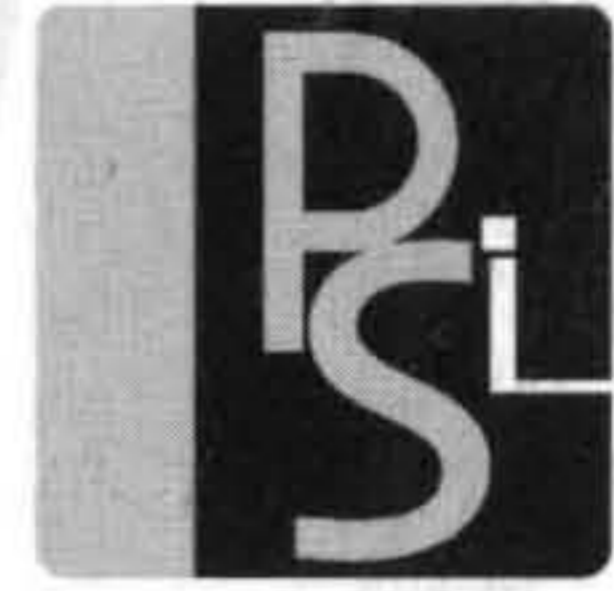
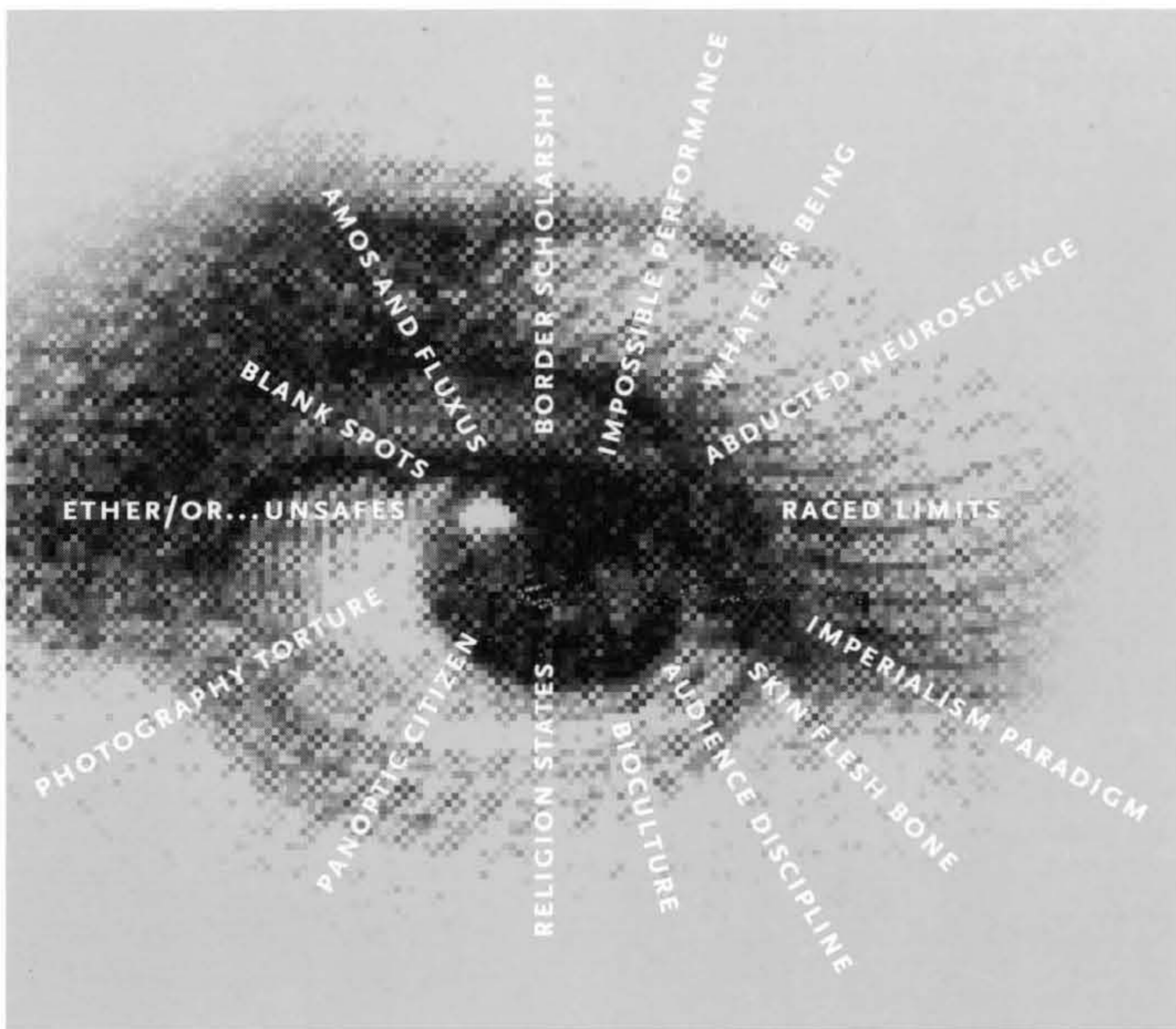


Performance Studies international Conference



Becoming Uncomfortable



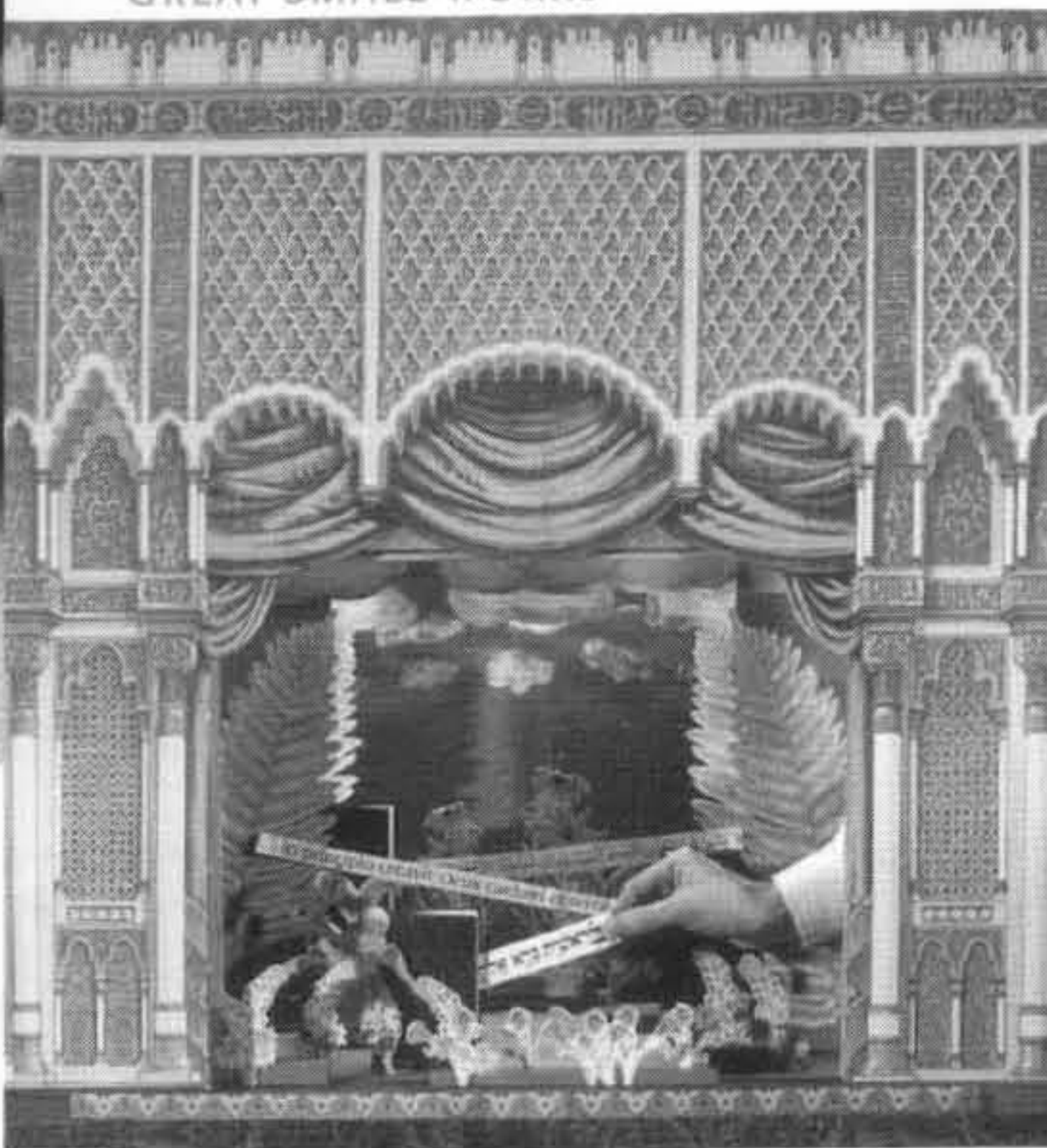
BROWN UNIVERSITY ■ PROVIDENCE RI USA

MARCH 30-APRIL 3, 2005

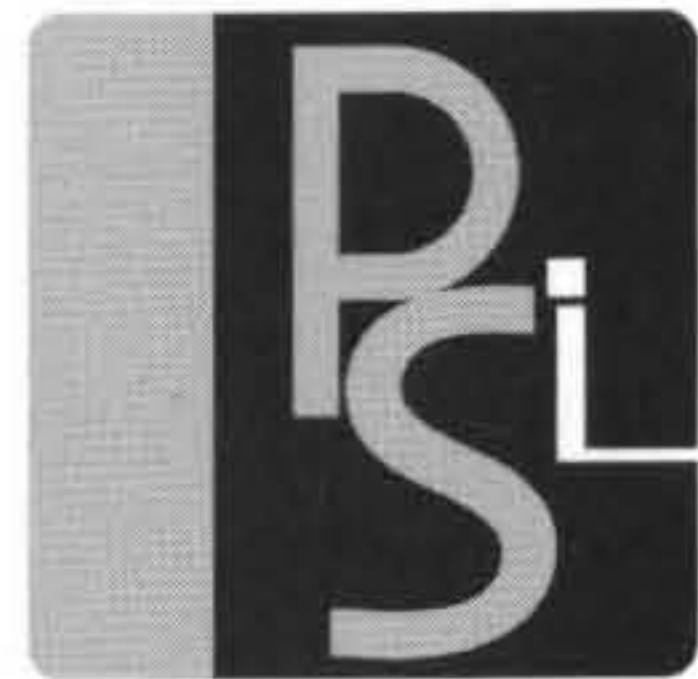


DOUBLE EDGE

GREAT SMALL WORKS



PIC IRON



FRED CURCHACK AND LAURA JORGENSEN



SPLIT BRITCHES

DRASTIC ACTION



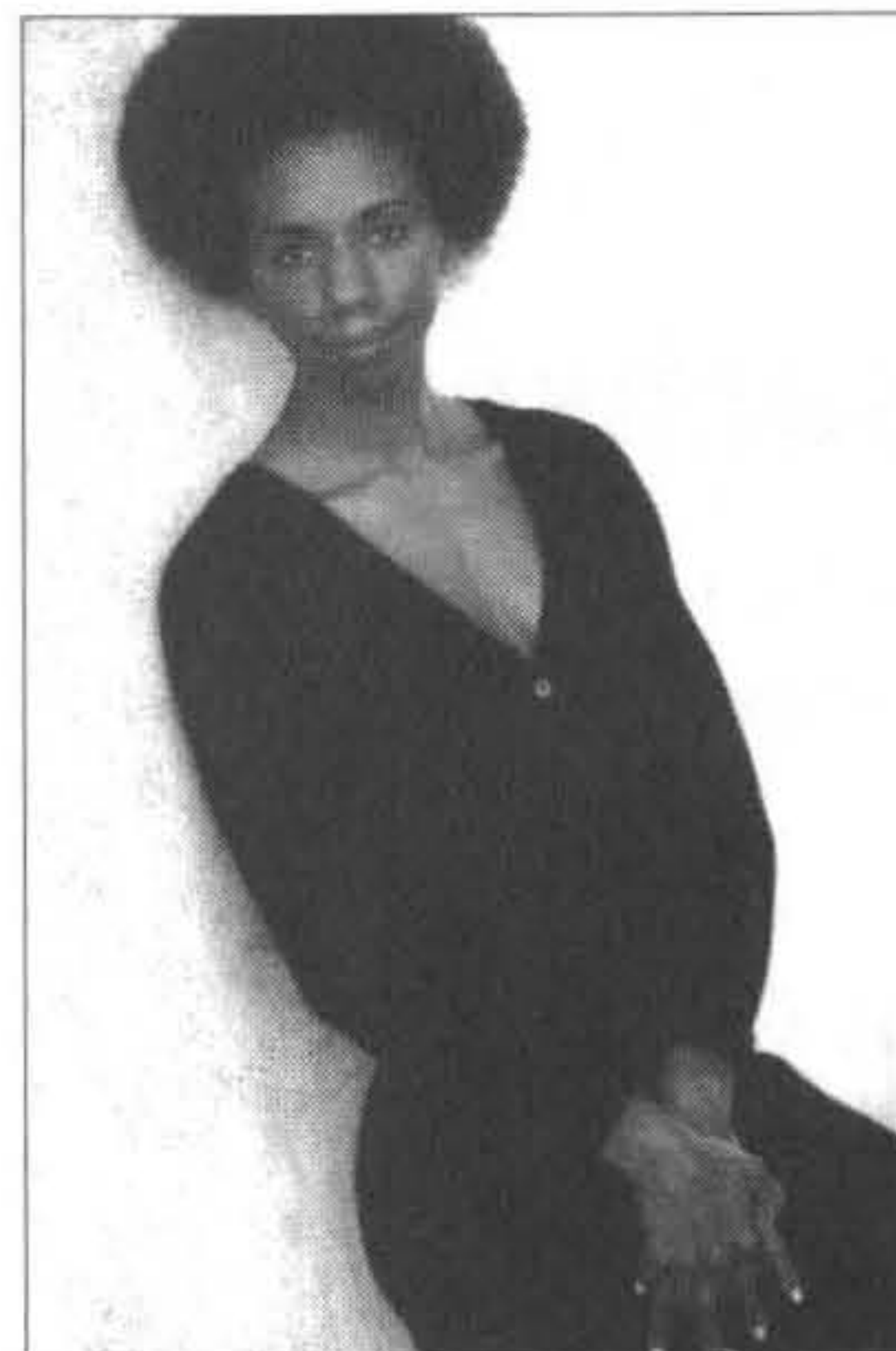
#11 Becoming Uncomfortable



FLAVIA CHEVEZ LE-MESSURIER

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VENUS OPAL REESE

Sponsors

**The Department of Theatre, Speech and Dance
at Brown University**



TRINITY REP



**Canada Council
for the Arts**



**Conseil des Arts
du Canada**



Niedersachsen
MINISTRY FOR SCIENCE AND
CULTURE OF NIEDERSACHSEN

Austrian Cultural Agency

Asian Arts Council

PSi Conference #11 Staff

From the Conference Director

Welcome to Brown University and to Providence, Rhode Island.

It's a quirky, eccentric city in a quirky, eccentric state, chartered as a "lively experiment" on the basis of "freedom of conscience," home to the first Quakers, Jews, Baptists, and many of the first – and last – pirates in America, the first state to declare its independence – by burning a British ship – and the last of the original thirteen to join the union, a hub in the slave trade, and home to some of the most outspoken abolitionists, a state with a blue collar capital city that recently, with its long-time, popular mayor going to jail on the charge of "running a criminal enterprise," elected an openly gay Jewish-Italian successor, and in which giant green and purple puppets, that defy anatomy and gravity in all its forms, gaze out of a storefront window at City Hall. It is, perhaps more than most, a place of contradictions and paradox. Welcome.

In one of her first addresses to the University community, Brown President Ruth Simmons talked to students (and faculty) about the necessity of "becoming uncomfortable" in order to grow, in order to build an education, a life, a field of discourse, a world. To a Department of Theatre, Speech and Dance freshly embarked on a much expanded Graduate Program, It seemed an appropriate title for a PSi conference – an open invitation for engagement with all those issues that most challenge our sense of boundaries, our categorical constructions, our strategies for order.

Ongoing world events have added new meanings to this phrase in a world that already resists stasis and comfort. Orthodoxies contend. Emotions tangle. Language coagulates. As we acknowledged in our call for presentations, our conference title now understates, closets, titillates, misarticulates, sneaks-up upon, middle-classifies, play-acts, and jumps track. We hope that it also incites action, direction, thought, movement, and choice.

In that call for participation, we invited scholars and artists involved with performance to historicize, contemporize, embody, celebrate, or challenge our title. Our call was answered in the spirit it was offered; and from this overwhelming response, we have been able to put together a conference that has many threads to follow, many modes of engagement.

We have sought to put together a conference in which performance, workshops, and scholarly discourse both contend for attention and intersect at moments both foreseen and unforeseen, creating many pathways through

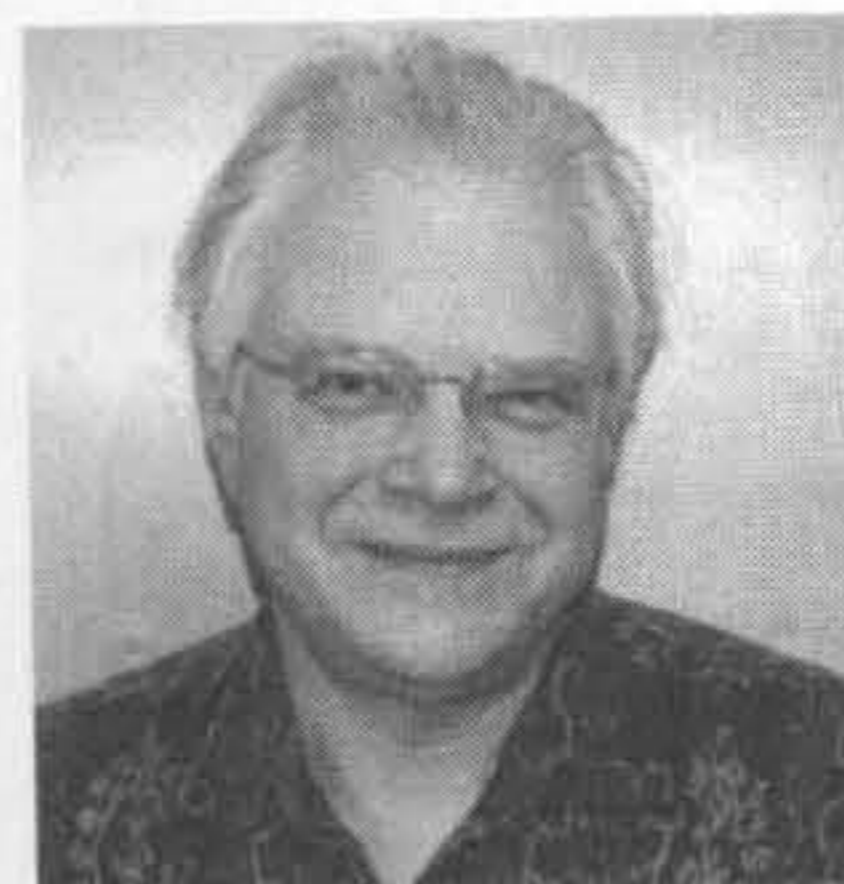
the thickets of Performance Studies, each offering a different experience, yet all, we hope, enriched by their intersections.

We have sought to create a festival as well as a conference, a mela as well as a lila, a conference that would challenge the confines of the academy during the day and that would spill out into a city called Providence at night – one that would not only engage with and advance the discourses that surround performance, but will itself feature installations, workshops, theatrical and dance performances that challenge the borders of these genres.

Our aim has been to host a conference where scholars and artists identified with the discourses of visual arts, media and cultural studies, theatre, dance, public rhetoric, ethnography, musicology, and philosophy can find common ground, however rocky and uneven, and where historiography can engage with contemporary theory and practice.

We thank you for being part of this effort, hope that the discomforts you encounter here are of the productive sort, and beg your indulgence for those inevitable moments when our reach has exceeded our grasp.

The acknowledgement page offers sincere thanks to people and organizations at Brown and beyond who have made this conference possible. Here, I would like to add my special thanks to the PSi board, to my colleagues in the Department of Theatre, Speech and Dance for their support, to the many colleagues outside of Brown who helped formulate the shape of this conference, to the many artists who have come to the conference to perform at rates far below their norms or for no financial benefit at all, to the curators of panels and events for their creativity and patience, to Isabelle Hunter, Chelsea Shriver, and their superb teams at Brown's Public Affairs and University Relations office, to Jamie Jewett and his band of volunteers,



and, most importantly, to the producing coordinators of the festival – Ken Prestininzi and Katie Chavez – who have been unstinting in their efforts throughout the long run up to this event, who have earned my everlasting gratitude, and who, by the time this event is over, will, I am sure, have earned yours.

JOHN EMIGH

Acknowledgements

In any such enterprise, there are many, many people to thank. The conference would not have been possible at all without the full support of Brown's Department of Theatre, Speech and Dance and of the PSi board, and the generous support of Brown University's Office of the Provost, Brown's Creative Arts Council and Humanities Center, its Departments of Music, Modern Culture and Media, and Visual Arts, its Program in Literary Arts, and The Brown Hillel Foundation. Many artist and scholars were enabled to attend through the generous support of the Arts Council of England, the Asian Cultural Council, Austrian Cultural Agency, British Arts Council, Canada Council of the Arts, and Niedersächsisches Ministerium für Wissenschaft und Kultur of Lower Saxony.

The conference grows in large part out of a series of planning meetings held in May. Participants included Samara Abrams, Michelle Bach-Coulibaly, William Beeman, Spencer Golub, Tim Hett, Paige McGinley, Yann Montelle, Chris O'Neil, Jude Sandy, Rebecca Schneider, Julie Strandberg, Elmo Terry-Morgan, Don B. Wilmeth, Todd Winkler, Richard Fishman, and Patricia Ybarra from Brown, Petra Koppers from Bryant College, Richard Schechner and Diana Taylor from NYU, Jill Lane from Yale University, John Anderson and John Bell from Emerson University, Mark Lehrman, Erminio Pinque, and Vanessa Gilbert from Providence's arts community, and Kate Bornstein from New York. Also playing instrumental roles were Peggy Phelan, the outgoing chair of PSi, Paul Rae, Ray Langenbach, and Lee Weng Choy of PSi #10, and Joshua Abrams and Jennifer Parker-Starbuck, who helped coordination with the PSi Forum of ATHE, while Tracy Davis of Northwestern University and P.A. Skantze, then in Rome, took up the call to integrate historiography more fully into the proceedings. Marisa Quinn, Ruth Simmons, and Robert Zimmer were all vital in arranging the core support. Leslie Bostrom, Chira DelSesto, Mary Ann Doane, Oskar Eustis, Forrest Gander, Gale Nelson, Martin Grannoff, Barbara Reo, Alonzo Jones, Michael McGarty, Pamela Pion, Matthew Tsimikas, Michael Silverman, David Udris, George Burgo, Megan Nesbitt, and Maggie Berenson from Brown's faculty and staff have all aided at crucial moments, as have Jay Coogan and Wendy Walters at the Rhode Island School of Design.

We have greatly taxed the expertise and efficiency of Brown's wonderful Public Affairs staff and wish particularly to thank Isabelle Hunter, Chelsea Shriver, Jeff Fitton, Katherine Lynch, Kathryn de Boer, and Cynthia Schwartz, along with Julie DeCesare, Mark Shelton, and Ronald Duñleavy of Brown's Media Services and Brian Gaston and Rick Heffernan, our web wizards. Donald King and Kim Andrade of Providence Black Repertory Theatre, Bob Burke from the Federal Reserve, Therese Jungels of the Carriage House, Ruth Sternberg and Laura Smith of Trinity Repertory Company, Steven Lubar and Sandra Paetznick of the John Nicholas Brown Center, Lynn Kremer of Holy Cross University, and Mark Hobart of the School of Oriental and Asian Studies in London were all of great help in arranging specific events. Todd Wallace of Dunkin' Donuts and Jill Cantrell of Big Fish were extraordinarily generous and helpful in arranging breakfasts.

