance in a Commodified Context P 105

Laurie Beth Clark (University of Wisconsin, Madison)
The Everyday Life of Objects
Anita Gonzalez (Florida State University, Tallahassee)
Cigar Memories: Cuban "Lectores" in Tampa
Stacy Wolf (University of Texas, Austin)
Something Better Than This
Jerrilyn McGregory (Florida State University, Tallahassee)
Playing in the Dark
Delia Poey (Florida State University, Tallahassee)
Puro Teatro

Workshop II (86) Alter Musiksaal

Liz Tomlin (Manchester Metropolitan University)
Steve Jackson (Open performance Center)
The Apologetic Body

This workshop will practically explore a series of key exercises developed for actor training at the Open Performance centre. It will outline the journey taken from the first training methodology, designed to 'correct' the problem of the 'Apologetic Body' in performance, to the current on-going research where 'apology' and 'failure' are now beginning to be explored and exploited as valid levels of performance presence.

3.30 pm - 3.50 pm

coffebreak, refreshments
hallway philosophicum

Session VI 3.50 pm - 5.20 pm

Panel 45 Intercultural Collaboration P 110

Moderation: Laura Ginters (University of Sydney)
Ming-Jay Chang (CUNY Graduate Center)
Reinvention, Post-modernisation, and preservation – three Kunqu Performances in US
Peter Eckersall (University of Melbourne)
Theatrical Collaboration in the Age of Globalisation: the Gekidan Kaitaisha – NYID Intercultural Collaboration Project
Ana Pais (Lisboa)
Towards a Humanist Transculturality in Teatro Meridional

Panel 30 Avantgarde P 13

Moderation: Erika Fischer-Lichte (Freie Universitaet Berlin)

Laura Ceia-Minjares (University of California, Davis)

Performing Trans-National Identities: Tristan Tzara

James M. Harding (Mary Washington College, Fredericksburg)

Nude Descending Bleecker Street: Baroness Elsa von Freytag-Loringhoven, Marcel Duchamp, and Performing American Body Language in New York Dada.

H. Martin Puchner (Columbia University, New York)

Future Art: Utopian Projection in Constant's "New Babylon" and Artaud's "Theatre of Cruelty"

Panel 34 Las Americas: Crossing Cultures P 106

Moderation: Kati Roettger (Universtaet Mainz)

João Gabriel L.C. Texeira (University of Brasilia)

Mulheres Brasilicas: Performance and Retraditionalisation

Marla Carlson (Cuny Graduate Center)

Taking Antígona from Argentina to New York

Conrad Solloch (Universitaet Mainz)

Performing Conquista

Panel 19 Performance and Transformation: A Micro Political Theatre for a Post-modern Age? P 206

Moderation: Anja Kloeck (Universitaet Mainz)

Ioana Szeman (Northwestern University):

Transition to democracy, translation of the Theatre of the Oppressed method and transformation of social reality: the Romanian Orphanages

Marin Blazevic (Academy of Drama Art, Zagreb, Editor of The Performing Arts Magazine "Frakcija")

Croatian Theatre of the Nineties: Two Faces of Transition

Aleksandra Jovicevic (University of Belgrad)

Social Dramas and Theatre Metaphors in Yugoslav Society, 1991 – 2000

Panel 40 Methods of Performance Analysis: Cognition and Fragmentarisation P 104

Moderation: Sophia Totzeva (Universitaet Mainz)

Zoltàn Imre (University of Budapest)

Transforming Analytical Discourse to Performance

Tomasz Kubikowski (State Theatre Academy of Warsaw)

The Performative Consciousness

Wojciech Baluch (University of Krakow)

Cognitive Analysis of Construction of the Meaning in the Theatre

Panel 51 BodiescapesII: Body (re)search P 106 oder p 15

Moderation: Peter Boenisch (Universitaet Muenchen)

Andy Crook (Trinity College, Dublin)

Physical Imagining and States of Being: The Body in Training

Julia Witworth (New York University)

Translating Theologies of the Body: Physical Theatre Trainings, and Corporate Ideologies

Anna Fenemore and Robin Nelson (Manchester Metropolitan University)

Body Work: The Pigion Project

Panel 46 Staging Cultural Identity P 105

Moderation: Christiane Brosius (Universitaet Frankfurt)

Altug Yilmaz (Bosphorus University, Istanbul)

Music, and Identity Construction: The recent Folk Revival and the Case Turku Café-Bars in Turkey

Marina Litavrina (The Russian Academy of Theatre Art, Moscow)

Theater-Drang nach Westen?