To all those above, and to those many who are not mentioned but who have also been instrumental in making the conference take shape, we offer our sincere thanks.

JOHN EMIGH, *director*

KEN PRESTININZI and KATHERINE CHAVEZ, *producers*

JAMIE JEWETT, *technical coordinator*

Performance Studies international (PSi)

PSi 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 vibrant and still-evolving areas of performance and live arts.

PSi has a rapidly expanding membership, composed of artists and scholars from all over the world, and has recently mounted conference events in locations as diverse as Wales, Germany, New Zealand, Singapore, and the United States. 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 works as a crucible for new ideas and forms in performance discourse and practice, often testing the relation between the two. PSi is a network of exchange for scholars and practitioners working in diverse locations, both disciplinary and geographic. As a professional organization, PSi is committed to encouraging the development of both emerging and established artists and scholars.

There have been 10 Performance Studies international conferences held, including two that preceded the founding of the official organization. These have taken place at NYU, Atlanta, CUNY, Aberyswyth (Wales), Mainz (Germany), NYU (again), Christchurch (New Zealand), and, most recently, Singapore.

For more information about the organization, please visit psi-web.org.

From the PSi President

Dear Friends

Welcome to you all, new and old members of Performance Studies international. PSi would like to thank the organisers of PSi #11, John Emigh, Ken Prestininzi, Katherine Chavez, Jamie Jewett, and the extensive team of people from Brown University and its Department of Theatre, Speech, and Dance, who have put together this exciting conference.

This is PSi's return to North America after two years away, with conference events in Christchurch, New Zealand and in Singapore. As our engagement with performance travelled the globe, the facilitators of those conferences deepened our discussions on the nature of the conference itself, the relation between discourse and practice, and the dynamics of intellectual, artistic, and social exchange across cultural differences. Brown's open call and its playful approach to the form of the conference will see us testing the state of performance theory and opening new dialogues on the relations between performance and theatre, visual arts, music, and historiography. Next year will see PSi #12 in the U.K., hosted by Queen Mary, University of London, in collaboration with East End Collaborations and the Live Art Development Agency, where the focus will turn to questions of the social and political efficacy of performance in a festival and conference entitled "Performing Rights."

The organisation of PSi itself has undergone some changes in the last year. In order to aid conference organisers, we have reformed the dues structure so that membership and registration are contained within a single fee. We have established a new electronic discussion list to further the flow of information and debate on initiatives and ideas of pertinence to the international performance studies community. As a member of PSi, you will now be subscribed to this list, and we hope you will participate and find it useful and informative. We have also been able to put in place a more extensive set of benefits for members including discount subscriptions to key journals in the field. Sadly, last year we lost our vice president, Dwight Conquergood, an inspirational founding figure in the organisation and the performance studies field. Commemorating Dwight's work, we have established an award to facilitate attendance and presentation at PSi conferences. I'd urge you to come to the PSi annual general meeting on the last day of the conference where we'll have a chance to take stock of some of these changes, to debate new initiatives, and elect new officers.

I'd like to thank Rebecca Carrington, Stuart Simpson, Rachel Zerihan, and Vlatka Horvat for their hard work in support of the administration of PSi at Nottingham Trent University this last year.

I am very much looking forward to our conversations over the next few days. Come and share your ideas and suggestions on the future of the organisation with me.

Yours sincerely,

ADRIAN HEATHFIELD

PSi Membership Benefits

As a benefit of your membership of PSi, we have arranged for you to receive a 20% discount on annual subscriptions to journals that make a valuable contribution to cultural and critical discourse on performance:

PERFORMING ARTS JOURNAL

Performing Arts Journal has been praised for its independent critical thought and cutting-edge explorations for over 25 years. The journal integrates theater and the visual arts, charting the direction of new work in performance, video, installation, dance, photography, media, film, and music. It features artists' writings, critical commentary, interviews and dialogues, historical documents, performance texts and plays, international festival reports, and book reviews. To receive your 20% discounted subscription to *PAJ*, please visit <http://mitpress.mit.edu/paj/psio5>.

THE DRAMA REVIEW

The Drama Review focuses on performance and its social, economic, and political contexts. With an emphasis on the experimental, avant-garde, intercultural, and interdisciplinary, *The Drama Review* covers dance, theater, performance art, popular entertainment, media, sports, rituals, and performance in politics and everyday life. Long known as an important resource for keeping up with performance studies in all aspects, *The Drama Review* continues to be a lively forum for debate on important performances from every medium, setting, and culture. To receive your 20% discounted subscription to *TDR*, please visit <http://mitpress.mit.edu/tdr/psio5>.

MASKA

Maska is a magazine for performing arts with the longest European tradition (published since 1920). It is published in three double issues a year, with each issue dedicated to one specific topic. Apart from articles related to chosen topics, each issue, rich with photographic material, contains interviews with renowned artists and theoreticians, reviews of latest Slovene and foreign performances and books. The magazine tries to unveil hidden phenomena in contemporary performing arts and the elusive neighborhood between theater, dance, performance, and visual arts. It is also concerned with conceptual dilemmas around the slippery relationship between art and society. To receive your 20% discounted subscription to *Maska*, please subscribe to the journal as instructed by visiting www.maska.si/eng/siRevijaMaska.php and quoting your PSi membership number.

Membership Benefits

PERFORMANCE RESEARCH

Performance Research is a specialist journal that promotes a dynamic interchange between scholarship and practice in an expanding field of performance. Interdisciplinary in vision and international in scope, its emphasis is on research in contemporary performance arts within changing cultures. To receive your 20% discounted subscription to *PRJ*, please subscribe to the journal as instructed by visiting www.performance-research.net/ and quoting your PSi membership number.

FRAKCIJA

Frakcija has published texts of different genres, ranging from scientific studies, essays, and criticism to interviews with some of the most well known theatrical artists of the present day. Many of today's most acclaimed theater and performance theoreticians have also written for *Frakcija*. As a magazine that continuously questions its editorial policy and consciously works on its re-conceptualisation, *Frakcija* is working with those authors, scholars, and artists who combine new theoretical perspectives with the still "insufficiently-academic" themes of radicalism, affective work, the energies of performance, and vague/volatile/incomprehensible phenomena. More actively and more creatively, *Frakcija* is a site for artistic and theoretical initiatives and new cultural projects. To receive your 20% discounted subscription to *Frakcija*, please subscribe to the journal as instructed, by visiting www.cdu.hr/frakcija/ and quoting your PSi membership number.

DANCE THEATRE JOURNAL

Dance Theatre Journal is the leading publication on contemporary dance and live art. Published quarterly since 1984, the magazine has consistently engaged with the critical concerns of performance practice and has driven the debates on analysis and documentation. Vibrant and vital, probing and provocative, *Dance Theatre Journal* includes interviews, reports, and reviews by leading dance writers and performance artists. Regular features also include photo-essays, collaborative dialogues and artists' pages, pushing the boundaries of dance documentation and discourse. The focus is on current practice with a critical eye on historical contexts and contemporary theory. *DTJ* is essential reading for performance makers and dance artists and all those with an interest in current thinking in dance, live art, and related fields. To receive your 20% discounted subscription to *DTJ*, please subscribe to the journal as instructed by visiting www.laban.org/dance_theatre_journal.phtml and quoting your PSi membership number.

TOTAL THEATRE MAGAZINE

Total Theatre Magazine is a quarterly national U.K. publication that celebrates and promotes innovative contemporary theater and physical / visual performance. It is published by Total Theatre Network, which is funded by Arts

Council England. The definition of "total theater" is fluid, but the magazine's remit includes physical and devised theater, visual performance, live art, street arts, circus, mime, new music theater, and puppetry. The voice of the artist is a key feature of *Total Theatre Magazine*, which is written predominantly by and for performance practitioners. *Total Theatre Magazine* is available at selected specialist outlets and by subscription. *Total Theatre* subscribers receive four issues of *Total Theatre Magazine*, access to subscriber areas of the Total Theatre Web site, and reductions or free places on all Total Theatre Network Events, which include the Total Theatre Talks/Critical Practice series and the User's Guide symposia. For further information call +44 (0)20 7729 7944, e-mail admin@totaltheatre.org.uk, or visit www.totaltheatre.org.uk.

WOMEN AND PERFORMANCE: A JOURNAL OF FEMINIST THEORY

Women and Performance: A Journal of Feminist Theory features essays, scripts, interviews, and articles on performance from interdisciplinary feminist perspectives. We encourage dialogue between varied fields of performance scholarship (ethnography, dance and theater history and criticism, performance studies, cinema studies, cultural studies) and explore feminist critiques of race, ethnicity, class, sexuality, technology, and nation. To receive your 20% discounted subscription to *Women and Performance*, please subscribe to the journal as instructed by visiting www.womenandperformance.org/ and quoting your PSi membership number.

SEAGULL THEATRE QUARTERLY

Seagull Theatre Quarterly was launched in January 1994 as part of an effort to bring together and network the varied theater expressions in the different regions of India comprising workshops, seminars, collaborations, significant productions, new writing, interviews, debates, cross-genre, and cross-media activity. Through its 38 issues, *STQ* has tried to focus on a different kind of forum on theater; a theater not confined to probing analysis in academic papers, but one where content, research generated from extensive fieldwork, and design work in perfect harmony to produce articles of enduring value to the practitioners of stagecraft, theoreticians, students of cultural anthropology, folklore, performance studies, and people who love theater and watch plays. To receive your 20% discounted subscription to *STQ*, please e-mail seagullfoundation@vsnl.com and quote your PSi membership number.

We hope that you will take up this generous offer and that subscription to one or more of these journals will enrich your understanding, research, and practice in the performance studies field.

ADRIAN HEATHFIELD
PSi President

Dwight Conquergood Award

PSi is pleased to announce the establishment of the Dwight Conquergood Award in honour of Dwight Conquergood, a distinguished performance scholar, educator, and community activist who died November 2004 at the age of 55, after a long battle with cancer.

Dwight made an immense contribution to performance scholarship and to Performance Studies international, which he helped establish. He was an instrumental force in shaping and expanding the field of performance studies, defining performance as a living practice that aims to "bring together different voices, world views, value systems, and beliefs so that they can have a conversation with one another."

The Dwight Conquergood Award, which will be given for the first time in 2006, will cover the cost of attending the annual PSi conference, including travel, accommodation, and registration fees. It will be awarded every year to an individual whose work around cultural performance in some way carries a connection to Dwight's own practice.

Guided by passionate and relentless insistence on approaching ethnographic research as an ethical act, an act of performative witnessing, Dwight's work continually traversed the boundaries between academic research and community activism. His research—which included pioneering work with the Chicago Latin Kings gang, projects with the impoverished Hmong communities in Chicago, work with refugees in the Gaza Strip and in Thailand – often concerned a community or a subgroup excluded from the dominant agendas or ideology.

Acknowledging this legacy, the Dwight Conquergood Award will be given to an artist, an activist, or an academic conducting research or working on projects with disenfranchised communities. The award will be open to graduate students and researchers in performance, cultural studies, ethnography, anthropology as well as to practitioners and community members themselves who might be working outside of educational or institutional structures.

Of particular interest will be projects that might give voice to a particular excluded community or a group, raise awareness of human rights issues, challenge stereotypes, affect perception of a community from the outside, alter problematic media representation, or carry the potential to affect public policy.

To apply for the Dwight Conquergood Award, please forward a proposal for a presentation / paper to the organisers of the current PSi conference by their specified deadline. You should additionally include a one page CV and a brief accompanying letter outlining your reasons for application. A small committee consisting of the conference organisers and members of the PSi board will judge the Dwight Conquergood Award.

Performance Studies international #12

PERFORMING RIGHTS

What can performance do for human rights, and human rights for performance?

PSi #12: Performing Rights will gather artists, activists, and academics for a festival of creative and critical dialogues investigating the relationships between human rights and performance. We are linking human rights and performance because of the significance of human rights in a time of war and globalisation, and because of the bold claims made for performance as a means of understanding the world. PSi #12: Performing Rights will present an integrated schedule of conference and contextualising events.

The PSi #12 conference will comprise plenary sessions, curated panels, papers, and presentations. Contributors will engage with the political, aesthetic, and philosophical dimensions of the relationship between performance and human rights, on topics ranging from public and collective acts of insurrection to the intimacies and fragility of individual freedom and subjectivity.

The PSi #12 program of contextualising events will include performance interventions, presentations, installations, screenings, and displays. There will be invited presentations, artist-led laboratories, site experimentations, and spontaneous interactions. These will attempt to create a context for exploring the role of performance and the responsibilities of artists in effecting political, social, and cultural change. We aim to illuminate the creative strategies that artists and activists use to communicate issues of human rights and to empower artists, activists, and audiences to be able to make a difference.

PSi #12: Performing Rights invites submissions, recommendations, and ideas for the conference activities and performance interventions. We particularly welcome information on, or proposals from, artists, projects, and initiatives that are concerned with, or informed by, issues of human rights. We are especially interested in projects that it may not be possible to research through conventional channels. The conference Web site is being built at www.psi12.qmul.ac.uk. The conference organisers may be reached at psi12@qmul.ac.uk.

PSi #12

Performance Studies international #12
Queen Mary, University of London, in collaboration
with East End Collaborations and the Live Art
Development Agency (UK)
15-18 June, 2006

PERFORMING RIGHTS

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Days at a Glance

ONGOING

Deaf Voice/Deaf Theory/Deaf Text
(Wishes, Lies, and Dreams)
Retro Coco on Video
The Heart Broken in Half
Gil & Moti
SIFT (bitter/sweet)
Book Fair

Thursday, March 30

BLOCK A 9:00–10:15 A.M.

A1 Plenary Session: Welcome and
On the Front Burner

Break, 10:15–10:40 A.M.

BLOCK B 10:40 A.M.–12:30 P.M.

B1 Puppets, Performance, and
Providence
B2 Becoming Uncomfortably Old
B3 "They Shoot Horses, Don't
They?"
B4 Franklin Furnace
B5 Eating Words
B6 "I Blog Therefore I Am"
B7 Haunting Spaces I
B8 PS and Ethnomusicology
B9 S/M as Performance
B10 Troubling Dance
B11 Poetics of Protest
B12 Trading Twelves: I
B13 Unfriendly Fire / CAE
B14 [ineffable]
B15 Stars

LUNCH 12:30–2:00 P.M.

L1 Screen Test
L2 Find Yourself Through Me
L3 Sister Valerie
L4 Mother Earth
L5 Stars
L6 Interest groups

BLOCK C 2:00–4:00 P.M.

C1 Two Cultures
C2 After the Wall
C3 Discomfort Women I
C4 Curating in Uncomfortable
Places
C5 Uses and Abuses of Humor
C6 Opportune Openings
C7 Race, Sex, Queer Performance
C8 Prodding Pedagogy
C9 John Cage/Acoustic
Discomfort
C10 Archaeology of Performance I
C11 Touch/Touch(ed)/Touch(ing)
C12 Embodied Landscapes I
C13 Toy Theatre I
C14 Risks, Bodies, Boundaries I
C15 RasaBoxes I
C16 Screen Test
C17 Find Yourself Through Me
(ongoing)

Break, 4:00–4:30 P.M.

BLOCK D 4:30–6:00 P.M.

D1 Impossibly White
D2 American Identities
D3 Danced Disruptions
D4 Practicing/Performing
Ethnology
D5 InterCultural Negotiation
D6 Strangers on Trains
D7 Invoking Alchemical Presence
D8 Skin
D9 In Extremis
D10 Panty Raid
D11 Human Hyphen
D12 Find Yourself Through Me
(ongoing)
D13 Screen Test
D14 Consolation of Poetry

Dinner, 6:00–7:30/8:00 P.M.
The History of the Future

BLOCK E see times below

E1 Pig Iron Theatre – 7:00 P.M.
E2 Venus Opal Reese/Marc
Bamuthi Joseph – 7:30 P.M.
E3 Kate Bornstein – 7:30 P.M.
E4 Chris Elam/Yin Mei/New
Works – 7:30 P.M.
E5 Everett Dance Company –
8:00 P.M.
E6 Schauspielhaus Vienna –
8:00 P.M.
E7 Double Edge Theatre –
8:00 P.M.
E8 Unheimlich: The Chameleons
Group – 8:00 P.M.
E9 Fred Curchack: Gauguin's
Shadow – 9:30 P.M.

BLOCK F begins at 10:30 P.M.

F1 AutoRefutation/Re-fusing Self
F2 Cabaret: Presto's Traveling
Lectures

Days at a Glance

Friday, April 1

Registration, 8:15 A.M.–6:30 P.M.
Sayles Hall, Brown campus

Coffee and Snacks
8:15 A.M.–10:40 P.M.
3:45 P.M.–4:30 P.M.

BLOCK A 9:00–10:15 A.M.

- A1 Nao Bustamante roundtable
- A2 PS and Asian Performance
- A3 Force of Movement
- A4 Beauty and Violence
- A5 Queering West Side Story
- A6 Technology/Human Body
- A7 Performance and Public Discourse
- A8 Deaf Text: Rewriting the Book
- A9 Making Theory Play
- A10 Magdalena USA
- A11 Stars

BLOCKS A+B 9:00 A.M.–12:30 P.M.

- AB12 Uncomfortable Cuisine
- AB13 Place Storming
- AB14 The Poetic Body
- AB15 Hymn to Elsewhere

Break, 10:15–10:40 A.M.

BLOCK B 10:40 A.M.–12:30 P.M.

- B1 Disciplines in Pain
- B2 De-Comforting the Past
- B3 Americans Abroad
- B4 “Perform: State: Interrogate:”
- B5 Unsettling Theatre
- B6 Gossip and the Uncomfortable Other
- B7 Discomfort Women II
- B8 Hip Hop Studies
- B9 The Resisting Body
- B10 “Problems” of History I: The Eighteenth Century
- B11 “Are We Uncomfortable Yet?”
- B12-B15
See AB listings and Workshop/Workgroup section
- B16 Discomfort Theory I: Porous Dreams
- B17 Double Edge Theatre I
- B18 Drawing on Breath
- B19 Stars

LUNCH 12:30–2:00 P.M.

- L1 Roundtable with Double Edge Theatre
- L2 Movement roundtable
- L3 Performance: Uncomfortable Cuisine
- L4 Sister Valerie
- L5 Mother Earth
- L6 Stars
- L7 Drawing on Breath (continuing)
- L8 Hands Describing a Loop
- L9 Red Woman

Friday cont.

BLOCK C 2:00–4:00 P.M.

- C1 Future of Queer Studies
- C2 Sonic, Emotional, and Immediate
- C3 “Problems” of History II: The Nineteenth Century
- C4 Falling Apart
- C5 The State and Asian Theatre
- C6 Cruelties, Cravings and Carnage
- C7 Discomfort Theory II: Thresholds
- C8 Danced Discomforts
- C9 Breathe In, Breathe Out: Black Performance
- C10 The Archaeology of Performance II
- C11 Touch/Touch(ed)/Touch(ing)
- C12 Embodied Landscapes II
- C13 Toy Theatre II
- C14 RasaBoxes II
- C15 Risks, Bodies, Boundaries II
- C16 Let me slip...
- C17 The Silk Route

Break, 4:00–4:30 P.M.

BLOCK D 4:30–6:00 P.M.

- D1 Reza Abdoh (1963-1995)
- D2 Discomfort Women III
- D3 Mirrored Selves...Revenge of TV
- D4 Interventions
- D5 LAX
- D6 Postmodern and Personal
- D7 Terror/Theatre
- D8 Shattering the Silence
- D9 (Trans)nationhood I

- D10 Maya Cosmic Space
- D11 The Performing Body
- D12 Haunting Spaces II
- D13 Screen Test
- D14 gyrl grip/surgemony I
- D15 Becoming Buddha
- D17 The Silk Route (continuing)

Dinner, 6:00–7:30/8:00 P.M.
The History of the Future

BLOCK E see times below

- E1 Venus Opal Reese/Marc Bamuthi Joseph – 7:30 P.M.
- E2 Kate Bornstein – 7:30 P.M.
- E3 Chris Elam/Yin Mei/New Works – 7:30 P.M.
- E4 Everett Dance Company – 8:00 P.M.
- E5 Neo-Spinsters/ Maria Porter – 8:00 P.M.
- E6 Pig Iron Theatre – 8:00 P.M.
- E7 Civilians – 8:00 P.M.
- E8 Mabou Mines – 8:00 and 9:30 P.M.

BLOCK F begins at 10:30 P.M.

- F1 Sonic Improvisation #N/ Needle(s) 2005
- F2 Blood From a Turnip/Puppets
- F3 AutoRefutation/Re-Fusing Self

Days at a Glance

Saturday, April 2

Registration, 9:00 A.M.–2:00 P.M.

BLOCK A 9:00–10:15 A.M.

- A1 Mabou Mines roundtable
- A2 Chris Elam/Yin Mei/New Works roundtable
- A3 Technology and Performance
- A4 Richard Schechner roundtable
- A5 The Civilians roundtable
- A6 Islam/Secular Culture/Performance
- A7 Hemispheric Performance Studies
- A8 CDROM/Ubungen
- A9 Hymn to Elsewhere
- A10 Planning PS #12
- A11 Magdalena USA II
- A12 Legacies of Dance
- A13 Altered Egos
- A14 Tracing Urban Traumas
- A15 Stars
- A16 Performance: Silk Route
- A17 Whose Body Is It Anyway?

AB18 Cutting It Up

Break, 10:15–10:40 A.M.

BLOCK B 10:40 A.M.–12:30 P.M.

- B1 “Problems” of History III: The Twentieth Century
- B2 Pop. Ent./Carnavalesque
- B3 Discomfort Theory III: See/Imagine/Remember
- B4 Performance Affect
- B5 Trading Twelves: II
- B6 Retro Coco
- B7 Transgressing Boundaries
- B8 Music as Performance

- B9 Ritual/Spectacle/Subversion
- B10 Politics of Asian American Performance
- B11 Shaking Up Shakespeare
- B12 Spaces of Dis-Ease
- B13 Active Space
- B14 Double Edge Theater II
- B15 Afro-Peruvian Dances
- B16 Stars
- B17 Cutting It Up

LUNCH 12:30–2:00 P.M.

- L1 Pig Iron Theatre roundtable
- L2 RasaWalk
- L3 Neo-Spinsters/Maria Porter roundtable
- L4 Schauspielhaus Vienna/Theater Ohne Grenzen roundtable
- L5 Installation Artists
- L6 Music Workgroup
- L7 TDR reception
- L8 Vessel

BLOCK C 2:00–4:00 P.M.

- C1 Spalding Gray
- C2 Discomfort Theory IV: Performance in Public
- C3 Rethinking Intercultural Collaborations
- C4 Aftermath of History
- C5 Historical Studies in Popular Entertainment
- C6 Painful Pleasures
- C7 Identity/Otherness
- C8 “Problems” of History IV: Performance Studies and Historiography
- C9 Brazilian Musical Landscape
- C10 Archaeology of Performance III

Saturday cont.

- C11 Laylah/ Gil and Moti
- C12 Embodied Landscape III
- C13 Performance: Toy Theatre
- C14 Shatter Words
- C15 Networked Performance

Break, 4:00–4:30 P.M.

BLOCK D 4:30–6:00 P.M.

Remembering Dwight Conquergood

BLOCK E see times below

- E1 Drastic Action/Ex.Pgirls – 7:30 P.M.
- E2 Dance Theatre of Bali – 7:30 P.M.
- E3 Schauspielhaus Vienna – 8:00 P.M.
- E4 Split Britches/Holly Hughes – 8:00 P.M.
- E5 Pig Iron Theatre – 8:00 and 10:00 P.M.
- E6 The Civilians – 8:00 P.M.
- E7 Flea Circus – 9:30 P.M.
- E8 Curchak/Jorgensen – 10:00 P.M.

BLOCK F late night

- F1 Performance: AutoRefutation/Re-Fusing Self – 11:00 P.M.
- F2 Performance: Touch/Touch(ed)/Touch(ing) – midnight

Sunday, April 3

BLOCK A 9:00–10:15 A.M.

- A1 Ensemble Theatre
- A2 Making Dances
- A3 Kate Bornstein roundtable
- A4 Fred Curchack/Laura Jorgensen roundtable
- A5 Split Britches/Hughes roundtable
- A6 Archaeology of Performance: Presentation
- A7 Job Hunt
- A8 (Trans)nationhood II
- A9 Race and Visual Art
- A10 Artistic Installations/Interventions
- A11 H-PERFORM
- A12 Magdalena USA III
- A13 Indigenous/Native Reality

Break, 10:20–10:40 A.M.

BLOCK B 10:40 A.M.–12:15 P.M.

- B1 PSi Meeting

Lunch, 12:30–2:00 P.M.
Ex.Pgirl roundtable

BLOCK C see times below

- C1 Drastic Action/Ex.Pgirls – 2:00 P.M.
- C2 Pig Iron Theatre – 3:00 P.M.
- C3 LostWax – 3:00 P.M.

Full Conference Schedule

Wednesday, March 30

REGISTRATION

2:00 – 5:00 P.M.

■ SAYLES HALL, BROWN CAMPUS

5:30 P.M. – 6:30 P.M.

■ FEDERAL RESERVE BUILDING,
60 DORRANCE ST., DOWNCITY, PROVIDENCE

8:00 – 11:00 P.M.

■ SAYLES HALL, BROWN CAMPUS

PERFORMANCE BANQUET

Directed by **Richard Gough**, Centre for Performance Research, Aberystwyth, Wales, U.K., with **Alicia Ríos**, Spain, and **Jodie Bray**, University of Wales, Aberystwyth, U.K.

See Performance Section for description.

6:00 – 9:00 P.M.

Separate Fee: \$35

See Banquet page for advance ticket purchase

■ FEDERAL RESERVE BUILDING

60 DORRANCE ST., DOWNCITY, PROVIDENCE

ALL CONFERENCE RECEPTION

Open admission to all

9:00 P.M.

ENTERTAINMENT

Big Nazo Company, Providence, R.I.

INTERACTIVE PERFORMANCE EVENT

UNCOMFORTABLE PEOPLE

FrenchMottershead, London, U.K.

See Performance Section for description

SITE PERFORMANCE

HELLO, MY NAME IS

Deva Eveland, Founding Member, Seep, Chicago, IL

See Performance Section for description

■ SAYLES HALL, BROWN CAMPUS

Thursday, March 31

REGISTRATION

8:15 A.M. – 2:00 P.M.

■ SAYLES HALL, BROWN CAMPUS

COFFEE AND SNACKS

8:15 – 10:40 A.M.

■ SAYLES HALL, BROWN CAMPUS

ONGOING INSTALLATIONS AND PERFORMANCES

See Performance Section for details

INSTALLATION

DEAF VOICE/DEAF THEORY/DEAF TEXT

H-Dirksen L. Bauman and Ben Bahan, Gallaudet University, Washington, D.C.

■ LIST ART BUILDING 220, BROWN CAMPUS

PERFORMANCE

UNCOMFORTABLE WOMEN

Natsu Onoda, University of Chicago/Northwestern University, IL.

■ BROWN CAMPUS

VIDEO ART PROJECT

“UNTITLED” (WISHES, LIES, AND DREAMS)

Sarawut Chutiwongpeti, Cyberlab at the Center of Academic Resources, Chulalongkorn University, Bangkok, Thailand

■ LIST ART BUILDING LOBBY, BROWN CAMPUS

LAYLAH: THE CREATURE BEYOND DREAMS/

GIL AND MOTI, 2004

Gil Nader & Moti Porat, independent artists, Amsterdam/Israel

■ PETERUTTI LOUNGE, FAUNCE HOUSE, BROWN CAMPUS

RETRO COCO ON VIDEO

A/K/A MRS. GEORGE GILBERT (2004)

DOLORES FROM 10 TO 10 (2002)

ELS SEGADORS (THE REAPERS)(2001)

Video and media display of work created by Coco Fusco, Columbia University, N.Y.

■ **SAYLES HALL 104, BROWN CAMPUS**

SITE PERFORMANCE

SIFT (BITTER/SWEET)

Hiroko Kikuchi, artist, Tokyo/Boston

Jeremy Liu, Asian Community Development Corporation, Boston, Mass.

A social performance art and research project

■ **SAYLES HALL, BROWN CAMPUS**

SITE PERFORMANCE

HELLO, MY NAME IS

Deva Eveland, Founding Member, Seep, Chicago, Ill.

8:15 A.M. – 1:30 P.M.

■ **SAYLES HALL, BROWN CAMPUS**

PERFORMANCE /INSTALLATION

FIND YOURSELF THROUGH ME

Nao Bustamante, Rensselaer Polytechnic Institute, N.Y.

Noon – 6:00 P.M.

■ **SAYLES HALL STAGE, BROWN CAMPUS**

FILM

THE HEART BROKEN IN HALF

Dwight Conquergood, Northwestern University, Ill.

On request

Please sign up at the registration desk

■ **SAYLES HALL 002, BROWN CAMPUS**

BOOK FAIR

■ **SAYLES HALL, BROWN CAMPUS**

THURSDAY, BLOCK A 9:00 A.M. – 10:15 A.M.

THU-A1

PLENARY SESSION

Introductions: **John Emigh**, Conference Director, Brown University, R.I.

Ken Prestininzi, Conference Producer, Brown University, R.I.

Katie Chavez, Conference Producer, Brown University, R.I.

Jamie Jewett, Conference Technical Coordinator, Brown University, R.I.

Greetings: **Spencer Golub**, Chair, Department of Theatre, Speech and Dance, Brown University, R.I.

Keynotables: On the Front Burner

Oskar Eustis, Artistic Director, Public Theatre, New York

Steve Kurtz, Artistic Director, Critical Art Ensemble, New York

Ibrahim Quraishi, Paris and New York

Diana Taylor, New York University

Gavin Butt, Goldsmiths College University of London, U.K.

Pearl Ubungen, Naropa University, Colo.

■ **SALOMON CENTER 101, BROWN CAMPUS**

THURSDAY, BREAK 10:15 A.M.–10:40 A.M.

THURSDAY, BLOCK B 10:40 A.M.–12:30 P.M.

THU-B1

ROUNDTABLE

PUPPETS, PERFORMANCE, AND PROVIDENCE

Chair: **John Bell**, Emerson College, Mass./Great Small Works Theatre, N.Y.

Erminio Pinque and the Big Nazo Company, R.I.

Giant puppets, the grotesque, the carnivalesque, the shifting identity of the city, and experiences performing with puppets from the bowling alleys and blues clubs of Providence to the street festivals of Bali.

■ **SAYLES HALL 005, BROWN CAMPUS**

THU-B2

ROUNDTABLE

BECOMING UNCOMFORTABLY OLD: DISRUPTING CONTEMPORARY ASSUMPTIONS

Chair: **P.A. Skantze**, University of Glasgow/Rome

Gina Bloom, University of Wisconsin-Madison/ Lawrence University, Wisc.

Stuart Sherman, Fordham University, N.Y.

Following the pattern of a salon, these authors of recent books on performance histories discuss the problems and possibilities in using discourses of Performance Studies in historiographic projects, and ways in which Performance Studies itself might more fruitfully intersect with historical projects.

■ SAYLES HALL 200, BROWN CAMPUS

THU-B3

PANEL / ROUNDTABLE

INHUMANITIES OR, "THEY SHOOT HORSES, DON'T THEY?"

Chair: **Simon Bayly**, Roehampton University, London/Theatre PUR, U.K.
Other Participants: **Joe Kelleher**, Roehampton University/Theatre PUR, U.K.

Alan Read, Roehampton University, U.K.

Nicholas Ridout, Queen Mary College, University of London, U.K.

The panelists will evoke and trouble the venerable if vulgar notion of the theatre considered as a machine for effectuating the spontaneous appearance of the "truly human." Taking a cue from the title of Sydney Pollack's movie, they will explore the significance of the increasing re-population of contemporary avant-garde performance by horses, dogs, cats, mice, along with children, the elderly, and the disabled. Does this new population really destabilize the familiar, normative "we" of the theatre audience?

■ SAYLES HALL 105, BROWN CAMPUS

THU-B4

PANEL / ROUNDTABLE

FRANKLIN FURNACE: STILL CREATING DISCOMFORT

Chair: **Toni Sant**, University of Hull, Scarborough Campus, U.K.

Martha Wilson, Founder, Franklin Furnace, N.Y.

Joshua Kinberg, Artist in Residence, Franklin Furnace, N.Y.

Yury Gitman, Artist in Residence, Franklin Furnace, N.Y.

Since 1976, New York's Franklin Furnace "has been on a mission to make the world safe for the avant-garde." In the process, the predominant medium has shifted from paper to the human body to the Internet. The panelists will discuss this frequently uncomfortable history with the founding director and provide a demonstration of Magicbike – a "mobile WiFi hotspot" invented by the artists present, that provides free Internet wherever it travels.

■ SAYLES HALL 204, BROWN CAMPUS

THU-B5

PANEL

EATING WORDS

Chair/Respondent: **Barbara Kirschenblatt-Gimblet**, NYU
Richard Gough, Centre for Performance Research, Aberystwyth, U.K.
Alicia Ríos, Independent Gastronomic Expert, Spain
Jodie Bray, University of Wales, Aberystwyth, U.K.

The panelists reflect on the history of the banquet as a performance event, from beginning (or somewhere nearer the beginning) to last night's feast.

■ SAYLES HALL 205, BROWN CAMPUS

THU-B6

PANEL

"I BLOG THEREFORE I AM": CHATROOMS, BLOGS, AND IDENTITY FORMATION

Chair: **Nathan Stucky**, Southern Illinois University
Gary Maciag, Siena College, N.Y. – *Body Talk, Bawdy Talk; Fabricating Physicality in the Chat Room*
Erin Striff, University of Hartford, Conn. – *Infertile Me: The Public Performance of Fertility Treatments in Internet Web logs*
Joshua Paul Dale, Tokyo Liberal Arts University, Japan – *Eunuchs, Castration, and the Other of Performance*

A panel examining ways in which Internet communication is being used in the construction and performance of selfhood: questions of authenticity, narrative praxis, and the staking out of territories for selves and for others emerge.

■ SALOMON CENTER 202, BROWN CAMPUS

THU-B7

PANEL

HAUNTING SPACES I

Chair: **Paige McGinley**, Brown University, R.I.
Carl Lavery, DeMonfort University, U.K. – *Feeling Uncomfortable in London: Sleepwalking in the Land of Ghosts*
Kanta Kochhar-Lindgren, University of Washington, Bothell – *Mapping and Impossibility: Disability, Urban Spaces, and Memory Rites in Nazi Germany*
Heather Ann Crow, University of California, Berkeley – *Animating Manhattan*

Lara Shalson and **Tung-Hui Hu**, University of California–Berkeley – *On the “Recreation” of the “Free-Speech Movement”*

The panelists discuss architecture and performance, remembrance and ritual, and horror and healing in the haunted cityscapes of London, the preserved death camps of Germany, UC Berkeley’s campus, and at Ground Zero in New York.

■ WILSON HALL 102, BROWN CAMPUS

THU–B8

PANEL

PERFORMANCE STUDIES AND ETHNOMUSICOLOGY IN DIALOGUE

Chair: Marc Perlman, Brown University, R.I.

Philip Auslander, Georgia Institute of Technology – *Musical Personae: Beyond Textual Models in the Music as Performance Debate.*

Harris M. Berger, Texas A & M University – *Stance and Performance: New Ideas on Meaning and Aesthetics in Expressive Culture*

Drawing upon phenomenology and performer-based theories, a performance scholar and an ethnomusicologist engage each other in a dialogue about the disciplinary intersections and divergences between Performance Studies and Ethnomusicology.

■ WILSON HALL 105, BROWN CAMPUS

THU–B9

PANEL

S/M AS PERFORMANCE

Chair: Magda Romanska, Cornell University, N.Y.

Margot Weiss, Duke University, N.C. – *Racial Performativity and the Politics of SM Play*

Amalia Ziv, Porter School of Cultural Studies, Tel Aviv – *Gender Performativity and S/M Theatrics*

John Paul Ricco, University of Nevada Las Vegas – *Touching Trust and the Unbecoming Community*

Magda Romanska, Cornell University, N.Y. – *Performativity, Sexuality, and the Law*

Respondent: Catherine McGregor, independent artist, N.Y.

Starting with Lynda Hart’s notion of S/M as striving for the “impossible real,” for “a performance that yearns for an experience that is beyond the closure of representation,” the panelists seek to account for S/M sexuality in performative terms, as a kind of “lived theatre.”

Demonstrating how such a performative approach might differ from psychoanalytic and other pathologizing accounts, they explore the theatricalization of risk and the cultural and legal boundaries of S/M practice.

■ SALOMON CENTER 003, BROWN CAMPUS

THU–B10

PANEL

TROUBLING DANCE

Chair: Melissa Blanco, University of California, Riverside

Leah Garland, Eugene Lang College, New School, N.Y. – *Feminism and Fashion?: The Choreography of Monica Emilie Herstad*

Jenn Joy, NYU – *Spasm: Improvisation and Affect*

Ellen Rooney, Bowling Green State University, Ohio – *Diagnosing the Artistic Brain: Neuroesthetics and the Performing Arts*

Jean Cameron, Guardians of Doubt, Glasgow, Scotland, U.K. – *Guardians of Doubt/Producers of Discomfort*

The panelists approach groundbreaking dance performances from the vantage points of feminist discourse, phenomenology, and the cognitive neurosciences and report on strategies to trouble fixed assumptions about dance choreography.

■ WILSON HALL 203, BROWN CAMPUS

THU–B11

POETICS OF PROTEST: A FLUXED APPROACH TO POLITICAL PERFORMANCE

Chair: Tom Lavazzi, CUNY-Kingsborough, New York; TEZ, Techno-Eschatological Zippers

Jessica Chalmer, University of Notre Dame; V-Girls

Christian Herold, NYU; RingOut

Ellen La Forge, New York Institute of Technology; TEZ

A cabaret-like academic panel that explores the political deployment of creativity and humor as modes of socio-cultural intervention at flash points in American socio-political history. Issues of otherness, creative resistance, street theatre and guerilla performances will arise and be pirated and dispersed.

■ SALOMON CENTER 203, BROWN CAMPUS

THU-B12

WORKGROUP

TRADING TWELVES: NEW DIRECTIONS IN BLACK PERFORMANCE STUDIES I

Curator: **Tavia Nyong'o**, NYU

Lori Brooks, University of Michigan – “Don’t Dat Coon Tink He Very Hot?”: *Embodied Deviance and the Construction of Black Cosmopolitanism in the Ragtime Era*

Tavia Nyong'o, NYU – *Black Biopolitics*

Annemarie Bean, Williams College, Mass. – *After Violence*

Respondents: **Thomas DeFrantz**, Massachusetts Institute of Technology

Maurice Stevens, Ohio State University

Works in Progress will be read by emerging scholars of Africana performance, with more senior scholars responding.

■ **MCCORMACK CLASSROOM, 70 BROWN ST., BROWN CAMPUS**

THU – B13

Panel/Roundtable

UNFRIENDLY FIRE – THE WAR ON (BIO)TERROR AND THE CRITICAL ART ENSEMBLE

Chair: **Rebecca Schneider**, Brown University, R.I.

Solveig Gade, University of Copenhagen, Denmark – *The Uncomfortable in Food and the Arts*

Lindsay Kelley, University of California-Santa Cruz – *Censorship and Semiotic Change in United States Performance Art History: The NEA Four and the Critical Art Ensemble’s Technologies of the Live*

Respondent: **Steve Kurtz**, Artistic Director, Critical Art Ensemble, N.Y.

Two scholars contextualize the present crisis of the Critical Art Ensemble, and Steve Kurtz, the Artistic Director of the company, now charged with bio-terrorism by the U.S. federal government, responds. The case raises significant issues about the relation of performance to biology, and of both theatre and biology to the state.

■ **WILSON HALL 205, BROWN CAMPUS**

THU-B14

SOUND DISTURBANCES: [INEFFABLE]

Mary Flanagan, Hunter College, N.Y.

Andrew Gerngross, independent artist/designer, New York

See performance Section for details.

■ **STRASBERG STUDIO, FAUNCE HOUSE, BROWN CAMPUS**

THU-B15

PERFORMANCE

STARS: A SHADOW THEATER WITHOUT LIGHT FOR SOLO AUDIENCE

Performer: **Martina Winkel**, Theater Ohne Grenzen, Vienna, Austria

Performance for an audience of one: please sign up at the registration desk in Sayles Hall.

See Performance Section for details.

■ **THE CAVE, LYMAN HALL 002, BROWN UNIVERSITY**

THURSDAY, LUNCH 12:30 P.M. – 2:00 P.M.

Food available in the Blue Room of Faunce House or in numerous restaurants on Thayer Street

THU-L1

SITE PERFORMANCE

SCREEN TEST

Artist: **Claire Hind**, York St. John College of the University of Leeds, U.K.

Screen test performs every ten minutes. Please sign up for this performance at the registration table in Sayles Hall.

See Performance Section for details.

■ **SAYLES HALL 014, BROWN CAMPUS**

THU-L2

PERFORMANCE/INSTALLATION

FIND YOURSELF THROUGH ME

Artist: **Nao Bustamante**, Rensselaer Polytechnic Institute, N.Y.

See Performance Section for details.

(Noon – 6:00 P.M.)

■ **SAYLES HALL STAGE, BROWN CAMPUS**

THU-L3

PERFORMANCE/INSTALLATION

Sister Valerie of the Internet

Curator/Artist: **Valerie LaMontagne**, MOBILEGAZE Collective, Canada

See Performance Section for details.

■ **SAYLES HALL, BROWN CAMPUS**

THU-L4

PERFORMANCE/INSTALLATION

MOTHER EARTH: CONSIDERING HOW TO HEAL

Artist: **Kristina Lenzi**, University of Utah

See Performance Section for details

■ **BROWN CAMPUS, MAIN GREEN**

THU-L5

PERFORMANCE

STARS: A SHADOW THEATER WITHOUT LIGHT FOR SOLO

AUDIENCE

Artist: **Martina Winkel**, Theater Ohne Grenzen, Vienna, Austria

See Performance Section for details.

■ **THE CAVE, LYMAN HALL 002, BROWN CAMPUS**

THU-L6

WORKGROUP AND INTEREST GROUPS TBA

We also invite new or continuing interest groups to meet over lunch in the Blue Room of Faunce House, Brown campus. Tables can be arranged at the Registration Desk.

■ **BLUE ROOM, FAUNCE HOUSE, BROWN CAMPUS**

THURSDAY, BLOCK C 2:00 P.M. – 4:00 P.M.

THU-C1

PANEL

PERFORMING TWO CULTURES : TRADITIONAL ISLAM AND SECULAR MODERNITY

Chair: **Thomas L. King**, James Madison University, Virginia
Peter Civetta, Suffolk University, N.H. – *Performing Muslim in the American Melting Pot*

Dalia Basiouny, City University of New York – *Arab American Artists: Searching for an Identity Between Two Worlds*

Mika Sato-Eglington, Tokyo, Japan – *Uncomfortable Voices in Sulayman Al-Bassam's Al Hamlet Summit*

Kristina C. Hagstrom, University of California, Berkeley – *The Limits of Comfort: Mourning Fadime Sahindal (1975-2002)*

Respondent: **Ibrahim Quraishi**, Faim de Siecle, Paris and New York

The lives of citizens in upstate New York, the performances of Arab-American women, the work of an Egyptian playwright in London, and

the public mourning of a Kurdish Swede all illustrate the performative complexities of hybrid Islamic/Western cultural identities.

■ **SALOMON CENTER 202, BROWN CAMPUS**

THU-C2

PANEL

AFTER THE WALL: EASTERN EUROPEAN THEATRE AND PERFORMANCE

Chair: **Spencer Golub**, Brown University, R.I.

Ioana Szeman, Northwestern University, Ill. – *Finding Comfort in Community: Theatre and Resistance in Communist Romania*

Gesine Drews-Sylla, Universitaet, Konstanz, Germany – *Becoming Political: Anatolij Osmolovskii's "Actions" in Post-Soviet Russia*

Saviana Stanescu, NYU – *Eurotic I: From Communist Romania to 9/11 America*

Ruth Margraff, Yale University, Conn./New Dramatists, N.Y. – *Book of Tea: Early Collaboration between Writer Ruth Margraff, New Dramatists, and Dah Teater in Belgrade, Serbia in October 2004*

Respondent: **Branislav Jakovljevic**, University of Minnesota

From the protests of the "situationalists," to coded messages slipped past the censor, to performances taking place in new constellations of power and protest, the panel looks at changes in the performance strategies of Eastern Europe over the past thirty-five years.

■ **WILSON HALL 105, BROWN CAMPUS**

THU-C3

PANEL

DISCOMFORT WOMEN: SHIFTING THE BOUNDARIES, CHANGING THE RULES I

Chair: **Jennifer Madden**, Brown University, R.I./Wheaton College, Mass.
Avanthi Meduri, Centre for Contemporary Culture, New Delhi/University of Surrey, Roehampton, U.K. – *Indian Nationalism and "The Aesthetic Ordinance" in South Asian Performing Arts*

Elizabeth Heard, NYU – *The Promise of Belonging in Paris Lesbos*
Carmencita Palermo, University of Tasmania, Australia – *Uncomfortable Bodies: Voices of Women in Balinese Performing Arts, Crossing Male Boundaries*

In the early 20th Century in India, in France during the roaring 20s, and in present day Bali, women as artists have pushed aside gender-defined boundaries in order to perform roles on and off the stage usually relegated to males. These papers chronicle those efforts in their

complex interplay with class and caste, gender and sexuality, and the shifting location and dislocation of communities.

■ WILSON HALL 102, BROWN CAMPUS

THU-C4

PANEL

UNCOMFORTABLE MOVES, CURATING IN UNCOMFORTABLE PLACES

Chair: **Ute Ritschel**, Kulturmanagement University of Mainz, Germany

– *Curating in Uncomfortable Places*

Regina Hellwig-Schmidt, independent artist, Germany – *Uncomfortable*

Moves – Leaving Uncomfortable Places

Büro Gabriele Juvan, independent artist, Germany – ‘Keynote Congo’:

Extending the limits of the ‘possible’

Helga Franke-Scharczyk, independent artist, Germany – *Mandatory*

Stop – Transitory Borders

Helga Griffiths, independent artist, Germany – *Expanding the Horizons*

of Perception Space “Out-Sight in”

This panel of visual artists and curators from Germany discusses a range of installations and art exhibits in unlikely places and circumstances.

■ SAYLES HALL 205, BROWN CAMPUS

THU-C5

PERFORMATIVE PANEL

IT’S ALL IN THE TIMING: USES AND ABUSES OF HUMOR

Chair: **Mady Schutzman**, California Institute of the Arts – *Being and*

Joke and the Performance of Paradox

Mairead Byrne, Rhode Island School of Design – *Some Differences*

Between Poetry and Stand-Up

Julie Salverson, Queen’s College, London, U.K. – *A Clown Opera About*

the Atomic Bomb

The panelists explore uses and abuses of humor and of clowning as interventions in tragic situations and in the face of state violence, negotiating the relationship between suffering and survival. In the uncomfortable spaces where “high art” and the clown co-mingle, the poet and the comic may contest ground and share bodies.

■ SAYLES HALL 105, BROWN CAMPUS

THU-C6

PANEL

OPPORTUNE OPENINGS

Chair: **Janelle Reinelt**, University of California, Irvine

Bryan Reynolds, University of California, Irvine – *Affective Performance,*

Emulative Authority, Subjunctive Experience

Janelle Reinelt, University of California, Irvine – *The Ethics and Efficacy*

of Celebrity Behavior

Matthew Smith, Boston University, Mass. – *Becoming Uncomfortable*

with Andy Warhol

Issues of authority, presence, celebrity, and persona intersect in these papers. The papers concern themselves with ways in which the site of performance operates as a space where novel interruptions can become “installed” possibilities. They delineate the effect of the “transversal” power of performance to overload consciousness and transcend the anticipated/desired and the power of celebrity to model novel ways being, and they assess the aesthetic and ethical consequences.