Katrin Sieg (Indiana University, Bloomington)

Performativity and Transformation in Emine Oez Damar's "Keloglan in Aleman"

Performance

Performance (65) **P 11**

Gabriele Oßwald, Wolfgang Sautermeister (Mannheim)

Stoh zu Gold

Stroh zu Gold.

Welch Vermessenheit.

Wir wagen den Sprung,

wir suchen die Schwelle,

wir gehen hinüber.

Performance (66) **P 1**

Hae Kyung Lee (USA/Korea)

Mu

Choreography: Hae Kyung Lee

Music: Steve Moshier

Pianist: Jannine Livingston

Costume: Dries Van Noten

Mu which is an eight movement work for piano that was composed by Steve Moshier and will be performed by Jannine Livingston and danced by Hae Kyung Lee. *Mu*, which means dance and nothingness in Korean, is Hae Kyung Lee's movement response to Moshier's eight movements.

Performance (66) **P 1**

Penny Arcade (Artist, New York)

Longing Lasts Longer

The artist critiques academia. Academia longs for the transcendence of art. The artist longs for recognition and stability of academia. Penny Arcade is a site specific performance provider. This performance will be drawn improvisationally from the elements (people, place, conference topic) that surround the performance.

5.30 pm - 6.00 pm

wrap up session **RW 1**

Alan Read (University of Roehampton) and Rachel Fensham (Monash University, Melbourne)

6.15 pm - 8.00 pm

psi member assembly: for all psi members

from 8.00 pm - 12.00 am

artists reception

Kunstverein Mainz, Walpodenstrasse 21, Mainz

Saturday

8.30 am - 6.00 am

registration

hallway philosophicum

8.30 am - 6.00 pm

box office for the intermediale

hallway philosophicum

bookshop

CPR Books Rachel Rogers

P 7, Philosophicum

Performance (83) **P 105**

Gretchen A. Case Heather Crow (University of California; Berkeley)

Prayers Answered Bodies Offered: Reflections on Ex Voto

"In this piece, we reflect on the persistent performance traditions in which injured, ill, and insulted bodies cry out to their God for help. Thanks for answers to these prayers is offered in many forms; most striking are the replicas of afflicted body parts left next to altars and shrines. In an environment filled with Heather Crow's visual, tactile creations and Gretchen Case's verbal, vocal reflection, we will perform our response to the traditions of Ex-Voto - Latin for "from a vow"."

Performance 9.00am - 6.00 pm (84)

horstundireneschmidt, Tanja Rolfs (Artist, Norden) and Brandstifter (Artist, Mainz)

Die Eigene Partei (Your own Party)

Die Eigene Partei (Your own Party) is an international movement by the German V.E.B Freie Brandstiftung with the intension to encourage each person to found a party of her/his own. Performance Artists horstundireneschmidt from the Mainzer Kunstverein are looking forward to you visit at the election stand in the Foyer.

Workshop I (85)

Gary Maciag (Siena College, Loudonville)

David Frankel (University of South Florida, San Antonio)

A Workshop in Performance Studies Ethnography

Session VII 9.00 am – 11.00 am

Panel 21 Cultural Memory P 11

Moderation: Della Pollock (University of North Carolina)

Renee Jaqueline Alexander (Northwestern University)

La Historia de Los Congos de Portobelo: Translating History Through the Body

Nadine George-Graves (Yale University)

Box: Silence, Language and the Black Woman

Yvette Hutchison (King Alfred's College, Winchester)

South African Theatre as Communal Counter-Memory

Emily Colborn (Northwestern University)

Dachau and the 442nd: Intercultural Exchange in the U.S. Tour of "The Gate of Heaven".