■ WILSON HALL 103, BROWN CAMPUS

THU-C7

PANEL

‘DOING’ ETHNOGRAPHY: RACE, SEX, AND QUEER PERFORMANCE

Chair/Respondent: **Elmo Terry-Morgan**, Brown University, R.I.

Jeffrey McCune, Northwestern University, Ill. – *The Archi-texture of*

Black Masculinity: Performance, the Down-Low, and the Club

Frank Leon Roberts, NYU – *“What Kind of Cunt Do You Really Want To*

Be?” Gender, Performance, and Queer World-Making in Contemporary

New York City Black and Latina Ballroom Culture

Michelle Campbell, Northwestern University, Ill. – *From Sexy M.F. to*

Natalie Woody: One Drag King’s Performance of Race

In these studies, issues of race, gender, and sexuality intersect in complex and often uncomfortable ways that threaten taboos and challenge assumptions.

■ SALOMON CENTER 003, BROWN CAMPUS

THU-C8

PANEL

PRODDING PEDAGOGY

Chair: **John Anderson**, Emerson College, Mass. – *Race and Performance*

Studies at Emerson: At the Crossroads of Theatre and Communication

Studies

Thursday

Frederick Corey and Bonnie Eckard, Arizona State University – *Performance/Nexus/Technology*

Sally Greenhouse, University of Massachusetts – *What's Wrong with This Picture: Pitfalls of Performance Art in Academia*

The panelists discuss the pedagogical challenges of teaching highly charged content and using unorthodox means of instruction within Performance Studies curricula.

■ SAYLES HALL 005, BROWN CAMPUS

THU-C9

PERFORMATIVE PANEL

JOHN CAGE AND THE LEGACY OF ACOUSTIC DISCOMFORT

Chair: Todd Winkler, Brown University, R.I.

Gwendolyn Alker, NYU

Kenneth Kirschner, composer, N.Y.

Few people have linked the making of art with the creation of discomfort as thoroughly or as effectively as John Cage. In this homage to his work, the panelists recreate some of Cage's groundbreaking pieces and comment upon his legacy.

■ GRANT RECITAL HALL, 1 YOUNG ORCHARD STREET, BROWN CAMPUS

See the Workshop/Workgroup Section for detailed descriptions about the following Workshops and Workgroups. If room is available, you may still sign up for workshop participation at the registration desk or go immediately to the site.

THU-C10

WORKGROUP

THE ARCHAEOLOGY OF PERFORMANCE I

Curator: Yann-Pierre Montelle, Ngai Tahu Maori Rock Art Trust, New Zealand

Participants: Emily Donald Brown

Mike Pearson, University of Wales Aberystwyth, U.K.

Brian Rusted, University of Calgary, Canada

Alessandra Lopez y Royo, University of London, U.K.

Barbara Rose Haum, NYU

Lawrence S. Coben, University of Pennsylvania

A group of scholars from disparate fields present papers and compare views as they plan a book on the intersections between archeology and performance. See the Workshop/Workgroup Section for details. Visitors are welcome.

■ SAYLES HALL 200, BROWN CAMPUS

THU-C11

WORKSHOP

TOUCH/TOUCH(ED)/TOUCH(ING) I

Curator: Deidre Onishi, University of Wisconsin, Madison

■ LYMAN HALL 005, BROWN CAMPUS

THU-C12

WORKSHOP

EMBODIED LANDSCAPES: UNCOMMON LANGUAGES IN IMAGED COMMUNITIES I

Curators: Michelle Bach-Coulibaly and New Works, Brown University, R.I.

■ ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS

THU-C13

WORKSHOP

TOY THEATRE IN THE AGE OF TERROR I

Curator: John Bell, Emerson College, Mass./Great Small Works, and Great Small Works company members

■ THE CAVE, LYMAN HALL 002, BROWN CAMPUS

THU-C14

WORKSHOP

COMMUNITY PERFORMANCE: RISKS, BODIES, BOUNDARIES I

Curator: Petra Kuppens, Bryant University, R.I.

■ LEUNG GALLERY, FAUNCE HOUSE, BROWN CAMPUS

THU-C15

WORKSHOP

RASABOXES I

Curator: Michele Minnick, NYU

■ DANCE STUDIO, TF GREEN HALL, 7 YOUNG ORCHARD AVENUE, BROWN CAMPUS

THU-C16

SITE PERFORMANCE

SCREEN TEST

Artist: **Claire Hind**, York St. John College of the University of Leeds, U.K.

Screen Test performs every ten minutes. Please sign up for this performance at the registration table in Sayles Hall.
See Performance Section for details.

■ SAYLES HALL 104, BROWN CAMPUS

THU-C17

PERFORMANCE/INSTALLATION

FIND YOURSELF THROUGH ME

Artist: **Nao Bustamante**, Rensselaer Polytechnic Institute, N.Y.

(Continuing until 6:00 P.M.)

See Performance Section for details.

■ SAYLES HALL STAGE, BROWN CAMPUS

THURSDAY, BREAK 4:00 P.M. – 4:30 P.M.

THURSDAY, BLOCK D 4:30 P.M. – 6:00 P.M.

THU-D1

PANEL

IMPOSSIBLY WHITE

Chair: **Thomas DeFrantz**, Massachusetts Institute of Technology

Carrie Stern, independent scholar and artist, N.Y. – “Rockin” in T.V.

Land: *Dancing on the Integrated Dance Show*

Purnima Shah, Duke University, N.C. – *Crossing Borders: Negotiating the “Asian” and the “American”*

John L. Jackson, Duke University, N.C. – *Sincere Whiteness*

Taking up the uncomfortable challenge of “Whiteness Studies,” the panelists use this lens to examine cultural practices and performances in American social interaction. Issues of race and authenticity intertwine in examples that include the early days of televised rock n’ roll and the growing popularity of “culture nights” among South Asian students at American universities.

■ WILSON HALL 102, BROWN CAMPUS

THU-D2

PANEL/PERFORMANCE

AMERICAN IDENTITIES

Chair: **Katherine Chavez**, Brown University, R.I.

Tina Majkowsi, NYU – *Imagine Me Otherwise: Native Daydreams and Photographs from the (New) Future*

Natsu Onoda, University of Chicago/ Northwestern University, Ill. – *Uncomfortable Women*

Mohammed Hamid Mohammed, Northwestern University, Ill. – *Appropriating the Here and Now: Contemporary Art in Ethiopian-owned Coffee Shops in Washington, D.C.*

Respondent: **Evelyn Hu-Dehart**, Brown University, R.I.

A Native American artist’s re-mastering of photographs from history, some unexpected results from an internet personal ad while researching a performance on race and gender, and the relationship of art to community in Ethiopian coffee shops all raise issues about how identity is shaped and contested in America.

■ WILSON HALL 103, BROWN CAMPUS

THU-D3

PANEL/PERFORMANCE

DANCED DISRUPTIONS/UNCOMFORTABLE CHOREOGRAPHIES

Chair: **Selena Brown**, Brown University, R.I.

Trevor Martin and Kym Olsen, Morganville Company – “Fugue”: *Research to Performance*

The choreographer/performers of Morganville Company discuss and demonstrate the disruptive process of creating a piece that has troubled the aesthetic expectations of both the artists and their audiences.

■ PW UPSTAIRS, TF GREEN HALL, 7 YOUNG ORCHARD AVENUE, BROWN CAMPUS

THU-D4

PANEL/PERFORMANCE

PRACTICING/PERFORMING ETHNOLOGY

Chair: **William O. Beeman**, Brown University, R.I.

Kristin Messer, University of Maryland – College Park – *This Serpentine of Signs (Following)*

Jane Bacon, University College Northampton, U.K. – *Caught with My Pants Down, I Avert My Eyes and Ask, “Do You Read Me?”: Revealing an Embodied Ethnographic Methodology for Interdisciplinary Performance*

Pat Payne, Neo Spinsters Collective, California – *Xipe/Skin*

Papers and performances discussing and demonstrating ways in which ethnographic study can be engaged in the field and transmitted on return.

■ MCCORMICK CLASSROOM, 70 BROWN ST., BROWN CAMPUS

THU-D5

PANEL/PERFORMANCE

INTERCULTURAL NEGOTIATION IN PERFORMANCE

Chair: **Raffaele Furno**, Northwestern University, Ill. – *Nea-pop-litan: a.k.a. The Power of Subversion*

Hsiao-Mei Hsieh, Northwestern University, Ill. – *Legend of White Snake*

Jisoo Chung, Northwestern University, Ill. – *Better Listen First*

Respondent: **T. Sasitharan**, TTRP Practice, Singapore

The panel/performance, divided in three sections, addresses the issue of literary adaptation in intercultural settings – settings that offer a voluntary, non-official dynamic that bridges cultures across nations through the actions of individual practitioners. Examining the complex structure of feelings that exists between authors, actors, and spectators, the panelists describe and demonstrate how the act of storytelling continues a dialogue with pre-existing cultural references and creates a space for artistic and intellectual experimentation.

■ LIST ART BUILDING 120, BROWN CAMPUS

THU-D6

PERFORMATIVE LECTURES

STRANGERS ON TRAINS – PHILOSOPHY/ MEDIA/PERFORMANCE STUDIES

Tim Norris, Boston University, Mass. /The Art Institute of Boston, Mass./ Northeastern University, Mass. – *Strangers on a Train: Hegel and Hitchcock*

Hitchcock

Spencer Golub, Brown University, R.I. – *"Fascination"*

In two lectures that themselves take shape as performances, Tim Norris and Spencer Golub each blend their love of film and of philosophy to elucidate and demonstrate the tangled relationships of performative stagings to the lived lives of actor and audience.

■ SALOMON CENTER 202, BROWN CAMPUS

THU-D7

PERFORMATIVE PANEL/ROUNDTABLE

INVOKING ALCHEMICAL PERFORMANCE: AN OCCULT MANIFESTO FOR THE 21ST CENTURY

Participants: **J. Lawton Winslade**, Northwestern University, Ill.

Lance Gharavi, Arizona State University

Anna Kay Jensen, University of California, Santa Barbara

Edmund Lindgan, City University of New York

See Performance Section for details.

■ FOXBORO AUDITORIUM, 151 THAYER ST., BROWN CAMPUS

THU-D8

INTERACTIVE INSTALLATION/PANEL

SKIN

Curators: **Katherine Mezur**, University of California, Berkeley

Sanjay K Hukku, University of California, Berkeley

Claudia Leger, University of California, Berkeley

Exploring intersections of embodiment and media, movement, and image, the skin of screens, dancing bodies as screens, extreme sensibility, and touching touch.

See Performance Section for details.

■ LIST ART BUILDING 110, BROWN CAMPUS

THU-D9

PERFORMANCE

Chair: **Lowry Marshall**, Brown University, R.I.

Yvon Bonenfant, Queen Margaret University College, Edinburgh, Scotland – *Uncomfortable Extremes: Embodied Emotion and Activism in Performance*

Jane Arnfield, Northern Stage, U.K. – *Geneva*

Two scholar/performers address, through scholarship and representation, the role of extreme physical demands upon performance, be it the performance of the actor or the alpine climber. See Performance Section for details.

■ STRASBERG STUDIO, FAUNCE HOUSE, BROWN CAMPUS

THU-D10

PERFORMANCE

PANTY RAID

Chair: **Holly Hughes**, University of Michigan
The Men That Got Away: **Erin Markey, Joseph Keckler, Bryan Heyboer,**
and **James Leija**

See Performance Section for details.

■ **ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS**

THU-D11

ROUNDTABLE/DEMONSTRATION

COMPUTER/MEDIATED PERFORMANCE: HUMAN HYPHEN MACHINE INTERACTION

Thomas Ciufu, Brown University, R.I.
Sean Greenlee, Brown University, R.I.

Complex conceptual question, specific design and technical approaches will be discussed and/or demonstrated by the panel presenters, who work primarily in the area of computer-interactive sonic performance, each with their own unique performance practice and aesthetic.

■ **GRANT RECITAL HALL, 1 YOUNG ORCHARD AVENUE, BROWN CAMPUS**

THU-D12

PERFORMANCE/INSTALLATION

FIND YOURSELF THROUGH ME

Artist: **Nao Bustamante**, Rensselaer Polytechnic Institute, N.Y.
(Ongoing). See Performance Section for details.

■ **SAYLES HALL STAGE, BROWN CAMPUS**

THU-D13

SITE PERFORMANCE

SCREEN TEST

Artist: **Claire Hind**, York St. John College of the University of Leeds, U.K.
Screen test performs every ten minutes. Please sign up for this performance at the registration table in Sayles Hall.

See Performance Section for details.

■ **SAYLES HALL 014, BROWN CAMPUS**

THU-D14

PERFORMANCE

THE CONSOLATION OF POETRY: THE ELIZABETH BARRETT BROWNING PROJECT

Artist: **Barbara Neri**, independent artist, Michigan
See Performance Section for details.

■ **MCCORMICK FAMILY THEATRE, 70 BROWN ST., BROWN CAMPUS**

THURSDAY, DINNER 6:00 P.M. – 7:30/8:00 P.M.

SITE PERFORMANCE

THE HISTORY OF THE FUTURE

Artist: **Deb Larsen**, independent artist, Providence, R.I.

See Performance Section for details.

■ **MARY SHARPE PARK, 70 WAERMAN ST., BROWN CAMPUS,**

THURSDAY, BLOCK E see times below

Tickets to all E events cost \$5 per ticket for PSi #11 members and \$15 for the general public. See Performance Section for descriptions.

THU-E1

PIG IRON THEATRE

James Joyce is Dead and so is Paris: The Lucia Joyce Cabaret
7:00 P.M.

■ **PERISHABLE THEATRE, 95 EMPIRE ST., DOWNCITY, PROVIDENCE**

THU-E2

Venus Opal Reese – Split Ends

Marc Bamuthi Joseph – The Spoken Word
7:30 P.M.

■ **PROVIDENCE BLACK REPERTORY THEATRE, 276 WESTMINSTER ST., DOWNCITY, PROVIDENCE**

THU-E3

KATE BORNSTEIN

Kate Bornstein is a Queer and Pleasant Danger
7:30 P.M.

■ **MCCORMACK FAMILY THEATRE, 70 BROWN ST., BROWN CAMPUS**

THU-E4

CHRIS ELAM/YIN MEI/NEW WORKS

Exceptional Incorporealities

7:30 P.M.

■ STUART THEATRE, FAUNCE HOUSE, BROWN CAMPUS

THU-E5

EVERETT DANCE COMPANY

The Science Project

8:00 P.M.

■ CARRIAGE HOUSE THEATRE, 7 DUNCAN AVE., EAST SIDE, PROVIDENCE

THU-E6

SCHAUSPIELHAUS VIENNA

Samovar: A Piece of Life

8:00 P.M.

■ JOHN NICHOLAS BROWN CENTER, 357 BENEFIT ST., BROWN CAMPUS

THU-E7

DOUBLE EDGE THEATRE

UnPOSSESSED

8:00 P.M.

■ BASS AUDITORIUM, RITES AND REASON, CHURCHILL HOUSE, BROWN CAMPUS

THU-E8

PERFORMANCE INSTALLATION

UNHEIMLICH

Curators: Steve Dixon, University of Salford, U.K.

Mathias Fuchs, independent scholar/electronic artist, Germany

Paul Sermon, University of Salford, U.K.

Andrea Zapp, Manchester Metropolitan University, U.K.

Four prominent digital performance practitioners/academics explore the uncomfortable and uncanny aspects of technology's relationship to space and the performing body.

8:00 P.M.

■ MODERN CULTURE AND MEDIA, FORBES CENTER, 135 THAYER ST., BROWN CAMPUS

THU-E9

FRED CURCHACK

Gauguin's Shadow

9:30 P.M.

■ TRINITY REPERTORY THEATRE, 201 WASHINGTON ST., DOWNCITY, PROVIDENCE

THURSDAY, BLOCK F 10:30 P.M.

F events are free but require tickets or a sign-up at Sayles Hall.

THU-F1

WORKSHOP

AUTO REFUTATION/RE-FUSING SELF

Curator: Shakina Nayfack, University of California, Riverside

See description on Workshop/Workgroup page

■ ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS

THU-F2

CABARET

PRESTO'S TRAVELING LECTURES

Featuring **Nick Tobier, Holly Hughes, Malcom Tulip, and Thylas Moss**

Accurate and otherwise public lectures, agile and amusing monologues welcome you to query discourses on eccentric subjects, while being parodies of lectures with such aspirations.

■ MCCORMACK THEATRE, 70 BROWN ST., BROWN CAMPUS

Friday, April 1

REGISTRATION

8:15 A.M. – 6:30 P.M.

■ SAYLES HALL, BROWN CAMPUS

COFFEE AND SNACKS

8:15 A.M. – 10:40 P.M.

3:45 P.M. – 4:30 P.M.

■ SAYLES HALL LOBBY, BROWN CAMPUS

INSTALLATIONS

DEAF VOICE/DEAF THEORY/DEAF TEXT

INSTALLATION

H-Dirksen L. Bauman and Ben Bahan, Gallaudet University, Washington, D.C.

■ LIST ART BUILDING 220, BROWN CAMPUS

VIDEO ART PROJECT

“UNTITLED” (WISHES, LIES, AND DREAMS)

Sarawut Chutiwongpeti, Cyberlab at the Center of Academic Resources, Chulalongkorn University, Bangkok, Thailand

■ LIST ART BUILDING LOBBY, BROWN CAMPUS

RETRO COCO ON VIDEO

A/K/A MRS. GEORGE GILBERT (2004)

DOLORES FROM 10 TO 10 (2002)

ELS SEGADORS (THE REAPERS) (2001)

Video and media display of work created by Coco Fusco, Columbia University, N.Y.

■ SAYLES HALL 104, BROWN CAMPUS

FILM

THE HEART BROKEN IN HALF

Dwight Conquergood

On request

Please sign up at the registration desk.

■ SAYLES HALL 002, BROWN CAMPUS

BOOK FAIR

■ SAYLES HALL, BROWN CAMPUS

FRIDAY, BLOCK A 9:00 A.M. – 10:15 P.M.

FRI-A1

BREAKFAST ROUNDTABLE WITH NAO BUSTAMANTE

■ SAYLES HALL, BROWN CAMPUS

FRI-A2

ROUNDTABLE ON THE RELATIONSHIP BETWEEN PERFORMANCE STUDIES AND STUDIES OF ASIAN PERFORMANCE

Chair: Margaret Coldiron, Thiasos Theatre, London/Central School of Speech and Drama, U.K.

Claire Concesion, Tufts University, Mass.

Cobina Gillitt, NYU/State University of New York, Purchase

Katherine Mezur, University of California, Berkeley

John Weinstein, Bard College, N.Y.

Scholars involved with the study of Asian performance seek to engage with other members of P*Si* to discuss how the study of Asian traditions, a vital impulse in the development of Performance Studies, can now most effectively contribute to and learn from the evolving discourse.

■ SAYLES HALL 105, BROWN CAMPUS

FRI-A3

PANEL

FORCE OF MOVEMENT

Chair/Respondent: Heidi Gilpin, Amherst College, Mass.

Adrian Heathfield, Nottingham Trent University, U.K. – Time Wounds

André Lepecki, NYU – Forcing the Field: On Three Para-Choreographic Experiments

The panel considers the force of corporeal movement, its relation to aesthetic and spectatorial discomfort, and to the determinants and boundaries of what was once thought of as “dance.” Instances of “parachoreography” are introduced, along with questions about the ways in which patterned movement provides figurations of desire and loss.

■ SALOMON 202, BROWN CAMPUS

FRI-A4

ROUNDTABLE

BEAUTY AND VIOLENCE*Chair: Sara Raza, Iran/South London Gallery, London, U.K.***Lida Abdul**, Afghani Artist in England

The panel consists of a "performative dialogue" on Beauty and Violence as it is manifest in the work of contemporary artists who use the current global, social, and political climate as their backdrop. Originally from Iran and Afghanistan, and now living in the U.K., these artists function in a "middle space" of possibilities, while relying on their international backgrounds to create happenings that reflect upon global urgency, tension, and carnage.

■ SAYLES HALL 205, BROWN CAMPUS

FRI-A5

PERFORMANCE/DISCUSSION

QUEERING AND CRITIQUING WEST SIDE STORY

Michelle Campbell, Coya Paz Brownrigg, and Tamara Roberts, Northwestern University, Ill. – "You're a Girl, Now Be a Girl and Beat It!":

Queering and Critiquing West Side Story in Drag King Rooftop Karaoke Hootchie-Cootchie No Name Show and Musical Latin Extravaganza

See Performance Section for description.

■ MCCORMACK FAMILY THEATER, 70 BROWN ST., BROWN CAMPUS

FRI-A6

PANEL/PERFORMANCE/DEMONSTRATION

THE VIRTUAL AND THE PHYSICAL/TECHNOLOGY AND THE HUMAN BODY*Chair: Nancy Reilly-McVittie, Manchester Metropolitan University, U.K.*

Nancy Reilly-McVittie, Manchester Metropolitan University, U.K. – *How is the Performer Becoming PostHuman? (Three Orders of Distributed Presence)*

Sarah Drury, Temple University, Penn., with **Charlie Hoey, Carol Marfisi**, and **Shelley Barry**, *eVokability Project*

Who is "present" and who not? How can the human body be extended, or supplanted, by current technology? A museum curator mulls over these questions and an artist/inventor presents one answer.

See Performance Section for more details on Sarah Drury's project.

■ GRANT RECITAL HALL, 1 YOUNG ORCHARD AVENUE, BROWN CAMPUS

FRI-A7

PANEL

PERFORMANCE AND PUBLIC DISCOURSE*Chair: Barbara Tannenbaum, Brown University, R.I.*

Kristen Williams, University of Maryland – *Discomfort-Inducing Candidacy: Al Sharpton, Excrescent Political Performance and "Seriousness" as a Technology of Evaluation*

David Williams, University of New South Wales, Australia – *Becoming Exhausted and Uncomfortable: Performance, Public Language, and SIEV X*

Rhetorical personae, the press, and the rhetoric of state intersect in examinations of how "speech acts" are monitored and manipulated in public discourse.

■ WILSON HALL 105, BROWN CAMPUS

FRI-A8

INSTALLATION/LECTURE

DEAF VOICE/DEAF THEORY/DEAF TEXT: REWRITING THE BOOK
H-Dirksen L. Bauman and Ben Bahan, Gallaudet University, Washington, D.C.

Bahan and Bauman discuss their installation.

See Performance Section for details on the installation itself.

■ LIST ART BUILDING 220, BROWN CAMPUS

FRI-A9

PERFORMATIVE LECTURE

MAKING THEORY PLAY

Gayle Austin, Georgia State University, Ga.

See Performance Section for details.

■ STRASBERG STUDIO, FAUNCE HOUSE, BROWN CAMPUS

FRI-A10

WORKGROUP

MAGDALENA USA

Curator: Vanessa Gilbert, independent artist, R.I.

This workgroup is being convened as a space to introduce the Magdalena USA – International Festival of Women in Contemporary Theatre, planned for July 31-August 6, 2005 in Providence, R.I..

See Workshop/Workgroup section for more details.

■ MCCORMACK CLASSROOM, 70 BROWN ST., BROWN CAMPUS

FRI-AB11

PERFORMANCE

STARS: A SHADOW THEATER WITHOUT LIGHT FOR SOLO AUDIENCE (REPEAT)*Performer:* **Martina Winkel**, Theater Ohne Grenzen, Vienna, Austria

Performance for an audience of one: sign up at registration desk, Sayles Hall. See Performance section for details.

■ **THE CAVE, LYMAN HALL 002, BROWN CAMPUS****FRIDAY, BLOCKS A AND B** 9:00 A.M. – 12:30 P.M.*For detailed descriptions see the Workshop/Workgroup Section*

FRI-AB12

WORKSHOP

UNCOMFORTABLE CUISINE I*Curator:* Dorothy Chansky, The College of William and Mary, Va.

This workshop will also run through lunch (9:00 A.M. – 2:00 P.M.)

■ **DOWNSTAIRS, RITES AND REASON, CHURCHILL HOUSE, BROWN CAMPUS**

FRI-AB13

WORKSHOP

PLACE STORMING V. 3.0: AN OPEN SOURCE, NO RIGHTS RESERVED, NETWORKING ADVENTURE*Curator:* Jane McGonigal, University of California, Berkeley and 42 Entertainment■ **ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS**

FRI-AB14

WORKSHOP

THE POETIC BODY*Curator:* Rachel Bowditch, NYU■ **DANCE STUDIO, TF GREEN HALL, 7 YOUNG ORCHARD AVE., BROWN CAMPUS**

FRI-AB15

WORKSHOP

HYMN TO ELSEWHERE: A MULTI-SITE PERFORMANCE PROJECT I*Leaders:* **Tim Raphael**, Rutgers University, N.J.**Derek Goldman**, Georgetown University, Washington, D.C.**Edin Velez**, Rutgers University, N.J.

This workshop includes a presentation/panel on Saturday at 9:00 A.M.

■ **UPSTAIRS PW, TF GREEN HALL, 7 YOUNG ORCHARD AVE., BROWN CAMPUS****FRIDAY, BREAK** 10:15 A.M. – 10:40 A.M.**FRIDAY, BLOCK B** 10:40 A.M. – 12:30 P.M.

FRI-B1

PANEL/ROUNDTABLE

DISCIPLINES IN PAIN*Chair:* **Della Pollock**, University of North Carolina, Chapel Hill**Jane Blocker**, University of Minnesota – *What the Body Cost***Brian Rusted**, University of Calgary, Canada – *Diminishing Bodies, Spatial Exposures**Respondent:* **Shannon Jackson**, University of California, Berkeley

The panelists will challenge traditional distinctions between Art History/ Visual Culture Studies and Performance Studies. The aim of this interrogation is to historicize and mine disturbances in the field of disciplinarity in order to renew relations between sight and scene, to reclaim the discomforts of the body for radical practice, and to understand the epistemological and political and – perhaps most important – the bodily costs of sustaining consolidated disciplines.

■ **WILSON HALL 105, BROWN CAMPUS**

FRI-B2

PANEL/ROUNDTABLE

DE-COMFORTING THE PAST – REVISITING SITES AND HISTORIES OF PERFORMANCE*Chair:* **Heike Roms**, University of Wales Aberystwyth/University of Glamorgan, Wales, U.K.Participants are from the **TRAWS group**, Inter University Research Group for Performance in Wales/ Y Gr_p Ymchwil Rhyng-Golegol ar Berfformig yng Nghymru: **Richard Gough**, Centre for Performance Research/University of Wales Aberystwyth, U.K.

Lisa Lewis, University of Glamorgan, Wales, U.K.
Mike Pearson, University of Wales Aberystwyth, U.K.

TRAWS also includes the following persons who could not be here at PSi #11: **Jill Greenhalgh**, Magdalena Project/University of Wales Aberystwyth, U.K.

Paul Jeff, Swansea School of Design, Wales, U.K.
Richard Morgan, University of Wales Institute Cardiff, U.K.
Roger Owen, University of Wales Aberystwyth, U.K.; Swansea School of Design, Wales, U.K.

Steve Robins, Independent Performance Artist, Wales, U.K.

Nic Ros, University of Wales Bangor, U.K.

Daniel Watt, Centre for Performance Research/University of Wales Aberystwyth, U.K.

The TRAWS initiative is devoted to an exploration of past performance knowledges and their utilization for future artistic, scholarly, and pedagogical practice. Group members will revisit and reveal histories that have remained invisible in the available accounts of performances in Wales: memories that are uncomfortable, deeply personal, unspoken, traumatic – stories of awkwardness, accidents, pain, or scarring.

■ SALOMON CENTER 202, BROWN UNIVERSITY

FRI-B3

PANEL/ROUNDTABLE

AMERICANS ABROAD: PERFORMING EXPATRIATION

Joshua Abrams, University of Hull, Scarborough School of Arts, U.K.

Claire McDonald, Performance Research

Lois Weaver, Queen Mary University of London

P.A. Skantze, University of Glasgow

Jennifer Parker-Starbuck, University of Hull, Scarborough School of Arts

This panel – designed as “a performance of scholarship” – explores the notion of American expatriation in this age of American global ‘dominion’ and interrogates the complex interweavings of the panelists’ personal (dis-)locations.

■ SAYLES HALL 205, BROWN CAMPUS

FRI-B4

PANEL/ROUNDTABLE

DISCOMFITTING ‘PERFORM: STATE: INTERROGATE:’

Chair: **Ray Langenbach**, Sunway University College, Malaysia.

Participants: **Lee Weng Choy**, The Substation Arts Centre, Singapore

Ly Daravuth, Reyum Gallery, Phnom Penh, Cambodia

Ho Tzu Nyen, independent artist, Singapore

Ray Langenbach, Sunway University College, Malaysia

Jennifer Lindsay, National University of Singapore

Marion Pastor Roces, Philippines

Paul Rae, Middlesex University, London, U.K./Singapore

Gabriel Roomargo Lono Lastoro Simatupang, ISI (National Arts College) Yogyakarta, Java, Indonesia

C.J. Wee Wan-ling, Nanyang Technological University, Singapore

A report on and continuation of themes emerging out of PS#10: Perform: State: Interrogate, held in Singapore, June, 2004. Among the issues addressed will be the ways in which performances, and Performance Studies, may operate in/for/against nation states and “glocal” interests, the relationship of hermeneutics to culture and global mediation, and the ways in which the discourses of performance studies converge and collide with the experience of practitioners and theorists in “Asia.”

■ WILSON HALL 205, BROWN UNIVERSITY

FRI-B5

PANEL

UNSETTLING THEATRE

Chair: **Brighe Mullins**, Brown University, R.I.

Kermit Dunkelberg, Hamilton College, N.Y./Pilgrim Theatre – *Unsettling the Theatrical Past: The Wooster Group’s “Poor Theatre”*

Helen Freshwater, University of Nottingham, U.K. – *Free Speech, Sacrilege and Silencing: ‘Behzti’ and the New Censorship*

Daniel Jernigan, New Mexico Institute of Mining and Technology – *Beyond Brechtian Alienation Techniques: Caryl Churchill’s New Fantasy Theatre Disallows Comfort from Beginning to End*

Maaik Bleeker, University of Amsterdam – *Theatricality and the Search for an Ethics of Vision*

Studies of recent theatrical works by the Wooster Group and Caryl Churchill, and the furor surrounding the closing of *Behzti* in London all trouble assumptions about the constraints of contemporary theatrical performance.

■ SALOMON CENTER 203, BROWN CAMPUS

FRI-B6

PANEL/ROUNDTABLE

GOSSIP AND THE UNCOMFORTABLE OTHERChair/Respondent: **Jose Muñoz**, NYU**Joshua Chambers-Letson**, NYU**Christine Bacareza Balance**, NYU**Robert García Díaz**, City University of New York

This panel explores the productive possibilities of both the performance and performativity of gossip that speaks to our own discomfort with its multiple variances. Several theorists have argued that it is through the collisions and revisions within the discursive – as influenced by one's own history and experiences – that the subject marked by race, gender, class, or sexuality materializes. This panel seeks to enrich this discourse by pointing to the ways that gossip as a performance act simultaneously undermines and produces the always already uncomfortable other.

■ SAYLES HALL 105, BROWN CAMPUS

FRI-B7

PANEL

DISCOMFORT WOMEN: PUSHING THE BOUNDARIES/ CHANGING THE RULES IIChair: **Jennifer Madden**, Brown University**Adrienne Macki**, Tufts University, Mass. – *Challenging Gendered Spaces: Anna Cora Mowatt's Courageous Oratory***Angela Bartram**, Middlesex University, U.K. – *Am I the Art? An Analysis of the Relationship of the Live Artist to the Event***Ivy Chang**, NYU/National Chiao Tung University, Taiwan – *Translating and Performing Vagina Monologues in China and Japan*

The panelists examine – and demonstrate – ways in which the definition of the “feminine” has been channeled, challenged, and changed through performance.

■ SAYLES HALL 204, BROWN CAMPUS

FRI-B8

PANEL

Hip Hop StudiesChair: **Donald King**, Providence Black Repertory Theatre, R.I.**Venus Opal Reese**, University of California, Berkeley – *Ready or Not: Lauryn Hill as Hip-Hop's Mammy***Tyrone Williams**, Xavier University – *Hip Hop and the Public Sphere*Respondent: **Marc Bamuthi Joseph**, independent artist, Berkeley, Calif.

The genealogies and practice of Hip Hop will be discussed in relation to African-American cultural history and the shaping of American society.

■ WILSON HALL 102, BROWN CAMPUS

FRI-B9

PANEL

THE RESISTING BODY**Patrick Anderson**, University of California, Berkeley – *To Lie Down to Death for Days: The Turkish Hunger Strike, 2000-2003***Janice Ross**, Stanford University – *Unreasonable and Uncomfortable: The Nude Still Dances of Women Baring Witness***Dominic Johnson**, Courtauld Institute of Art, London – *Touching the Dead: Jack Smith/ Bearing Witness to Love and Death*

The panel deals with striking instances of the body as a site of resistance, invoking issues of power in performance, and performance as testimony.

■ WILSON HALL 203, BROWN CAMPUS

FRI-B10

PANEL

PERFORMANCE STUDIES AND “PROBLEMS” OF HISTORY I: THE EIGHTEENTH CENTURYChair: **Tracy C. Davis**, Northwestern University**Daniel O'Quinn**, University of Guelph, Netherlands – *Calcutta Coup d'Oeil: Judas Maccabeus and the Performance of Patriotism in India***Margaret K. Powell**, Yale University, Conn. – *“The Higher the Hair, the Closer to God.”* Written with **Joseph Roach**, Yale University, Conn.**Wendy Arons**, University of Notre Dame, Indiana – *Ventriloquism*

This is the first in a series of four panels exploring the challenges and possibilities for historiography in the field of Performance Studies.

■ WILSON HALL 101, BROWN CAMPUS

FRI-B11

PANEL

“ARE WE UNCOMFORTABLE YET?”Chair: **Peter Falkenberg**, University of Canterbury, New Zealand – *Theatre of Unease***Jessica Chalmers**, Notre Dame University, Ind. – *The ‘Vagina Monologues’ Phenomenon*

Jon Erickson, Ohio State University – *Discomfort and Complex Style: Plausible Deniability and the Uses of Obscurity*

Sharon Mazer, University of Canterbury, New Zealand – *Being Comfortable/Making Nice*

How did being uncomfortable become a destination? This panel presents four analyses of the desire to be – or at least to perform – discomfort. Peter Falkenberg proposes a manifesto of unease. Jessica Chalmers observes “the sound of one vagina clapping” as she explores the difference between victim-status and the status of the insecure subject. Jon Erickson asks, “If most experiments in science fail, why shouldn’t we expect the same in experimental art?” And Sharon Mazer looks at the price of “niceness” in the academy and on the stage.

■ WILSON HALL 103, BROWN CAMPUS

FRI-B12-B15

See AB listings and Workshop/Workgroup section

FRI-B16

PANEL

DISCOMFORT THEORY I

Chair: **Pannill Camp**, Brown University, R.I.

Kéline Gotman, Columbia University, N.Y. – *Poros/Porosity*

James Frieze, Liverpool John Moores University, U.K. – *Public Waking Dreams: Foregrounding Perception in a Post-Movement Culture*

Christopher L. McGahan, NYU – “*Laura Craft, nichts dahinter*”: *Thomas Ostermeier’s Nora (A Doll’s House) and the Aesthetics of ‘Ill-Temporality’*

Elena Cologni, University of the Arts London/Central St. Martin’s College of Art and Design, U.K. – *Present Memory and Liveness in Delivery and Reception of Video Documentation During Performance Arts Events*

These papers explore the nature of performance, its possibilities, and its remembrance.

■ SALOMON CENTER 003, BROWN CAMPUS

FRI-B17

WORKSHOP

DOUBLE EDGE THEATRE I

Curator: **Julia Whitworth**, Mount Holyoke College

Leaders: **Double Edge Theatre**

See Workshop/Workgroup page for details. Double Edge will also hold

a second, separate workshop on Saturday in the B block and perform Thursday evening. (See Performance Section.)

■ LEUNG GALLERY, FAUNCE HOUSE, BROWN CAMPUS

FRI-B18

WORKSHOP/INSTALLATION/PERFORMANCE

DRAWING ON BREATH

Curator/Artist: **Angela Ellsworth**, independent artist, Los Angeles

Performer: **Christopher Bergland**, Iron Man athlete, New York City

A four time Ironman World Champion runs a marathon on a treadmill while an artist and her workshop assistants work to match his energy and endurance and capture his image in charcoal on a single piece of drawing paper. Audience members are invited to walk around the performers and stay as long as they wish. Will extend over lunch. See Workshop/Workgroup page for details.

■ SALOMON CENTER LOBBY, BROWN CAMPUS

FRI-B19

PERFORMANCE

STARS: A SHADOW THEATER WITHOUT LIGHT FOR SOLO AUDIENCE (REPEAT)

Performer: **Martina Winkel**, Theater Ohne Grenzen, Vienna, Austria

Performance for an audience of one: please sign up at the registration desk, Sayles Hall. See Performance section for details.

■ THE CAVE, LYMAN HALL 002, BROWN CAMPUS

FRIDAY, LUNCH 12:30 P.M. – 2:00 P.M.

FRI-L1

LUNCH ROUNDTABLE WITH DOUBLE EDGE THEATRE

Curator: **Julia Whitworth**, Mount Holyoke College, Mass.

Participants: **Members of Double Edge Theatre**

Stacy Klein, Artistic Director

■ BLUE ROOM, FAUNCE HOUSE, BROWN CAMPUS

FRI-L2

MOVEMENT WORKSHOP LEADER LUNCH

Host: **Rachel Bowditch**, NYU

This lunch period is set aside for those doing workshops to have a time to meet and share experiences and scholarship.

■ BLUE ROOM, FAUNCE HOUSE

FRI-L3

LUNCHEON PERFORMANCE

UNCOMFORTABLE CUISINE*Curator: Dorothy Chansky, The College of William and Mary, Va.*With **Members of the Uncomfortable Cuisine Workshop**

Note: This is a public continuation of the workshop. All are welcome to (perhaps) savor the results. *See Workshop/Workgroup Section for details.*

■ **DOWNSTAIRS, RITES AND REASON, CHURCHILL HOUSE, BROWN CAMPUS**

FRI-L4

INSTALLATION/PERFORMANCE

SISTER VALERIE OF THE INTERNET*Curator/Artist: Valerie LaMontagne, MOBILEGAZE Collective, Canada**See Performance Section for details*

■ **SAYLES HALL, BROWN CAMPUS**

FRI-L5

INSTALLATION/PERFORMANCE

MOTHER EARTH: CONSIDERING HOW TO HEAL*Artist: Kristina Lenzi, University of Utah**See Performance Section for details.*

■ **BROWN CAMPUS, MAIN GREEN**

FRI-L6

PERFORMANCE

STARS: A SHADOW THEATER WITHOUT LIGHT FOR SOLO AUDIENCE (REPEAT)*Performer: Martina Winkel, Theater Ohne Grenzen, Vienna, Austria*

Performance for an audience of one: sign up at registration desk, Sayles Hall. *See Performance Section for details.*

■ **THE CAVE, LYMAN HALL 002, BROWN CAMPUS**

FRI-L7

WORKSHOP/INSTALLATION/PERFORMANCE

DRAWING ON BREATH (continuing)*Curator/Artist: Angela Ellsworth, independent artist, Los Angeles**Performer: Christopher Bergland, Iron Man athlete, NYC*

A four time Ironman World Champion runs a marathon on a treadmill

while an artist and her workshop assistants work to match his energy and endurance and capture his image in charcoal on a single piece of drawing paper. Audience members are invited to walk around the performers and stay as long as they wish. Will extend over lunch. *See Workshop/Workgroup page.*

■ **SALOMON CENTER, BROWN CAMPUS**

FRI-L8

INSTALLATION/PERFORMANCE

HANDS DESCRIBING A LOOP*Daniel Peltz, Rhode Island School of Design**See Performance Section for details.*

■ **LIST ART BUILDING 110, BROWN CAMPUS**

FRI-L9

SITE PERFORMANCE

RED WOMAN*Artist: Laura Carpenter, independent artist, Conn.**See Performance Section for description.*

■ **BROWN CAMPUS, MAIN GREEN**

FRIDAY, BLOCK C 2:00 P.M. – 4:00 P.M.

FRI-C1

PANEL

PERFORMATIVITY AND THE FUTURE OF QUEER STUDIES*Co-Chairs: Gavin Butt, Goldsmiths College, University of London, and Jose Esteban Muñoz, NYU**Participants: Jennifer Doyle, University of California–Riverside**Rebecca Schneider, Brown University, R.I.*

Accepting that queer theory has become wedded to certain theoretical orthodoxies and critical priorities, the panelists ask how the forms and practices of queer cultural attention and filiation might themselves suggest methods and procedures of investigation. How might the concept of performativity, central to 1990s queer understandings of sexual and gender identity, be useful in rethinking the methods and procedures of queer enquiry itself?

■ **SALOMON CENTER 003, BROWN CAMPUS**

FRI-C2

PANEL

UNCOMFORTABLE PRESENCE: SONIC, EMOTIONAL, AND IMMEDIATE

Chair: **Tomie Hahn**, Rensselaer Polytechnic Institute, N.Y.

Katherine Hagedorn, Pomona College, Calif. – *Theorizing Presence/Absence in Fieldwork and Representation*

Michelle Kisliuk, University of Virginia – *Who's Present? An Experiment in "Performing Ethnomusicology"*

Tomie Hahn, Rensselaer Polytechnic Institute, N.Y. – *"It's the Rush... That's What Drives You to Do It' – Sites of the Sensually Extreme"*

These intertwining, interactive presentations will explore the varieties of meanings that "presence" evokes within the contexts of "performed ethnography," the "performance" of field research, and our performances within the discourse of the conference. How do we experience the materials and issues of our research, and how do we "present" ourselves – author/subject, ethnographer/artist, teacher/activist, performer/audience?

■ SAYLES HALL 105, BROWN CAMPUS

FRI-C3

PANEL

PERFORMANCE STUDIES AND "PROBLEMS" OF HISTORY II: THE NINETEENTH CENTURY

Chair: **Tracy C. Davis**, Northwestern University

Amy Partridge, Northwestern University, Ill. – *Low Drama and High Art: The Diffusion of Sanitary Knowledge and the Performance of History*

Emily Allen, Purdue University, Ind. – *Becoming Historical: Performativity and its Discontents*

Ted Ziter, NYU – *Design in an Age of Optic Anxiety*

This is the second in a series of four panels exploring the challenges and possibilities for historiography in the field of Performance Studies.

■ WILSON HALL 101, BROWN CAMPUS

FRI-C4

PANEL/PERFORMANCE

FALLING APART (AND OTHER DISRUPTIVE COMFORTS)

Chair: **Sara Jane Bailes**, University of Bristol, U.K.

Sara Jane Bailes, University of Bristol, U.K./Elevator Repair Service, U.K. – *"... a real awkwardness put on stage...": Elevator Repair Service's Total Fictional Lie*

Kristin Dombek, NYU – *Faith and Anxiety at the Holy Land Experience*

Ben W. Stewart, NYU – *Uncomfortable Undersides: Bicycle Messengers and the Discontinuities of Distributive Culture*

Stephanie Marlin-Curiel, Emerson College, Mass., and

Christopher Colvin, Columbia University, N.Y. – *Humor, Irony, and the Sacred: Performative Responses to Traumatic Events in the US and South Africa*

What happens as those sites where our bodies or words get the best of us – betraying our most determined efforts to be professional, at ease, put together, all made up? What creative possibilities might emerge when technique breaks down, exhausts its capacities, or fails – when we feel as if we are falling apart? The hope is to enlarge the understanding of discomfort's dynamic range by focusing on discreet contexts across a range of sites – slam poetry, bicycle messengering, evangelical Christianity, political catastrophe, and theatrical performance.

■ WILSON HALL 309, BROWN CAMPUS

FRI-C5

PANEL

ZONES OF DISCOMFORT: (CO)-OPTING THE ACADEMY IN URBAN ASIAN THEATRE

Chair/Respondent: **Cobina Gillitt**, NYU/SUNY Purchase

Claire Conceison, Tufts University, Mass. – *The Main Melody Campaign in Chinese Spoken Drama*

Cobina Gillitt, NYU/SUNY Purchase – *Politics of Theatre/Theatrical Politics: The Aesthetic Challenges of New Order Indonesian Theatre*

Erin Mee, Swarthmore College, Penn. – *The Institute as Director: The Sangeet Natak Akademi and the Theatre of Roots Movement*

Respondents: **I Wayan Dibia**, ISI, Denpasar, Bali, Indonesia,

T. Sasitharan, TTRP Practice, Singapore ask

The thorny issues surrounding National Academies and their effect on artistic practices in Asia are discussed by three Western scholar/artists who have worked extensively in Asia and two distinguished Asian artist/scholars who have directed such institutions.

■ WILSON HALL 105, BROWN CAMPUS

FRI-C6

PANEL:

CRUELITIES, CRAVINGS AND CARNAGE: WOMEN, VIOLENCE, PERFORMANCE

Sara Warner, Cornell University, N.Y. – *Hotheads, Avengers, and SCUM: Homicidal Lesbians Storm the Stage*

Jen Danby, CW Post College, Long Island University, N.Y. – *Fierce Meditations on 'C' in Sarah Kane's "Crave"*

Ken Urban, Rutgers University, N.J. – *A Room with a View: The Female Terrorist Project in New York*

The panel explores spectacles of extreme violence by women in dramatic literature, performance, political protests, and reportage of criminal acts. The panelists will discuss how and why the representation of violence by women shocks, horrifies, and excites and interrogate the relationships among violence, cruelty, gender, sexuality, and subjectivity.

■ WILSON HALL 203, BROWN CAMPUS

FRI-C7

ROUNDTABLE/PANEL

DISCOMFORT THEORY II: THRESHOLDS OF PERFORMANCE

Chair: Sha Xin Wei, Georgia Institute of Technology, Harvard University, Mass. – *Artful Gestures in Everyday Life*

Barbara Formis, Paris I, Sorbonne, France – *Philosophy of Art*

Chris Salter, Rhode Island School for Design – *Sponge*

Heidi Gilpin, Amherst College, Mass. – *Architectures in Motion*

The panelists explore to what extent and how performance needs to be noticed, and how performance needs to be intended and posed to be noticed. What makes a movement a gesture rather than a tic? What happens when we interpose and mix systems of deferred agency, whether it's a choreography of rehearsed human performers or a network of software video or audio processes? What sorts of entanglement pull people and performance out of the background of unmarked occasions into marked events?

■ SALOMON CENTER 202, BROWN CAMPUS

FRI-C8

PANEL

DANCED DISCOMFORTS: WOMEN, BALLET WARRIORS, GODDESSES, AND STRIP TEASE

Chair: Melissa Blanco, University of California, Riverside

Ting-Ting Chang, University of California, Riverside – *Communist Tullies: Chinese Modern Ballet During the Cultural Revolution*

Amita Nijhawan, University of California, Riverside – *Bollywood and Beyond: The MTVee-zation of the Indian (?) Female Body*

Margrit Edwards, University of California, Riverside – *Oxum, Interrupted or what is appropriate presentation of World Dance?*

Melissa Blanco, University of California, Riverside – *Machismo and Snake Hips: Queering The Hip*

The panel features four (performative) papers that consider how performances of nationality, sexuality, and spirituality (re-)present spaces of unease, tension, and conflict.