Panel 16 Performing Trauma: Rewiring Self and Society in the Aftermath of Violence Alter Musiksaal

Jennifer Parker-Starbuck (CUNY Graduate Center, New York)

Terminating Trauma: Finding Solace in the Cyborg.

Martha Wilson (Franklin Furnace Archive Inc., New York)

Truck-Fuck-Muck

Carrie A. O'Donoghue (Artist, Seattle)

The Bettywork: States of Presence, Places for Memory

Devora Neumark (Artist, Montreal)

The Un-making and Making of Choice

Panel 32 Performance and Transformation II: Theatre for Social Change P 106

Moderation: Anja Kloock (Universitaet Mainz)

Ivy I-Chu Chang (National Chiao Tung University):

Transforming the Memories and Trauma of September 21 Earthquake in Taiwan: Theatre as Therapy,

Theatre as Theatre

Belen Calingacion (University of the Philipines)

From Street to Stage: Theatre as Strategy for Recovery, Rehabilitation and Empowerment of Street Children

Tim Prentki (King Alfred's College)

Save the Children?- Transform the world.

Dan Friedmann (Castillo Theatre, New York City)

Building a Performance Community

Panel 39 Methods of Using New Media in performance Studies P 110

Moderation: Philip Auslander (Georgia Institute of Technology)

Maria Beatriz de Medeiros (University of Brasilia)

Telepresence and Performance Art

Carol Burbank (University of Maryland)

Performative Technology: Designing the Web Experience as Performance

Irina Khiginskaya (INTERSTUDIO, ST. Petersburg)
Theatrical Language and its Interpretation by Information Technologies
Diane Howard (University of Mary Hardin Baylor) and Stan Dyer (Central Texas College)
Performance Translation, Transition, and Transformation in Cyberspace

Panel 58 Crossing Borders: Performative Positions P 1

Moderation: Susanne Schwinghammer-Kogler (Wien)
Rozalinda Borcila (University of South Florida)
Citizen/Foreigner: The Body at the Border
Eleonore Kalisch (Humboldt Universitaet Berlin)
Theatricality as anthropological category. Nikolai Evreinoffs concept of "Theatralnost"
Nora Amin (Cairo)
Zeca Ligiero (Brasilia)
About Ze Pelintra's Interactive Altar

Panel 22 Performative Transformation P 15

Moderation: Sharon Mazer (Universty of Canterbury)
Audrey Colby (Northwestern University)
Acts Apart
Carol Fischer-Sorgenfrei (University of California Los Angeles)
Animal-Human Transformation in Japanese Performance
Ulrike Krasberg (Universitaet Frankfurt)
Ekstasetanz und Performance: Theaterethnologische Perspektiven auf ein Sufi-Ritual in Marokko.
Silke Wolf (Universitaet Frankfurt)
Transformation ritueller Performanzen

Panel 54 Artist Panel II: Transforming Places - Sitespecific Art P 106

Moderation: Ute Ritschel (Cultural Management, Darmstadt)
Myrna Renaud (Dancer, Puerto Rico)
Breaking architectural barriers/Dance storefront window installation as an alternative to the proscenium theatre
Marilyn Arsem (Performance Artist, Boston)
Working Beneath the Surface
Helinä Hukkataival (Artist Finlan)
Waiting for Contact/Performances in Public Spaces
Penny Arcade (Performance Artist, New York)
Longing lasts long