■ PW UPSTAIRS, TF GREEN HALL, 7 YOUNG ORCHARD AVENUE, BROWN CAMPUS

FRI-C9

PANEL

BREATHE IN, BREATHE OUT: THE WORK OF BREATH AND INSPIRATION IN BLACK PERFORMANCE

Chair: Jason King, NYU – *Prana, Fana, and Soul Music*

Thomas F. DeFrantz, Massachusetts Institute of Technology – *Black Breath: Gospel Music and Translocation*

Jennifer Brody, Northwestern University, Ill. – *Punctuation's Aspirations*

Anna Beatrice Scott, University of California, Riverside – *Breath as Interval*

Respondent: Clarice LaVerne Thompson, Brown University, R.I.

Drawing upon Fanon's notion of "combat breathing" in a still racialized post-colonial world, the panelists investigate the relationship of breath to movement, motivation, and inspiration in black dance and music and other forms of Afro-American expression where the centrality of breath is manifest.

■ MCCORMACK CLASSROOM, 70 BROWN ST., BROWN CAMPUS

FRI-C10

WORKGROUP

THE ARCHAEOLOGY OF PERFORMANCE II

Curator: Yann-Pierre Montelle, Ngai Tahu Maori Rock Art Trust, New Zealand

Participants: Emily Donald Brown

Mike Pearson, University of Wales Aberystwyth, U.K.

Brian Rusted, University of Calgary, Canada

Alessandra Lopez y Royo, University of London, U.K.

Barbara Rose Haum, NYU

Lawrence S. Coben, University of Pennsylvania

A group of scholars from disparate fields present papers and compare views as they plan a book on the intersections between archeology and performance. See the Workshop/Workgroup Section for details. Visitors are welcome.

■ SAYLES HALL 200, BROWN CAMPUS

See the Workshop/Workgroup Section for detailed descriptions about the following Workshops and Workgroups. If room is available, you may still sign up for workshop participation at the registration desk or go immediately to the site.

FRI-C11

WORKSHOP

TOUCH/TOUCH(ED)/TOUCH(ING) II

Curator: **Deidre Onishi**, University of Wisconsin, Madison

■ LYMAN HALL 005, BROWN CAMPUS

FRI-C12

WORKSHOP

EMBODIED LANDSCAPES: UNCOMMON LANGUAGES IN IMAGED COMMUNITIES II

Curator: **Michelle Bach-Coulibaly and New Works**, Brown University, R.I.

■ ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS

FRI-C13

WORKSHOP

Toy Theatre in the Age of Terror II

Curator: **John Bell**, Emerson College, Mass./Great Small Works, with Great Small Works company members.

■ THE CAVE, LYMAN HALL 002, BROWN CAMPUS

FRI-C14

WORKSHOP

RASABOXES II

Curator: **Michele Minnick**, NYU

■ DANCE STUDIO, TF GREEN HALL, 7 YOUNG ORCHARD AVENUE, BROWN CAMPUS

FRI-C15

WORKSHOP

COMMUNITY PERFORMANCE: RISKS, BODIES, BOUNDARIES II

Curator: **Petra Kuppers**, Bryant College, R.I.

■ LEUNG GALLERY, FAUNCE HOUSE, BROWN CAMPUS

FRI-C16

PANEL/PERFORMANCE

LET ME SLIP INTO SOMETHING A LITTLE MORE COMFORTABLE: COMING TO PERFORMANCE, NEGOTIATING DISCOMFORT

Chair/Respondent: **Jennifer Parker-Starbuck**, University of Hull-Scarborough, U.K.

Participants: **Diane Borsato**, York University, Toronto, Canada

Kirsten Forkert, Emily Carr Institute of Art and Design, Vancouver, Canada

Leslie Korrick, York University, Toronto, Canada

Jessica Wyman, Ontario College of Art and Design, Toronto, Canada

The session hopes to locate discomfort as a productive space, which can be negotiated in order to bring about resolution and reconciliation. Taking as its starting point the notion that we most fully identify our social, political, and artistic subjectivities in situations that challenge our sense of stability, this mix of papers and performances seeks to create a zone of comfort in order to accommodate situations of extreme discomfort.

■ MCCORMACK FAMILY THEATER, 70 BROWN ST., BROWN CAMPUS

FRI-C17

WORKSHOP

THE SILK ROUTE: MEMORY OF A MEMORY OF A JOURNEY

Curator: **Kinaetma Theatre**

Paul Brownbill, University of Wolverhampton, U.K.

Royona Mitra, University of Wolverhampton, U.K.

Nigel Ward, De Montfort University, U.K.

See Workshop/Workgroup Section for details.

■ GRANT RECITAL HALL, 1 YOUNG ORCHARD AVE., BORNW CAMPUS

FRIDAY, BREAK 4:00 P.M. – 4:30 P.M.

FRIDAY, BLOCK D 4:30 P.M. – 6:00 P.M.

FRI-D1

ROUNDTABLE

RE-MEMBERING REZA ABDOH (1963-1995)

Chair: **Patricia Ybarra**, Brown University, R.I.

Participants: **Salar Abdoh**, City College CUNY

Tony Torn, former company member Reza Abdoh's Dar a Luz

Juliana Francis, former company member, Reza Abdoh's Dar a Luz, actress, playwright

Ehren Fordyce, Stanford University, Calif.

Reza Abdoh's work, created in the context of the first Gulf War, was known for its graphic sexuality, violence, and its sonically and visually extreme gestures. This roundtable of artists and scholars who worked with Abdoh will explore the relationship of his "excessive" work to the present, considering the work as part of a critique of U.S. imperialism, Islamic extremism, and their relationship to other inter-ethnic, queered, and gender-based violences as well as considering why and how Abdoh's work still makes us "uncomfortable."

■ WILSON HALL 102, BROWN CAMPUS

FRI-D2

ROUNDTABLE

DISCOMFORT WOMEN: PUSHING THE BOUNDARIES/ CHANGING THE RULES III

Chair: **Elise Morrison**, Brown University, R.I.

Csaba Toth, Carlow University, Penn. – *Girls of Three Cities: Gender Performance and Club Culture in Budapest, Reykjavik, and Tokyo*

Katherine Mezur, University of California, Berkeley – *Bad Girls/Critical Bodies*

yorke lansing, Brown University, R.I. – *An Undercover Queer Convert in the Middle East: TRANSforming Religion, Space and Gender*

The panelists deal with transgressive performances of gender and sexual desire by young women in Iceland, Hungary, Japan, and Egypt.

■ WILSON HALL 105, BROWN CAMPUS

FRI-D3

PANEL/PERFORMANCES

MIRRORED SELVES, BLENDED IDENTITIES AND THE REVENGE OF TV

Chair: **Nancy Reilly-McVittie**, Manchester Metropolitan University, U.K.

Rune Gade, University of Copenhagen – *Mirror Selves and Blended Identities: Elke Krystufek's Mimetic Strategies*

Mary Oliver, Manchester Metropolitan University, U.K. – *Wednesday Wednesday*

Evan O'Television, Independent Artist, Boston – *Corrupted Media*

A scholar assesses the mirrored selves and blended identities of Elke Krystufek, and two artists use television sets to interview themselves, and in the process expose a bewildering set of ontological problems while confronting their virtual selves.

■ WILSON HALL 101, BROWN CAMPUS

FRI-D4

PANEL/PERFORMANCE

INTERVENTIONS

Chair: **William O. Beeman**, Brown University, R.I.

Holly Maples, University of Michigan/Trinity College, Dublin – *Performing Conflict: Theatre for Conflict Resolution in Sri Lanka and Northern Ireland*

Women's Art Rescue Squad – *Revisiting/Revising Frontiers*

Jay Koh, independent scholar/artist, Malaysia/Myanmar (Burma) – *Performing the Uncomfortable* – setting up an "Uncomfortable Site" in Burma (Myanmar)

Work with communal conflicts in Sri Lanka and Northern Ireland, with women who are artists in America and with communities in Myanmar raises issues about performance and the usefulness and the limits of intervention. Jay Koh's participation is made possible with support from the Asian Cultural Council.

■ SALOMON CENTER 003, BROWN CAMPUS

FRI-D5

PERFORMANCE/LECTURE

LAX

Adrian Heathfield, Nottingham Trent University, U.K.

Hugo Glendinning, photographer, U.K.

"Somewhere between an experimental screening, a conversation between collaborators and an art lecture," the performance/lecture will also serve as a book launch. See Performance Section for details.

■ MCCORMACK FAMILY THEATRE, 70 BROWN ST., BROWN CAMPUS

FRI-D6

PERFORMANCES

POSTMODERN AND PERSONAL

Performer: **Benny Lim**, independent artist, Singapore – *Becoming Uncomfortable with Postmodernism (with a play, Death.Mother)*

Performer: **Helge Meyer**, HM2T, Germany – *Hand to Hand*
See Performance Section for details.

Helge Meyer's participation has been made possible with support from Niedersächsisches Ministerium für Wissenschaft und Kultur of Lower Saxony. Singapore National Arts Council has helped to support Benny Lim's participation.

■ PW UPSTAIRS, TF GREEN HALL, 7 YOUNG ORCHARD AVENUE, BROWN CAMPUS

FRI-D7

PANEL/PERFORMANCES

TERROR/THEATRE

Markus Wessendorf, University of Hawaii – *Culture of Fear: Uncomfortable Transactions between Performance and Terrorism*

Peter Ruocco, independent artist – *CONVICTION* (performance)

Jeff MacMahon and **Lance Gharavi**, Arizona State University – *Honorable Discharge* (performance); *Terror, theatre, and the challenge of representation*.

See Performance Section for details.

■ LIST ART BUILDING 120, BROWN CAMPUS

FRI-D8

PANEL/PERFORMANCE

SHATTERING THE SILENCE/PERFORMING RESEARCH: TRANSCULTURATION, COLONIAL STRUGGLE, AND THE FEMINIZATION OF RELIGION IN THE THEOSOPHICAL SOCIETY

Chair: **Marc Perlman**, Brown University, R.I.

Performers/Discussants: **Kathy Foley**, University of California, Santa Cruz

Patty Gallagher, University of California, Santa Cruz

Avanthi Meduri, Centre for Contemporary Culture, New Delhi/University of Surrey, Roehampton, U.K.

A performance and discussion of research findings on the founding of the Theosophical Society and the interactions among Madame Blavatsky, Annie Besant, and Rukmini Devi in India.

■ STRASBERG STUDIO, FAUNCE HOUSE, BROWN CAMPUS

FRI-D9

PANEL/PERFORMANCE

(TRANS)NATIONHOOD IN PERFORMANCE: CONTOURS, CONTEXTS, AND CRITICISMS

Theresa K. Smalec, NYU and

Lorna Tee, Independent Producer, Malaysia – *Transnational Musicals in Malaysia. Who Goes? Why Go? What Do Particular Stratumms of Contemporary Malaysian Society Got Out of the Musical Genre?*

Liz Tomlin, Manchester Metropolitan University, U.K. – *Innocent Tourists with Nothing to Declare*

Considerations of trans-national genealogies, taste and desire, commerce and patronage systems, and appropriation and artistry are discussed in trans-Asian and “glocal” contexts.

■ WILSON HALL 309, BROWN CAMPUS

FRI-D10

INSTALLATION/LECTURE

SITTING IN THE CENTER OF MAYA COSMIC SPACE

Curator/Presenter: **Anita Gonzalez**, State University of New York, New Paltz

A multimedia display about Guatemalan Maya village performance with the an ongoing discussion with the ethnographer.

■ SAYLES HALL 005, BROWN CAMPUS

FRI-D11

PANEL/PERFORMANCE

THE PERFORMING BODY

Branislav Jakovljevic, University of Minnesota – *Performance and Event*

T. Nikki Cesare-Bartnicki, NYU/TDR/ International Contemporary

Ensemble with **David Schotzko**, Percussionist, New York City – *The Locus of Desire: Becoming the Body without Organs in Vinko Golbokar's ?Corporel*

Joshua Sofaer, Middlesex University, London, U.K. – *Embarrassment: A Bare-Buttocked Lecture*

The body, with its sometimes embarrassing moments of presence and absence, with its involvement in the production of truth and lies in performance, and as the object of the gaze and the locus of desire despite, or perhaps specifically because of, its performative deviance provides the focus for these papers and performances.

■ FOXBORO AUDITORIUM, 151 THAYER ST., BROWN CAMPUS

FRI-D12

PANEL

HAUNTING SPACES II

Chair: **Paige McGinley**, Brown University, R.I.

Barnaby Evans, Waterfire, Providence, R.I.

Ian Wiblin, University of Glamorglam, Wales – *Gucci handbags, Rum Babas, and the spirit of Maradona in the Naples Arcade*

Daniel Sack, Stanford University, California – *Walking in Place: Mapping the Pedestrian Act in the Work of Tim Robinson*

Lavra Malacart, independent artist, U.K. – *Flamenco*

With nods to de Certeau and Benjamin, issues of space and place are taken up by an installation artist, a photographer, film maker, and a scholar studying one man's performative peregrinations. Lavra Malacart's participation is made possible with support from the British Arts Coucil.

■ WILSON HALL 103, BROWN CAMPUS

FRI-D13

VIDEO INSTALLATION/PRESENTATION

SCREEN TEST PERFORMANCES BEHIND THE CLOSET DOOR

Video Installation of the 'Screen Test' performances shown from behind the closet door. Curated and edited by Claire Hind.

■ SAYLES HALL 002, BROWN CAMPUS

FRI-D14

PERFORMANCE/DISCUSSION

SURGEMONY I: LOVING THE ALIEN

Lisa Newman and **Llewyn Máire**, gyrl grip, Ore.

Chair: **Kate Bornstein**, independent artist, N.Y.

Lisa Newman and Llewyn Máire present and discuss their theatrical work with gyrl grip that draws from and reflects upon the experience of those with transsexual identities. *See the Performance Section for a more detailed description.*

■ THE CAVE, LYMAN HALL 002, BROWN CAMPUS

FRI-D15

PAPER/PERFORMANCE

BECOMING BUDDHA

Chair: **Pearl Ubungen**, Naropa University, Colo.

Edris Cooper-Anifowoshe, Naropa University, Colo.

Augusta Moore, Naropa University, Colo.

This presentation confronts the challenges faced in an arts training program at an institution that promotes contemplative education in a cultural bubble. What happens when students' notions of themselves and the world are threatened? When you are one of the only Asian/Asian-Americans or "loud" and black in a Buddhist-inspired university? What are the embodied artistic processes that take us beyond intellectual, beyond politically correct, and way beyond "DIVERSITY TRAINING." When the shit hits the fan, what would Buddha do?

■ MCCORMACK CLASSROOM, 70 BROWN ST., BROWN CAMPUS

FRI-D17

WORKSHOP/PERFORMANCE

THE SILK ROUTE: MEMORY OF A MEMORY OF A JOURNEY II

Chair: **Nigel Ward**, De Montfort University/Kinaetma Theatre, U.K.

Paul Brownbill, University of Wolverhampton/Kinaetma Theatre, U.K.

Royona Mitra, University of Wolverhampton/Kinaetma Theatre, U.K.

■ GRANT RECITAL HALL, 1 YOUNG ORCHARD AVE., BROWN CAMPUS

FRIDAY, DINNER 6:00 P.M. – 7:30/8:00 P.M.

SITE PERFORMANCE

THE HISTORY OF THE FUTURE

Artist: **Deb Larsen**, independent artist, Providence, R.I.

See Performance Section for details.

■ MARY SHARPE PARK, 70 WATERMAN ST., BROWN CAMPUS,

FRIDAY, BLOCK E 7:30/8:00 P.M.

Tickets to all E events cost \$5 per ticket for PSi #11 members and \$15 for the general public. See Performance Section for details.

FRI-E1

VENUS OPAL REESE – *Split Ends*

MARC BAMUTHI JOSEPH – *The Spoken Word*

7:30 P.M.

■ PROVIDENCE BLACK REPERTORY THEATRE
276 WESTMINSTER ST., DOWNCITY, PROVIDENCE

FRI-E2

KATE BORNSTEIN – *Kate Bornstein is a Queer and Pleasant Danger*

7:30 P.M.

■ MCCORMACK FAMILY THEATRE, 70 BROWN ST., BROWN CAMPUS

FRI-E3

CHRIS ELAM/YIN MEI/NEW WORKS

Exceptional Incorporealities

7:30 P.M.

■ STUART THEATRE, FAUNCE HOUSE, BROWN CAMPUS

FRI-E4

EVERETT DANCE COMPANY – *The Science Project*

8:00 P.M.

■ CARRIAGE HOUSE THEATRE, 7 DUNCAN AVE., EAST SIDE, PROVIDENCE

FRI-E5

MARIA PORTER – *Enobling Nonna*

NEO-SPINSTERS – *Second Wind*

(*Neo-Spinsters*: Reina Alejandra Prado, Dora E. McQuaid, Pat Payne, Evie Shockley)

8:00 P.M.

■ ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS

FRI-E6

PIG IRON THEATRE – *James Joyce is Dead and so is Paris: The Lucia Joyce Cabaret*

7:00 P.M.

■ PERISHABLE THEATRE, 95 EMPIRE ST., DOWNCITY, PROVIDENCE

FRI-E7

CIVILIANS

Gone Missing

8:00 P.M.

■ BASS AUDITORIUM, RITES AND REASON, CHURCHILL HOUSE, BROWN CAMPUS

FRI-E8

MABOU MINES – WITH LEE BREUER, RUTH MALECZECH, FRED NEUMANN

Summa Dramtica

8:00 and 9:30 P.M.

■ STARR AUDITORIUM, MACMILLAN HALL, BROWN CAMPUS

FRIDAY, LATE NIGHT EVENTS BLOCK F 10:30 P.M.

F events are free but require tickets or sign up.

FRI-F1

COMPUTER-MEDIATED SONIC PERFORMANCE

Sonic Improvisation #N and Needle(s) 2005

Thomas Ciufo, Brown University, R.I.

Shawn Greenlee, Brown University, R.I.

■ TAZZA CAFÉ, DOWNCITY, PROVIDENCE

FRI-F2

BLOOD FROM A TURNIP, SPECIAL EDITION PUPPET EXTRAVAGANZA

Hosted by **Vanessa Gilbert**, independent artist, R.I.

Featuring **Great Small Works**, **Evan O'Television**, **Gretchen Van Lente**, **Marsian**, and others

10:30 P.M.

■ MCCORMACK THEATRE, 70 BROWN ST., BROWN CAMPUS

FRI-F3

WORKSHOP

AUTOREFUTATION/RE-FUSING SELF: RAGESTIES

Curator: **Shakina Nayfack**, University of California, Riverside

See description in the Workshop/Workgroup Section

■ ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS

Saturday, April 2

REGISTRATION

9:00 A.M. – 2:00 P.M.

BOOK FAIR

■ SAYLES HALL, BROWN CAMPUS

SATURDAY, BLOCK A 9:00 A.M. – 10:15 A.M.

SAT-A1

BREAKFAST ROUNDTABLE

Lee Breuer, Ruth Maleczek and Fred Neumann of Mabou Mines

■ SAYLES HALL, BROWN CAMPUS

SAT-A2

ROUNDTABLE

COLLABORATION BORDERS: NEW WORKS

Chair: **Michelle Bach-Coulibaly**, Brown University, R.I.

Participants: **Yin Mei**, China/New York

Chris Elam, Misnomer Dance/Brown University, R.I.

Lasso Coulibaly, Ivory Coast

Jude Sandy, Trinidad/Brown University, R.I.

Seydou Coulibaly, Mali/Brown University, R.I.

Olivier Tarpaag, Burkina Faso/Paris/New York

The artists involved discuss the collaborative process that led to their conference presentation.

■ WILSON HALL 105, BROWN CAMPUS

SAT-A3

BREAKFAST ROUNDTABLE

TECHNOLOGY AND PERFORMANCE

John Crawford, University of California, Irvine

Michelle Riel and **Helen Thorington**, California State University
Monterrey Bay

Steve Dixon, University of Salford, U.K.

Mathias Fuchs, Germany

Paul Sermon, University of Salford, U.K.

Andrea Zapp, Manchester Metropolitan University, U.K.

■ SAYLES HALL 200, BROWN CAMPUS

SAT-A4

BREAKFAST ROUNDTABLE

Richard Schechner, NYU

■ SAYLES HALL, BROWN CAMPUS

SAT-A5

ROUNDTABLE

The Civilians

■ SAYLES HALL 204, BROWN CAMPUS

SAT-A6

LECTURE/DISCUSSION

**NEGOTIATED SPACES: ISLAM, SECULAR CULTURE, AND
THE ARCHITECTURE OF PERFORMANCE**

Chair: **Mustafa Samdani**, Brown University, R.I.

Ibrahim Quraishi, Faim de Siecle, Paris and New York

Respondents: **William O. Beeman**, Brown University, R.I.

Dalia Basiouny, City College of New York

An internationally active and acclaimed installation artist from Pakistan now working in New York and Paris discusses the heritage of performance genres in the Islamic world and the future possibilities for performance and scholarship with other scholars and artists with ties to the Mid-East and South West Asia.

■ WILSON HALL 102, BROWN CAMPUS

SAT-A7

MEDIA PRESENTATION

**POWERFUL PERFORMATIVES: FROM AMERICAN TO HEMISPHERIC
PERFORMANCE STUDIES**

Diana Taylor, NYU

■ SALOMON CENTER 202, BROWN CAMPUS

SAT-A8

CDROM DEMONSTRATION

Pearl Ubungen, Naropa University, Colo.

A CD-rom demonstration and discussion about the youth activism work exhibited in *Makibaka*.

■ WILSON HALL 103, BROWN CAMPUS

SAT-A9

ROUNDTABLE/DEMONSTRATION

HYMN TO ELSEWHERE: A MULTI-SITE PERFORMANCE PROJECT IICurators: **Tim Raphael**, Rutgers University, N.J.**Derek Goldman**, Georgetown University, Washington, D.C.**Edin Velez**, Rutgers University, N.J.

The panel constitutes a report on a multi-site collaboration in the ongoing development of a performance piece, *Hymn to Elsewhere*, by artist/scholars working at Rutgers-Newark and Georgetown Universities, with participation by those involved in the related conference workshop. Points of departure for this collaboration include *The Wizard of Oz*, Salmon Rushdie's rumination on that film, and Rushdie's own experiences of migration, including his fatwa-induced exile into an ever-widening diaspora of discomfort.

■ **PW UPSTAIRS SPACE, TF GREEN HALL, 7 YOUNG ORCHARD AVENUE, BROWN CAMPUS**

SAT-A10

OPEN WORKGROUP

PLANNING PS #12Chair: **Lois Weaver**, Queen Mary University/University of London

Next year will see PSi 12 in the U.K., hosted by Queen Mary, University of London, in collaboration with East End Collaborations and the Live Art Development Agency, where the focus will turn to questions of the social and political efficacy of performance in a festival and conference entitled 'Performing Rights.'

■ **SAYLES HALL 105, BROWN CAMPUS**

SAT-A11

WORKGROUP

MAGDALENA USACurator: **Vanessa Gilbert**, independent artist, R.I.

This workgroup is being convened as a space to introduce the Magdalena USA – International Festival of Women in Contemporary Theatre, planned for July 31–August 6, 2005 in Providence, R.I. *See Workshop/Workgroup Section for details.*

■ **MCCORMACK CLASSROOM, 70 BROWN ST., BROWN CAMPUS**

SAT-A12

PERFORMANCE/DISCUSSION

RECONSTRUCTING THE LEGACIES OF DANCEChair: **Jill Lane**, Yale University, Conn.**Flavia Chevez Le-Messurier**, independent artist, Peru/London – *Principles of Reconstruction As Applied to Afro-Peruvian Dances***Julie Strandberg**, Brown University – *The American Dance Legacy*

(The performance/discussion will be followed by a dance workshop with Le-Messurier during the B hour.)