11.00 am - 11.20 am

coffebreak, refreshments

hallway philosophicum

11.20 am – 12.20 pm

Keynote Lecture RW1

Jean-Marie Pradier (Paris)
Arts de la Vie et Sciences du Vivant

12.20 pm - 1.30 pm

lunchbreak

open lunch meeting: Psi Artists' committee

Chair: Laurie Beth Clark

All interested artists invited

open lunch meeting: PSi International Committee

Chair: Heike Roms

All interested delgates invited

Session VIII 1.30 pm – 3.30 pm

Panel 28 Staging the Holocaust P 108

Miriam Yahil-Wax (Dramaturg and Literary Manager, Gesher Theatre, Israel)

Where language ends: Adam Resurrected, A Circus of Horror

Michelle Erickson (New York University)

Border Crossings: Video Testimony in an International Context

Peter W. Marx (Universitaet Mainz)

Transforming Memory by Remembering: George Tabori's "Masada"

Markus Moninger (Universitaet Mainz)

Performing "Philosemitism": Staging Shylock in Postwar Germany

Panel 27 Theorising the Performative P 11

Moderation: Hans-Thies Lehmann (Universitaet Frankfurt)

Anja Musiat (University of Copenhagen)

Writing Gesture: Performing Words, or, "How to dance with words"

Jackie Smart (University of Salford)

Processing Language in Physical Theatre

Ola Johansson (Stockholm University)

From Stage to Page

Stephen di Benedetto (University College, Dublin)

Mutable Modes of Perception: Approaching Performance as a Visual Art

Panel 53 Performing Cyberfeminism - Traversing Cyberspace P 110

Moderation: Silvia Bauer (Universitaet Muenchen) and Verena Kuni (Universitaet Mainz)

Part I

Carrie Moyer (artist, New York)

Dyke Action Machine!: Gynadome

Part II

Roundtable with Marina Grzinic, Faith Wilding, Carrie Moyer

Panel 2 Transition to Modernity II P 106

Moderation: Lamice El-Amari (Utopia 93, Germany/Iraq)

Margaret Majumdar (University of Glamorgan, Wales)

From Oral to Written - Story-telling by North African Women.

Willy Jansen (University of Nijmegen, Holland)

The dancing Saints: Gender and Trance Ritual in Different Cultures.

Thomas L. King (James Madison University, Vanves)

Dancing Belated Modernity in Turkey

Susanne Schwinghammer-Kogler (Wien)

The Myth of Euro-centerism.

Panel 38 The Influence of Globalisation on Performance P 15

Moderation: Jill Lane

Britta B. Wheeler (New York University)

A Sociology of the Institutionalisation of Performance Art: The US Context 1970 – 2000.

Astrid Vehstedt (Berlin)

Language, Theatre and Globalisation

Jon Erickson (Ohio State University)

Globalisation and Performance: The New Problematics of Cultural Appropriation

Jon McKenzie (University of the Arts, Philadelphia)

Performance, America, and The World Stage

Panel 41 Acoustic Performances Alter Musiksaal

Moderation: Conrad Solloch (Universitaet Mainz)

Sonia Antinori, Annalisa Pavoni, Valeria Talenti (Via delle Belle Donne, Ancona)

De la Musique Encore et Toujours

Simon Bayly (University of Surrey, Roehampton, Theatre PUR)

Resonant Cavities: An Ethico-Acoustic Appreciation of Vibration

Marlena Corcoran (New York, Muenchen)
'Stay (tuned)': *What is Music without sound*

Panel 61 Artist Panel I P 206

Moderation: Hanne Seitz (Fachschule Potsdam)

Gabriele Juvan (Frankfurt/Offenbach),

Five Cities Project as guest Vernita N' Cognita (New York)

"Transforming city spaces into temporary living rooms. Bringing many people together to make the whole thing move. Getting across boundaries of culture, age, social upbringing. An individual approach to global living. From Frankfurt to Prague, Moscow, New York, Tokyo. That's: The Five Cities Project!"

Gerhard Lang (Schloss Nauses/London)

John Constables Clouds are still passing / Strollology

After an introduction to the idea of Strollology, the talk will be focusing on Gerhard Lang's work on Landscape, finally leading above cloud level.

3.30 pm - 3.50 pm

coffebreak, refreshments

hallway philosophicum

Session IX 3.50 pm - 5.20 pm

Panel 60 Performance Theory and Practice P 106

Freddie Rokem (Tel-Aviv University)

Ritualisations of Repetition in Performance: Between Theory and Practice

Philip Stanier (Brunel University)

Theoretical Acts: The Hybridity of Theory and Performance in the Contemporary British Experimental Theatre Tradition

Christopher McGahan (New York University)

Between Opinion Tracking and Art Practice: The Use of the Survey in Recent Work by Gomez-Pena and Sifuentes, Komar and Melamid, and Faith Ringold

Panel 35 Body of Evidence: Temporal Resuscitation of Ontology, Location, and Archive P 110

M.J. Thompson (New York University)

Suspended Bodies: What do we write about when we write about performance?

Michelle Dent (New York University)

A Shot in the Dark: Projecting the Past, Archiving the Future

Lacey Torge (New York University)

Parading preemies: the Convergence of Birth, Showmanship and Technology

Panel 13 Animals Transforming Culture: High and Low P 108

Sally Banes (University of Wisconsin, Madison)

The Ballet of the Elephants

Michael Peterson (University of Wisconsin, Madison)

The Furry Middlebrow Animal Economies in Destination Performances

Alan Read (University of Surrey, Roehampton)

Small Talk

Panel 48 Magic Maori, Artificial Savages and Martians: (De)constructing Indigenous Identity P 13

Sharon Mazer (University of Canterbury)

"We of the Tangata Whenua welcome you to our country."

Lisa Wolford (Bowling Green University)

Artificial Savages from the 26th Century: Pocha Nostra's Jurassic Aztlan

Peter Falkenberg (University of Canterbury)

This is Christchurch, not Mars

Panel 52 Bodiescapes III: Body Shapes P 104

Moderation: Peter Boenisch (Universitaet Muenchen)

Meike Wagner (Universitaet Mainz)

Übergangskörper (Bodies in Transition)

André Lepecki (New York University)

Moving Without the Colonial Mirror: Body and the Fibrillation of History in Portuguese Dance

Simon Sheperd (Goldsmith's College, London)

The Shapes of Sensation

Panel 69 Performative Turn: Roundtable Discussion P 15

Moderation: Richard Gough (CPR, Aberystwyth)

Performance (67) P 11

Michael Mayhew (green rooms,Manchester)

The Doctors Note

This performance - 5th performance of the Doctors Notes is a clinical examination of the event that witnessed Mayhew nearly die on stage - It is a retranslation of a living moment.

Performance(67)

Nezaket Ekici (Muenchen)

Kleiderschrank im wörtlichen Sinne

A wardrobe stands in the center of the Performance. It is taken from my house and is set up here in the exhibition room. The overcrowded wardrobe is equipped with shirts, T-shirts, pants and dresses. Everything in it, is unpacked and is arranged on the ground(bottom). Now i put on all garments one above the other on my body since nothing more lies on the ground(bottom). The parts look likes finally on my body as garment bag or patatosack. I take over (transformation) with the function of the wardrobe and am the wardrobe by it self, because I carry all garments.

Performance (68) P 1

Latifa Fekiri and Nja Mahdaoui (Tunisia)

Chrara

Le paramètre intangible CHRARA (étincelle), que nous présentons est une PERFORMANCE multimédia en mutation actantielle directe conçue en (corps-écriture). Création dont la jeune comédienne tunisienne Latifa Fekiri exécute en toute conscience, l'adéquation rythmique créant une symbiose choréographique entre le jeu Théâtral et la Danse;. Grâce à sa maîtrise de la synchronie ternaire, elle lie le dialogue scénique des oeuvres peintes à sa gestuelle, tissant à la fois le corps et l'esprit au signes libres.