■ **DANCE STUDIO, TF GREEN HALL, 7 YOUNG ORCHARD AVENUE, BROWN CAMPUS**

SAT-A13

PANEL/PERFORMANCE

ALTERED EGOS**Richard Layzell**, Middlesex University, London U.K. – *Talking to Tania [you made me do it]***Meiling Cheng**, USC – *The Artist and Her Doubles: Claudia Bucher's Kinocognophores*

In a performance that comments on her own multimedia installation, *Kinocognophores*, Bucher assumes the persona of Yvonne Zeeb, a researcher from the Center for Trans-cognitive Imaging. Meiling Cheng attempts to unravel the succession of framing devices, simulacra, and conceptual feedback loops used by Bucher in creating a set of prosthetic performances for her embodied actions. Richard Layzell himself takes on an alter ego in performance and tries to unravel the relationship of Tania to Richard.

■ **STRASBERG STUDIO, FAUNCE HOUSE, BROWN CAMPUS**

SAT-A14

INSTALLATION/PERFORMANCE

A PLACE FOR MEMORIES/ TRACING URBAN TRAUMAS**Elidor Mehilli**, Cornell University, N.Y.

In a visual, textual, and acoustic installation/journey, the artist revisits and revives images and memories of a childhood in Sarajevo and Tirana and confronts the trauma of war and the disturbed legacy of Balkan socialism.

■ **SAYLES HALL 205, BROWN CAMPUS**

SAT-A15

PERFORMANCE

STARS: A SHADOW THEATER WITHOUT LIGHT FOR SOLO AUDIENCE

(REPEAT)

Performer: Martina Winkel, Theater Ohne Grenzen, Vienna, Austria

Performance for an audience of one: please sign up at the registration desk, Sayles Hall. See *Performance Section* for details.

■ THE CAVE, LYMAN HALL 002, BROWN CAMPUS

SAT-A16

PERFORMANCE/DISCUSSION

SILK ROUTE JOURNEY: MEMORY OF A MEMORY OF A JOURNEY

Kinaetma Theatre

The leaders of and participants in the Silk Route project present the results of their workshop and reflect on the distance traveled.

■ MCCORMACK FAMILY THEATRE, 70 BROWN ST., BROWN CAMPUS

SAT-A17

PANEL

WHOSE BODY IS IT, ANYWAY?

Curator: Telory Davies, University of California – Berkeley

Chair: Petra Koppers, Bryant College, R.I.

Victoria Lewis, University of Redlands, Calif. – Slithering, Crawling, Drooling – Performance Notes from the Land of the Eternal Liminal

Carrie Sandahl, Florida State University – Persistent Human State: Terri Schiavo and the Performance of Humanity

Images of disabled women in media and artistic representation often call into question fundamental human rights and challenge normalized notions of what constitutes a self-determined body. The panelists examine medical, historical, and performative intersections of disability and gender in contemporary U.S. culture.

■ WILSON HALL 205, BROWN CAMPUS

SAT-AB18

WORKSHOP

CUTTING IT UP

Curator: Julia Barclay, University College Northampton, U.K.

■ ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS

SATURDAY, BREAK 10:15 A.M. – 10:40 A.M.

SATURDAY, BLOCK B 10:40 A.M. – 12:30 P.M.

SAT-B1

PANEL

PERFORMANCE STUDIES AND “PROBLEMS” OF HISTORY III: THE TWENTIETH CENTURY

Chair: Tracy C. Davis, Northwestern University – Who Is an Actor?

Kirk Fuoss, St. Lawrence University, N.Y. – Haunting Issues: Investigating and Representing Lynchings

Shannon Jackson, University of California, Berkeley – When Everything Matters: Reconciling Avant-garde and Cultural Performance in 20th Century Performance Studies

The third in a series of four panels exploring the challenges and possibilities for historiography in the field of Performance Studies.

■ WILSON 101, BROWN CAMPUS

SAT-B2

PANEL

POPULAR ENTERTAINMENT AND THE CARNIVALESQUE

Wendy Clupper, University of Maryland, College Park – Exhibition As Performance at Burning Man

Heike Gaessler, Berlin, Germany – Life Politics – Situations of Uncertainty: A Portrait of the Indonesian Artist Heri Dono

Fereshteh Toosi, and Carolyn Lambert, Independent artists, Boston, Mass. – The Tea Party: Synopsis of a Performance Project

The politics of disruption in Boston, sexuality and spectacle at Burning Man, and the innovative work of a Javanese shadow master all give testament to the continuing vitality of the carnivalesque ethos described by Bakhtin.

■ SALOMON CENTER 202, BROWN CAMPUS

SAT-B3

PANEL

DISCOMFORT THEORY III: SEE/IMAGINE/REMEMBER

Chair: Jonathan Roberts, Brown University, R.I.

Wendy Fang Yu Hsu, University of Virginia – Misreading the Random: A Translational Reading of the Japanese Anime “Cowboy Bebop”

Nuño Branco, Leiden University, Holland – The Receptionist: Writing with Simon Norfolk’s Photographs

Tagny Duff – *FFWD, RWND, and PLAY*

Arden Thomas, Stanford University, Calif. – *Stalking the Drawing: William Kentridge's "Stone-age Filmmaking"*

These papers bring up issues of how and why meaning is ascribed, invoking the viewer as translator, the cultural uncanny, the relation of image to distance, and the strategies of remembering.

■ WILSON HALL 103, BROWN CAMPUS

SAT-B4

PANEL/ROUNDTABLE

INSUFFERABLE SPECTACLE: SURVIVING THE EXPERIENCE OF PERFORMANCE

Chair: **Sarah Gorman**, University Roehampton, U.K.

Gianna Bouchard, Anglia Polytechnic University, U.K.

Jen Harvie, Queen Mary University of London, U.K.

Using a rotating system of presentation, the panelists assess various performances over the past five years in which bodies have been put at risk and audiences discomfited. Examples will include David Blane's endurance project as he was suspended over London Bridge, Marina Abramoviae's 12 day fast, Societas Rafaelo Sanzio's production of Giulio Cesare, and the New York City Players' production of *Drummer Wanted*.

■ WILSON HALL 105, BROWN CAMPUS

SAT-B5

WORKGROUP

TRADING TWELVES: NEW DIRECTIONS IN BLACK PERFORMANCE STUDIES II

Curator: **Tavia Nyong'o**, NYU

Participants: **Richard Green**, New School University, N.Y. – *ObScene Blackness: Race, Gender and the Limits of Propriety*

Pamela Booker, New School University, N.Y. – *Staging black/female/body in the Age of Global Terror*

Respondents: **Jennifer Brody**, Northwestern University, Ill.

Nadine George, University of California, San Diego

Works in Progress will be read by emerging scholars of Africana performance, with more senior scholars responding.

■ MCCORMACK CLASSROOM, 70 BROWN ST., BROWN CAMPUS

SAT-B6

PANEL/ROUNDTABLE

RETRO COCO

Chair: **David Roman**, University of Southern California

Other Participants:

Wendy Chun, Brown University, R.I.

Richard Meyer, University of Southern California

Liz Kotz, University of Minnesota

Deborah Paredez, University of Texas, Austin

Jose Muñoz, NYU

Respondent: **Coco Fusco**, Columbia University, N.Y.

Coco Fusco is one of Brown University's most distinguished recent alumnae, and in this panel scholars from the usually disparate fields of Performance Studies, Visual Studies, Medial Studies, Philosophy, Museum Studies and Latino Studies will engage the artist in dialogue about her multifaceted work as an artist and social critic. See also the media exhibit of Coco Fusco's work.

■ SALOMON CENTER 003, BROWN CAMPUS

SAT-B7

PANEL

TRANSGRESSING BOUNDARIES

Chair: **Olakunle George**, Brown University, R.I.

Mshai S. Mwangola, Northwestern University, Ill./Kenya

Godwin Murunga, Northwestern University, Ill./Kenya

Bantu Mwaura, NYU/Kenya

Respondent: **Charles Mulekwa**, Brown University, R.I./Uganda

While "Orature" is a relatively new category in Western academic discourse, it has already earned a solid footing in the post-colonial academy of Kenya; the panelists discuss the ways in which orature is approached by the academies and other cultural institutions in East Africa and explores the challenges of transforming a colonial academy into a truly postcolonial one.

■ WILSON HALL 203, BROWN CAMPUS

SAT-B8

PANEL

MUSIC AS PERFORMANCE/CURRENT SCHOLARSHIP*Chair: Philip Auslander, Georgia Institute of Technology**Elicia Clements, York University, Toronto – Sonorous Performativity: Gertrude Stein and Virgil Thompson's "The Mother of Us All"**Thomas L. King, James Madison University – In Between Two Worlds/ Music and Culture in Turkey**Elizabeth Patterson, University of Colorado, Boulder – Costume and Fashion in Pop Performance*

The panel offers a diverse range of scholarly work at the intersection of Performance Studies and Music Studies, demonstrating the range of possibilities opened by this confluence of disciplines. All three papers address important dualities (text/music, European/Asian, fashion/costume) and the ways in which these dualities inform specific, historically situated performances.

■ SALOMON CENTER 203, BROWN CAMPUS

SAT-B9

PANEL

RITUAL/SPECTACLE/SUBVERSION*Chair: Harvey Young, Northwestern University, Ill.**Shimon Levy, University of Tel Aviv, Israel – God As Director**Kevin Brown, University of Colorado – Spectacle as Resistance: Performing Tree Ordination in Thailand**Ray Langenbach, Sunway University College, Malaysia – Receiving Garlands of Love: The Distractions of National Spectatorship in Singapore*

Accounts of resistance and faith at odds in Biblical scenarios, activities against the grain in a national parade, and inversions of meaning in Thai rituals all highlight the relationship of performance to subversive practices.

■ SAYLES HALL 205, BROWN CAMPUS

SAT-B10

UNCOMFORTABLE ETHNOS: THE POLITICS OF ASIAN AMERICAN PERFORMANCE*Chair/Respondent: Karen Shimakawa, NYU**Shayoni Mitra, NYU – Parade Politics: Performing the Myth of the Model Minority**Sunonda Samaddar, Columbia University, N.Y. – Urban Soundscapes: The Call to Prayer Controversy*

Anurima Banerji, NYU – Outlaws and Intimates: The Case of Queer Marriage in Hawaii

The complexity of enacting Asian American identities is illustrated by the a variety of legal and presentational examples incorporating and contesting critical race and identity theories.

■ SAYLES HALL 105, BROWN CAMPUS

SAT-B11

PANEL/ROUNDTABLE

SPALDING GRAY*Chair: Norman Frisch, NYU**Participants: John Bell, Emerson College, Mass.**Diane Merchant, Cedarville University, Ohio**Nancy Reilly-McVittie, Manchester Metropolitan University, U.K.**James Leverett, Yale University, Conn.**Richard Schecher, NYU*

The panelists remember and contextualize Rhode Island native Spalding Gray's seminal work as a playwright, performer, and master of the monologue.

■ SAYLES HALL 204, BROWN CAMPUS

SAT-B12

PANEL

SPACES OF DIS-EASE*Chair: Margaret Werry, University of Minnesota – The Bio-poetics of Statehood: Leisure, Pleasure, and Abjection**Dorita Hannah, Massey University, New Zealand – Cruel Architectures of the 'Heart': Dis-easy Space as Research by Design**Kerrie Schaefer, University of Newcastle, Australia – "This is My Country!?" Stalker Theatre Company's Incognita and Senses of Place in Site-Specific Performance*

The panelists trouble the relationship of the performing body to built form and natural formations, dwelling historiographically, speculatively, and analytically on the condition of dis-ease that results when the excess of the performing body eludes containment by architecture, where the viscosity and virtuality of performance threatens to "infect" the "impossible machines" of built form and the organization of natural space. Examples range from ethnic tourist enclaves in New Zealand, to theatre architecture and site-specific performances, to Mountjoy Prison in Dublin, Ireland.

■ WILSON HALL 102, BROWN CAMPUS

See the Workshop/Workgroup Section for detailed descriptions about the following Workshops and Workgroups. If room is available, you may still sign up for workshop participation at the registration desk or go immediately to the site.

SAT-B13

WORKSHOP

ACTIVE SPACE: EMBODIED INTERACTION

Curator: **John Crawford**, University of California, Irvine

■ GRANT RECITAL HALL, 1 YOUNG ORCHARD AVENUE, BROWN CAMPUS

SAT-B14

WORKSHOP

DOUBLE EDGE THEATER

Curator: **Julia Whitworth**, Mount Holyoke College

■ LEUNG GALLERY, FAUNCE HOUSE, BROWN CAMPUS

SAT-B15

WORKSHOP

PRINCIPLES OF RECONSTRUCTION AS APPLIED TO AFRO-PERUVIAN DANCES

Flavia Chevez Le-Messurier, independent artist, Peru/London

■ DANCE STUDIO, TF GREEN HALL, 7 YOUNG ORCHARD AVENUE, BROWN CAMPUS

SAT-B16

PERFORMANCE

STARS: A SHADOW THEATER WITHOUT LIGHT FOR SOLO AUDIENCE (REPEAT)

Performer: **Martina Winkel**, Theater Ohne Grenzen, Vienna, Austria

Performance for an audience of one: please sign up at the registration desk, Sayles Hall. See *Performance Section* for details.

■ THE CAVE, LYMAN HALL 002, BROWN CAMPUS

SAT-B18

WORKSHOP

CUTTING IT UP

Curator: **Julia Barclay**, University College Northampton, U.K.

■ ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS

SATURDAY, LUNCH 12:30 – 2:00 P.M.

SAT-L1

ROUNDTABLE WITH MEMBERS OF PIG IRON THEATRE

■ SAYLES HALL 105, BROWN CAMPUS

SAT-L2

SITE PERFORMANCE

RASAWALK

Michelle Minnick, NYU

See *Performance Section* for details.

■ BROWN CAMPUS, MAIN GREEN

SAT-L3

BREAKFAST ROUNDTABLE WITH THE NEO-SPINSTERS AND MARIA PORTER

■ SAYLES HALL 204, BROWN CAMPUS

SAT-L4

ROUNDTABLE WITH THE ARTISTS FROM SCHAUSPIELHAUS VIENNA AND THEATER OHNE GRENZEN, VIENNA

Chair: **Airan Berg**, Schauspielhaus Vienna

■ SAYLES HALL 205, BROWN CAMPUS

SAT-L5

ROUNDTABLE WITH SITE AND INSTALLATION PERFORMERS

Natsu Onoda, University of Chicago/ Northwestern University, Ill.

Valerie LaMontagne, MOBILEGAZE Collective, Canada

Daniel Peltz, Rhode Island School of Design

Deb Larsen, independent artist, R.I.

Kristina Lenzi, University of Utah

Laura Carpenter, independent artist, Conn.

■ SAYLES HALL 200, BROWN CAMPUS

SAT-L6

WORKGROUP

MUSIC AS PERFORMANCE

Hosted by **Philip Auslander**

■ SAYLES HALL 005, BROWN CAMPUS

SAT-L7

TDR RECEPTION

■ SAYLES HALL, BROWN CAMPUS

SAT-L8

PERFORMANCE

VESSEL

Transfix

■ VARIOUS BUILDINGS, BROWN CAMPUS

SAT-L9

SITE PERFORMANCE

RED WOMAN

Artist: **Laura Carpenter**, independent artist, Conn.
See Performance Section for description.

■ BROWN CAMPUS, MAIN GREEN

SATURDAY, BLOCK C 2:00 – 4:00 P.M.

SAT-C1

PANEL/ROUNDTABLE

SHAKING UP SHAKESPEARE: TRANSNATIONAL AND TRANSCULTURAL PROBLEMS AND PRODUCTIONS

Chair: **Coppelia Kahn**, Brown University, R.I.

Ricardo G. Abad, Ateneo de Manila University, Manila, Philippines –
Filipinizing Shakespeare and Subverting Colonialism: Reflections of a Stage Director

Farai Bere, NYU – *In Defense of the Ugly: The Aesthetics of the Ugly in Colonial Literature on Africa*

Nurul Low, University of Malaya, Kuala Lumpur, Malaysia – *Gedebe: A Malaysian Skinhead's Julius Caesar*

Susan Haedicke, University of Maryland College Park – *Shakespeare on the Street: Friches Théâtre Urbain's Processional Production of Macbeth*

Directors and Scholars from around the world engage Shakespeare's plays from Post-Colonial perspectives and bring attention to the vitality and subversive power of transnational and cross-cultural performances.

Ricardo G. Abad and Nurul Low's participation is made possible with support from the Asian Cultural Council.

■ SALOMON CENTER 003, BROWN CAMPUS

SAT-C2

PANEL/ROUNDTABLE

DISCOMFORT THEORY IV: PERFORMANCES IN PUBLIC

Chair: **Sha Xin Wei**, Georgia Institute of Technology/
Harvard University, Mass.

Harry Smoak, Georgia Institute of Technology

Jane McGonigal, University of California, Berkeley – *Cyberdrama*

Pia Lindman, Massachusetts Institute of Technology

Tirtza Even, NYU – *Definition*

What new forms of performance can we witness in collective or public spaces? How do such events – organized activity by analogy with organized sound – reshape our notions of performance as well as public space? What are the significances of such coordinated public gestures? How do “things” of “common concern” emerge from such actions? How do meanings and subjects unfold under the interweaving, resonances, or co-structuration of performances in public? Why should we or the public spaces care?

■ SALOMON CENTER 202, BROWN CAMPUS

SAT-C3

PANEL/PERFORMANCE

RETHINKING INTERCULTURAL COLLABORATIONS

Lynn Kremer, Holy Cross University, Mass.

I Nyoman Catra, ISI, Denpasar, Bali/Wesleyan University, Conn.

Ni Desak Suarti-Laksmi, ISI, Denpasar, Bali/Holy Cross and Brown Universities – *Mimpi: Reversing the Roles*

Respondent: **I Wayan Dibia**, ISI (Indonesian College of the Arts), Denpasar, Bali

Meida Teresa Villafana-McNeal, Northwestern University, Ill. –
Trinidad/Chicago: creation by video conferencing.

Two recent theatrical projects deal creatively with the issues of representation and authority in collaboration on inter-cultural projects. The creators of *Mimpi* at Holy Cross University discuss working dynamics of this joint Balinese/American venture, with I Wayan Dibia from Bali contextualizing this work in relation to inter-cultural projects undertaken by Balinese artists in Bali. Artists working on a joint project at Northwestern and in Trinidad have found creative uses for video conferencing.

■ MCCORMACK FAMILY THEATER, 70 BROWN ST., BROWN CAMPUS

SAT-C4

PANEL

WHO(SE) REMAINS: REMNANTS, MONUMENTS, AND THE AFTERMATH OF HISTORY*Chair: Gretchen Case, University of California, Berkeley**Petra Koppers, Bryant University, R.I. – Remnants, Sounds and Bodies: Raimund Hoghe's "Dance of History"**Sheila Moeschen, Northwestern University, Ill. – (Re)membering FDR: Cultural Memory and the Play of History**Jules Odendahl, Independent Scholar, N.C. – Still-Life: Portraiture with People**Gretchen Case, University of California, Berkeley – Seeing Scars: Photographs and Medical Remnants*

The panelists interrogate the aftermath of significant bodily experiences, drawing examples from choreography, photography, and public memorials dealing with "damaged bodies" as the remnants of history.

■ WILSON HALL 105, BROWN CAMPUS

SAT-C5

PANEL/PERFORMANCE

HISTORICAL STUDIES IN POPULAR ENTERTAINMENT*Chair: Don B. Wilmeth, Brown University, R.I./Tufts University, Mass.**Camille F. Forbes, University of California, San Diego – Being Bert Williams: The Challenges and Advantages of Liminality in Audience Discipline and Performance**Christopher Stahl, NYU – Passing (Dis)Pleasures: Appropriate Bodies and the Magic of Chung Ling Soo**Monica Eugenia Stufft, University of California, Berkeley – Domesticating Showgirls: Historicizing the Ziegfeld Follies**Peta Tait, Latrobe University, Australia – Circus and Contortions in Muscular Identity*

Issues of race, gender, violence, resistance, and the body performed are raised in complex ways in studies of popular entertainment, from the early Vaudeville stage to Cirque de Soleil.

■ SALOMON CENTER 203, BROWN CAMPUS

SAT-C6

PANEL/PERFORMANCE

PAINFUL PLEASURES*Chair: Kate Bornstein, independent artist, N.Y.**Helge Meyer, HM2T, Germany – The Image of Pain in Performance**Catherine MacGregor, independent artist, N.Y. – Burlesque**Rachel Zerihan, Nottingham Trent University, U.K. – Pain Play**Janne Cleveland, Carleton University, Ottawa, Canada – Ronnie Burkett: Puppets and Pain*

Through papers and in performance, the panelists discuss and demonstrate the ways in which pain and pleasure can become intertwined in performance.

■ WILSON HALL 203, BROWN CAMPUS

SAT-C7

PANEL/PERFORMANCE

PERFORMING IDENTITY/PERFORMING OTHERNESS*Chair: Elise Morrison, Brown University, R.I.**Karen Shimakawa, NYU – Somatic Citizenship, or Learning to Curse in Foreign Countries**Andrew Eglington, University of Tokyo, Japan – Performing 'Disabilities' in Japan: 'The TAIHEN' Way**Misha Myers, Dartington College of the Arts, Totnes, U.K. – Wayfaring in the Discomfort Zones of Corral Consciousness**Jyl Lynn Felman, University of Massachusetts, Amherst – Burning in Cuba: Praxis and Performance*

How is cultural identity performed? How does one learn to perform it? What performative rules define "others" both outside of and within these broad cultural constructions?

■ PW UPSTAIRS, TF GREEN HALL, 7 YOUNG ORCHARD AVE., BROWN CAMPUS

SAT-C8

ROUNDTABLE

PERFORMANCE STUDIES AND THE "PROBLEMS" OF HISTORY IV:**PERFORMANCE STUDIES AND HISTORIOGRAPHY***Chair: Martin Puchner, Columbia University, N.Y.**Participants: Wendy Arons, University of Notre Dame, Ind.**Tracy Davis, Northwestern University, Ill.**Kirk Fuoss, St. Laurence University, N.Y.*

Shannon Jackson, University of California, Berkeley
Daniel O'Quinn, University of Guelph, Ontario, Canada
Amy Partridge, Northwestern University, Ill.

A free ranging discussion on historiography in relation to performance studies among the participants of the Problems of History panels.

■ WILSON HALL 101, BROWN CAMPUS

SAT-C9

PANEL

DISTURBING SOUNDS IN THE BRAZILIAN MUSICAL LANDSCAPE

Chair: Paul Austerlitz, Brown University

Aaron Lorenz, Tulane University, LA – *Malandro Poetics: Brazilian Discourses of Marginality in Bezerra da Silva and Helio Oiticica*

Gisele-Audrey Mills, University of Maryland – *Bloco Afro: Performing Afro-Brazilian Identity through Music*

Shanna Lorenz, University of Pittsburgh/NYU – *Zhen Brasil's Japanese-Brazilian Groove*

Renata Vasconcellos Nascimento, Tulane University, La. – *Gerson King Combo "Black Commandments": The Awakening of Brazilian Racial Consciousness*

This panel addresses issues of citizenship, race, and marginality in the context of urban Brazil. How do music and popular culture influence, represent, and intervene in national discourses of identity and belonging in the context of globalization? The papers examine musical production in the cities of Salvador, Rio de Janeiro, and São Paulo as examples of third world performance strategies that agitate for social change.

■ WILSON HALL 103, BROWN CAMPUS

SAT-C10

WORKGROUP

THE ARCHAEOLOGY OF PERFORMANCE

Curator: Yann-Pierre Montelle, Ngai Tahu Maori Rock Art Trust, New Zealand

Participants: Emily Donald Brown

Mike Pearson, University of Wales Aberystwyth, U.K.

Brian Rusted, University of Calgary, Canada

Alessandra Lopez y Royo, University of London, U.K.

Barbara Rose Haum, NYU

Lawrence S. Coben, University of Pennsylvania

A group of scholars from disparate fields present papers and compare views as they plan a book on the intersections between archeology and performance. See the Workshop/Workgroup Section for details. Visitors are welcome.