Performance/Lecture(68) P 1

Sue Broadhurst and Barry Edwards (Brunel University)

Liminal Spaces: Presentation and Performance

New liminal spaces, located on the 'threshold' of cultures and new technologies offer the potential for a reconfiguration of creativity and experimentation. The Body, Space and Technology research group at Brunel explores this potential via body-based and technological performance practice. Sue Broadhurst will present her current performance research involving new technology, and Barry Edwards will introduce three short solo performance works by Sang Kyung Kim, a postgraduate research student investigating the potential of a new body-based performance practice developed from traditional Korean and contemporary Western physical dance techniques.

5.30 pm - 6.00 pm

wrap up session **RW 1**

Jill Dolan (University of Texas, Austin) and Heike Roms (University of Wales, Aberystwyth)

7.00 pm - 8.30 pm

Performance (80)

Anja Kloeck (Universitaet Mainz)

from 8.00 pm

Alte Mensa, Forum, Campus University of Mainz

ARTtafel, Performance and Party

8.00 pm

Bar Opens

8.30 pm

ARTtafel

"Transformative Food",

an experimental buffet

Monika Mueller and Ute Ritschel (Darmstadt)

with a performance

Food For The Soul and Food For The Body

by Regina Frank (Artist, Berlin)

With this performance Frank creates a sensual image by involving the spectator in a process of transformation and revelation. Frank transforms vegetables and fruits with her hands using diverse methods including cutting, chopping and peeling, but also sewing. The process of 'undressing' the food transforms at the same time her spotless elegant white silk dress into a colourful painting.

from 10.00 pm

party with Grupo Salson

Sunday

8.30 am - 11.20 am

registration

hallway philosophicum

bookshop

CPR Books Rachel Rogers

P 7, Philosophicum

Session X 9.00 am – 11.00 am

Panel 6 Translating Culture **P 15**

Laurie Beth Clark (University of Wisconsin, Madison)

Translating Truth

Toma Longinovic (Cultural Translation Project, Director, University of Wisconsin, Madison)

Translating the I of Identity

Lisa Parks (University of California, Santa Barbara)

Orbital Performers and Satellite Translators:

Art in the Age of Ionospheric Exchange

Panel 7 Translating the Imperceptible: corporealities in performance **P 11**

Clare Grant (UNSW, Sydney)

The shifting body: new constructions of a self

Rachel Fensham (Monash University, Melbourne)

Corporeal feminism: thinking theatre and dance at the end of the twentieth century

Jude Walton (Victoria University, Melbourne)

Intersections of dance and technology: recording the gap. Rachel Fensham (Monash University, Clayton)

Panel 12 The railway stops here: the railway starts here **P 110**

Mike Pearson (University of Wales, Aberystwyth)

Roger Owen (University of Wales, Aberystwyth)

Lisa Lewis (University of Wales, Aberystwyth)

Panel 37 Translating into Cyberspace P 106

Moderation: Silvia Bauer (Universitaet Muenchen)

Anja Diefenbach, Christoph Rodatz (GMD, Darmstadt)

Cyberstaging Parsifal

Steve Dixon (University of Salford)

Virtual Translations: Redefining Lifeness in interactive Cyber-Theatre

Martina Lecker (transARTES, Berlin)

Performativity and Notions of Media.

Panel 62 Autobiography, Subjectivity and Memory P 105

Moderation: Cindy Brizell (New York)

Bonnie Eckhard, Frederick Corey (Arizona State University)

Missed Callings: Myth, Middle Age, and Memory

Ana Bernstein (New York University)

Autobiography, Performance and Transformations of the Self

Angeliki Avigitidou (London)

Performing Subjectivity: Incorporating discontinuity, boredom and nothingness into the artist's action

Panel 70 P 206 oder P 1

Fiona Templeton

The Medead

John Downie (Victoria University, Wellington)

The Difference Engine at FACTORY - theatre writing between blood and machine.

11.00 am - 11.20 am

coffebreak, refreshments

hallway philosophicum

11.20 am – 12. 20 am

Keynote Lecture RW 1

Peggy Phelan (New York University)

Translation across Media: Staging Painting

12.20 pm – 1.00pm RW 1

The End