■ SAYLES HALL 200, BROWN CAMPUS

SAT-C11

INSTALLATION/PERFORMANCE/LECTURE

LAYLAH: THE CREATURE BEYOND DREAMS/ GIL AND MOTI, 2004

Gil Nader and Moti Porat, independent artists, Amsterdam/Israel
Maaïke Bleecker, University of Amsterdam

See Performance section for details.

■ PETERUTTI LOUNGE, FAUNCE HOUSE, BROWN CAMPUS

SAT-C12

WORKSHOP

CHRIS ELAM/YIN MEI/NEW WORKS III

See Workshop/Workgroup Section for details.

■ ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS

SAT-C13

PERFORMANCE

TOY THEATRE IN THE AGE OF TERROR

Curator: John Bell, Emerson College, Mass./Great Small Works and **Great Small Works company members**

Participants of the workshop perform their new great small works.

See Workshop/Workgroup Section for details.

■ THE CAVE, LYMAN HALL 002, BROWN CAMPUS

SAT-C14

PERFORMANCE

SHATTER WORDS

Curator: Rebecca Schneider, Brown University, R.I. – *What I Can't Recall*
Spencer Golub, Brown University, R.I. – *Incapacity*

Ann Pellegrini, NYU – *Judy Garland's Body: Passionate Attachments Out of Order*

Barbara Browning, NYU – *Spelling Rites/Writing Spells: Performative Object Poems*

"Shatter Words" represents an attempt to bring new writing accessing creative and personal sources to the pursuit of scholarly themes of interest to the field of theatre and performance studies. The four scholar-writers who are presenting address matters of identification in the relationship between person as character with object and event.

■ STRASBERG STUDIO, FAUNCE HOUSE

SAT-C15

INSTALLATION/PERFORMANCE

NETWORKED PERFORMANCE: EXPLORING THE STATE OF BECOMING PERFORMATIVE

Michelle Riel and Helen Thorington, California State University
Monterrey Bay

■ MODERN CULTURE AND MEDIA, FORBES CENTER, 135 THAYER ST.,
BROWN CAMPUS

SATURDAY, BREAK 4:00 – 4:30 P.M.

SATURDAY, BLOCK D 4:30 – 6:00 P.M.

PLENARY SESSION:

REMEMBERING DWIGHT CONQUERGOOD

Chair: Jon McKenzie, Dartmouth College, N.H.

Richard Schechner, NYU

Shannon Jackson, University of California, Berkeley

Ken Prestininzi, Brown University, R.I.

Tracy Davis, Northwestern University, Ill.

Patrick Anderson, University of California, Berkeley

■ SALOMON CENTER 001, BROWN CAMPUS

SATURDAY, EVENING BLOCK E 7:30/8:00 P.M.

Tickets to all E events cost \$5 per ticket for PSI #11 members and \$15 for the general public. See Performance Section for details.

SAT-E1

Drastic Action

All Fall Down, Rocker

7:30 P.M.

ExPgirls

Waving Hello

8:30 P.M.

■ STUART THEATRE, FAUNCE HOUSE, BROWN CAMPUS

SAT-E2

DANCE THEATRE OF BALI: THE DEATH OF DALEM DUNGKUT

I Wayan Dibia, I Nyoman Catra, Desak Made Suarti Laksmi, and Ni Made Pujawati and friends, with the Gamelan Gita Sari of Holy Cross College

7:30 P.M.

■ MCCORMACK FAMILY THEATRE, 70 BROWN ST., BROWN CAMPUS

SAT-E3

SCHAUSPIELHAUS VIENNA

Airan Berg

Samovar: A Piece of Life

8:00 P.M.

■ JOHN NICHOLAS BROWN CENTER, 357 BENEFIT ST., BROWN CAMPUS

SAT-E4

SPLIT BRITCHES WITH HOLLY HUGHES'

Dress Suits... Still for Hire

8:00 P.M.

■ TRINITY REPERTORY THEATRE, DOWNCITY, PROVIDENCE

SAT-E5

PIG IRON THEATRE

James Joyce is Dead and So is Paris: The Lucia Joyce Cabaret

8:00 P.M. and 10 P.M.

■ PERISHABLE THEATRE, 95 EMPIRE ST., DOWNCITY, PROVIDENCE

Saturday

SAT-E6

CIVILIANS

Gone Missing

8:00 P.M.

- BASS AUDITORIUM, RITES AND REASON, CHURCHILL HOUSE, BROWN CAMPUS

SAT-E7

ACME CLOWN COMPANY

Adam Gerstakov

Flea Circus

9:30 P.M.

- TRINITY REPERTORY THEATRE LOBBY, DOWNCITY, PROVIDENCE

SAT-E8

FRED CURCHACK AND LAURA JORGENSEN

Golden Buddha Beach

10:00 P.M.

- TRINITY REPERTORY THEATRE, DOWNCITY, PROVIDENCE

SATURDAY, LATE NIGHT EVENTS, BLOCK F

F events are free but require tickets or sign up.

SAT-F1

PERFORMANCE

AUTO REFUTATION/RE-FUSING SELF

Curator: **Shakina Nayfack**, University of California, Riverside

11:00 P.M.

See description in the Workshop/Workgroup Section

- ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS

SAT-F2

PERFORMANCE

TOUCH/TOUCH(ED)/TOUCH(ING)

Curator: **Deidre Onishi**, University of Wisconsin, Madison

12:00 MIDNIGHT

- LYMAN HALL 005, BROWN CAMPUS

Sunday, April 3

SUNDAY, BLOCK A 9:00 A.M. – 10:30 A.M.

SUN-A1

ROUNDTABLE

MAKING ENSEMBLE THEATRE

Chair: **Ken Prestininzi**, Brown University, R.I.

Participants: **Members of Pig Iron Theatre, The Civilians, Double Edge Theatre**, and others.

Respondents: **Peter Falkenberg**, University of Canterbury, New Zealand

Julie Whitworth, Mount Holyoke College, Mass.

Virginie Magnat, University of California, Santa Cruz

- SAYLES HALL 105, BROWN CAMPUS

SUN-A2

ROUNDTABLE

MAKING DANCES

Chair: **Julie Strandberg**, Brown University, R.I.

Participants: **Members of Drastic Action**, and **Everett Dance**

- SAYLES HALL 204, BROWN CAMPUS

SUN-A3

BREAKFAST WITH KATE BORNSTEIN

- SAYLES HALL, BROWN CAMPUS

SUN-A4

BREAKFAST WITH FRED CURCHACK AND LAURA JORGENSEN

- SAYLES HALL 205, BROWN CAMPUS

SUN-A5

BREAKFAST WITH SPLIT BRITCHES (LOIS WEAVER AND PEGGY SHAW) AND HOLLY HUGHES

- SAYLES HALL, BROWN CAMPUS

SUN-A6

ROUNDTABLE PRESENTATION

THE ARCHAEOLOGY OF PERFORMANCE

Curator: **Yann-Pierre Montelle**, Ngai Tahu Maori Rock Art Trust, New Zealand

Participants: **Emily Donald Brown**

Mike Pearson, University of Wales Aberystwyth, U.K.

Brian Rusted, University of Calgary, Canada

Alessandra Lopez y Royo, University of London, U.K.

Barbara Rose Haum, NYU

Lawrence S. Coben, University of Pennsylvania

■ SAYLES HALL 200, BROWN CAMPUS

SUN-A7

ROUNDTABLE

THE JOB HUNT – ADVICE AND DISCUSSION

Chair: **Patrick Anderson**, University of California, Berkeley

■ WILSON HALL 105, BROWN CAMPUS

SUN-A8

PANEL

(TRANS)NATIONHOOD IN PERFORMANCE: CONTOURS, CONTEXTS, AND CRITICISMS

Chair: **David Donkor**, Northwestern University, Ill. – *Trickster, Performance, and Community in Ghana's 1996 Election*

Chia-Hsin Chou, Trinity College, Dublin, Ireland – *The Image of a National Body*

Kin-Yan Szeto, Northwestern University, Ill. – *Asian Martial Arts Performance in Popular Translations*

Kanika Batra, Janki Devi Memorial College, University of Delhi, India – *Interrogating Performative Genealogies, Imagining Feminist Futures*

The panel addresses nationhood and identity in performance as exhibited in different historical moments, locations, communities, and media. The panelists engage the hegemonic formations of a “national body” image, transnational films, feminist performance genealogies, trickster politics, and theatrical metaphors of a national future.

■ WILSON HALL 103, BROWN CAMPUS

SUN-A9

ROUNDTABLE

BETWEEN DOCUMENTARY AND PERFORMANCE: ON THE CURATION AND DISPLAY OF RACE AND VISUAL ART

Chair: **Maya Winfrey**, NYU

Respondents: **Annemarie Bean**, Williams College, Mass.

Tavia Nyong'o, NYU

Cheryl Finley, Cornell University, N.Y.

Okwui Enwezor, Columbia University, N.Y. – *Visual artists from the installation “Open Secret: A Laboratory” at the Visceglia Gallery at Caldwell College in New Jersey*

Visual artists from the installation “Open Secret: A Laboratory” at the Visceglia Gallery at Caldwell College in New Jersey present and discuss recent curated art exhibit aimed at opening up issues related to how race is enacted in the visual arts.

■ SALOMON HALL 202, BROWN CAMPUS

SUN-A10

ROUNDTABLE

ARTISTIC INSTALLATIONS/INTERVENTIONS

Chair: **Julia Bryan-Wilson**, Rhode Island School of Design

Participants: **Sarawut Chutiwongpeti**, Cyberlab at the Center of Academic Resources, Chulalongkorn University, Bangkok, Thailand

Ibrahim Quraishi, Faim de Siecle, Paris and New York, New York and Paris

Installation artists from Thailand and Pakistan describe their use of visual arts and performance to transform places and spaces.

■ LIST ART BUILDING 110, BROWN CAMPUS

SUN-A11

WORKGROUP

H-PERFORM: EMERGING NETWORKS OF VIRTUAL CONNECTIVITY IN PERFORMANCE STUDIES

Curator: **Theresa Smalec**, NYU

A discussion with interested P*S*i members about H-PERFORM.

■ SAYLES HALL 005, BROWN CAMPUS

SUN-A12

WORKGROUP

MAGDALENA USA

Curator: **Vanessa Gilbert**, independent artist, R.I.

This workgroup is being convened as a space to introduce the Magdalena USA – International Festival of Women in Contemporary Theatre, planned for July 31–August 6, 2005 in Providence, R.I. See *Workshop/Workgroup Section* for details.

■ MCCORMACK FAMILY THEATER, 70 BROWN ST., BROWN CAMPUS

SUN-A13

DISCUSSION/PERFORMANCE

INDIGENOUS/NATIVE REALITY: LIFE ON STAGE/THE EXAMINING OF TWO WORLDS

William S. Yellowrobe, Jr., Trinity Repertory Company/Brown University, R.I.

Chair/Performer: **Tom Buckland**, Trinity Repertory Company, in a scene from *Better 'n Indins*

Next Spring, at Trinity Repertory Theatre, William S. Yellow Robe Jr. will be the first Native American to have a play commissioned and performed on the stage of a major American repertory theatre. Here, he will discuss the potential for theatrical representation, and of humor, in confronting the given circumstances outside of the theatre faced by both Native Americans and those who have colonized their lands. By way of demonstration, Tom Buckland, who played in a recent production of William Yellow Robe's *Better 'n Indins*, will reprise "Sacred Sam's" monologue from that play.

■ THE CAVE, LYMAN HALL 002, BROWN CAMPUS

SUNDAY, BREAK 10:20 A.M. – 10:40 A.M.

SUNDAY, BLOCK B 10:40 A.M. – 12:15 P.M.

SUN-B1

PSI MEETING

With a talk by Ruth Simmons, President, Brown University, R.I.

■ SALOMON CENTER 001, BROWN CAMPUS

SUNDAY LUNCH 12:30 P.M. – 2:00 P.M.

LUNCH ROUNDTABLE

Meet ExPgirl

See *Performance Section* for their show *Waving Hello*

■ BLUE ROOM, FAUNCE HOUSE, BROWN CAMPUS

SUNDAY, BLOCK C see times below

SUN-C1

DRASTIC ACTION

All Fall Down, Rocker

2:00 P.M.

EXPGIRLS

Waving Hello

3:00 P.M.

■ STUART THEATRE, LYMAN HALL, BROWN CAMPUS

SUN-C2

PIG IRON

James Joyce Is Dead and So Is Paris: The Lucia Joyce Cabaret

3:00 P.M.

See *Performance Section* for details.

■ PERISHABLE THEATRE, 95 EMPIRE ST., DOWNCITY, PROVIDENCE

SUN-C3

LOSTWAX DIRECTED BY JAMIE JEWETT

Rest/Less

3:00 P.M.

Text by **Thalsa Field**. See *Performance Section* for details.

■ ASHAMU DANCE STUDIO, LYMAN HALL, BROWN CAMPUS

Workshop and Workgroup Descriptions

Please review the following workshops and then sign up through e-mail or at the registration desk at Sayles Hall. Contact the workshop leader with your specific questions regarding requirements or design of that workshop. Each workshop can be found listed in the program.

ACTIVE SPACE: EMBODIED INTERACTION

Curator: John Crawford, U C Irvine, California

Contact: johncraw@uci.edu

Focus: Body movement, performance, space, technology

Time: Sat-B with a talk on Sun-A

Location: Grant Recital Hall, 1 Young Orchard Avenue, Brown Campus

The Active Space is an interactive physical environment that engages participants in a dialogue of mutual influence involving movement, visuals, and sound. The workshop/presentation will provide an experiential introduction to this environment, featuring opportunities for participants to "play the space," using movement to create visuals and sound. Developed by media artist and software designer John Crawford in collaboration with choreographer Lisa Naugle and composer Martin Gotfrit, the Active Space is a site for exploring integration of body-centered performance practices with motion tracking software, motion capture animation, live video, and music composition systems.

ARCHAEOLOGY OF PERFORMANCE

Curator: Yann-Pierre Montelle, Ph.D., Ngai Tahu Maori Rock Art Trust, Christchurch, New Zealand

Contact: yann_montelle@mac.com

Focus: Archaeological methodologies

Time: Thur-C, Fri-C, and Sat-C with a report given Sun-A

Location: Sayles Hall 200, Brown Campus

Hidden behind the orthodoxy of the title is a symposium that will step out of performance studies' recent trends and fads and provide fresh paradigms and uncharted directions. The primary objective for this symposium is to assemble scholars from a variety of disciplines who have all shown interest in the conjunction of archaeology and performance. The main concerns will be to define the field, to discuss the relevance of archaeological methodologies (e.g., fieldwork, excavation, contextualization, etc.) in the context of performance studies, and to question material culture as it is

processed through the transformative mechanisms of performance.

The symposium will consist of a series of open sessions. The proceedings of these sessions will be assembled post-conference into an article that will be suggested/submitted to TDR (NYU). The basic format for this symposium will be as follows: for each session participants will gather in a multimedia room, and papers will be presented/discussed/critiqued/assessed. All the proceedings will be archived digitally and will be made available by the curator to all the conference participants post-conference on the Web (following their publications). Each participant will be allocated 30 minutes to present their contribution, followed by a response, discussions, and brainstorming.

AUTO REFUTATION / RE-FUSING SELF

Curator: Shakina Nayfack, University of California, Riverside

Contact: Kissmeshakina@aol.com

Focus: Body, community, identity, performance, process

Time: Thu-F2 and Fri-F2 with a performance demonstration Saturday at 11:00 p.m.

Location: Ashamu Dance Studio, Lyman Hall, Brown Campus

Passion. Fear. Reflection. Disgust. Desire. Ragesties is an experiment in process. Labeled "apocalyptic dance theater," the term implies rage with direction, a focused act of emotional intensity. Since its formation in 2001, the ensemble has consistently sought out new ways to push the body and mind beyond conventional understandings of time, space, and aesthetics in a grueling effort to encounter and confront preconceived limitations of corporeal expression. Inspired by the work and writings of Butoh masters Tatsumi Hijikata, Kazuo Ohno, Yukio Waguri, and Diego Piñón (Butoh Mexicano), Ragesties has created (and continues to experiment with) a process of movement and text-based exercises meant to unmask the grotesque, embrace the abject, and reawaken the politically and culturally repressed body/mind.

As an experiential examination of identity-in-performance, AutoRefutation / Re-Fusing Self will both illuminate and complicate the relationships between self-actualization and self-destruction that emerge as integral to the personal creative process. Through guided improvisation and active meditation, participants will cultivate the means to express through the body their own motivations and obligations underpinning their performance work. Ragesties workshops seek to form alternative community spaces where individual exploration can occur within collective experience. Participation is limited to 16, and the workshop will conclude with an open showing of work-in-process.

BECOMING UNCOMFORTABLE AT THE TABLE

Curator: Dorothy Chansky, The College of William and Mary, Va.

Contact: dachan@wm.edu

Focus: Food, performance, community

Time: Fri-AB11 with a Fri-Lunch performance

Location: Downstairs, Rites and Reason, Churchill House, Brown Campus

Few experiences produce the immediate physical discomfort of ingesting undesired food. Foods that produce disgust – aside from those known to cause allergic reactions or those that are obviously rotting – are generally culturally taboo or, at the very least, alien. The foods that repulse members of one culture, however, produce and/or accompany pleasant and significant performances in other cultures. For example, most North Americans find the idea of eating insects loathsome, but Mexicans routinely see them in food markets, where they are sold as an ingredient for mole sauce.

This workshop will include five or six people who will prepare a dish or a meal that is delicious to them but intended to make others in the group uncomfortable. Cooking facilities and a block of time for shopping will be provided, but participants should plan to bring with them any unusual ingredients or utensils they know they'll need. We will have about four hours for the entire workshop, so plan on foods that don't require overnight marinating, a long time to rise, etc.

The workshop will conclude with the consumption of our dishes for lunch. Each participant will be expected to provide a performance or cultural context for the food(s) s/he prepared (e.g., explaining that the dish is a delicacy served on a particular holiday or at a particular cultural rite of passage). Instructions for any performative elements of consuming the food will also be part of the discussion. (These might include blessings that you don't actually wish to utter in vain but that you might explain.)

All participants will be expected to eat the food prepared by all others, except when these violate religious beliefs or pose serious health threats. (i.e., you don't have to eat pork if you announce in advance that you keep kosher, and you don't have to eat nuts if they will cause you to stop breathing.) The discussion may include the fine line between repulsion and actual allergy (often a very slippery one in any culture).

CUTTING IT UP

Curator: Julia Lee Barclay, University College of Northampton, U.K.

Contact: juliabarclay@yahoo.com

Focus: Performer address and presence, Deleuze and Guattari

Time: Sat-AB14, 9:00 a.m.–12:30 p.m.

Location: Ashamu Dance Studio, Lyman Hall, Brown Campus

Julia Barclay will teach basics of techniques developed over the past eight years working with performers in NYC and London. These techniques have to do with levels of address, using first text and then gesture. Participants write common verbal phrases, usually clichés having to do with issues such as class, gender, religion, and/or nationality. Participants then break down those phrases into specific levels of address, after which they begin cutting them up in the moment, so that a kind of jazz-like word music emerges that, together with the specific levels of address and presence, can shine new light on these words and the possibilities of the presence of text in the theater (outside of its usual narrative context). Participants will repeat the process using cliché and idiosyncratic gestures.

The goal of this work is to unearth and give space to, thereby questioning, the reality-grid of right now: meaning that which we say “that's the way it is” about, regarding issues personal and political, through creating theatrical events that aim to enact a process of becoming, rather than represent a static nature of being. Perhaps then seeing how we construct the language with which we create the world around us, listening for the voices which have not yet formed, not yet been heard but nonetheless can call to us in an as yet undefined language, which is perhaps no less real or pressing to our unarticulated experience of this life.

This work has been influenced by the cut-up techniques of William Burroughs and Brion Gysin and the philosophies of Gilles Deleuze and Felix Guattari. Barclay's new company, Apocryphal Theatre, is now engaged in laboratory and performance experiments exploring the deconstruction of presence, which research is the basis of a practice-based Ph.D. entitled “Towards a Rhizomatic Theatre.”

DOUBLE EDGE THEATRE

Curator: Double Edge Theatre, Massachusetts

Roundtable discussion moderator: Julia Whitworth, Mount Holyoke College, Massachusetts

Contact: mglassman@doubleedgetheatre.org

Focus: In-depth body, physical theater, ensemble and creative process training, and work with objects

Time: Fri-B and Sat-B, 10:40 a.m.–12:30 p.m.

Location: Ashamu Dance Studio, Lyman Hall, Brown Campus

Double Edge Theatre will also perform an etude performance of the *UnPOSSESSED*, based on Miguel Cervantes' *Don Quixote*, which the New York Times called "fervid, otherworldly, poetic, bathetic, punning, and perverse" and likened to the created world of Fellini. The performance will take place on Thursday at 8:00 p.m. at the Rites and Reason Theatre, Brown University.

Workshop: Director Stacy Klein was primarily trained by Rena Mirecka, the only woman in Grotowski's original lab. Carlos Uriona, her primary collaborator since 1996 in Double Edge, was founder of Argentina's Diablolomondo, an outdoor circus theater that specialized in street theater styles. David Chambers of Yale School of Drama characterizes the training of Double Edge as "relentless, musical, wildly imaginative, bold, transformative, exhausting, exhilarating, sublime, sexy, fun, spiritual, whimsical, uncompromising." The company was originally founded in 1982 in Boston by Stacy Klein as "a radical women's theater" (Sigrid Bauschinger's "Theater Without Borders"). It has evolved greatly since then and "moved through the wider theater world" (Bauschinger). Klein trained extensively under Rena Mirecka in Poland and Sardinia in 1985 and wrote her dissertation on Eugenio Barba of Denmark's Odin Teater in 1987. She has collaborated with Włodzimierz Staniewski and his company, Gardzienice, since 1986. Published accounts refer to Ms. Klein's overall approach as anti-rational: it struggles against a society that hinders creativity through confining structures, cultural stereotypes, and ideologies. Double Edge moved to the Berkshire foothills in 1995. The company's work often invites comparison with Gardzienice, but it is actually more image-driven and much more "female," with a distinctive, intensive approach to its original physical training. The ensemble maintains close ties with the Eastern European performance community as well as with the South American performance community through Uriona. Through programs including Ex-CHANGE, its summer training and performance program, Double Edge has brought European and South American performers – this year from Poland, Hungary, Bulgaria, and Argentina – to learn the company's approach to physical training and collaborative development process, to create a work together, and then per-

form it with Double Edge. Double Edge Theatre performs on Thursday evening. Please see the Performance Section for more details. There will be a roundtable discussion of Double Edge Theatre moderated by Julia Whitworth of Mount Holyoke during the Saturday lunch period. Double Edge will also be part of a roundtable about ensemble theatre and the creative process with Pig Iron Theatre and The Civilians on Sunday during A period.

DRAWING ON BREATH

Curator: Angela Ellsworth, independent artist, Los Angeles, California, with running artist Christopher Bergland

Contact: angela@aellsworth.com

Focus: Extreme drawing, performance, and sport intersection

Time: Begins Fri-B and runs through Fri-Lunch. Participants attend Friday, 10:40 a.m.–1:30 p.m. The audience may come and go.

Location: Salomon Center Lobby, Brown Campus

Drawing on Breath is a workshop and performance event that examines the body in motion; a place where performance art, extreme sport, and drawing intersect and begin running laps around culture and training, gesture and physicality, duration and endurance.

What happens when one uses muscles to the point of fatigue? Where does the mind go when it is asked to transcend excruciating physical pain? What marks are left on a surface by running shoes that can barely keep up with the songs being filtered to the brain through an iPod? What unpredictable marks and images are left on paper from fingers experiencing prolonged strain in an attempt to keep up with rhythm of pounding feet?

For this workshop participants will draw continuously while world-renowned tri-athlete and treadmill record holder, Christopher Bergland, runs a marathon on a treadmill. Each participant will be equipped with drawing paper, drawing bench, charcoal, gum-eraser, towel, Gatorade, and protective paper-suit. A discussion with athlete and artist will occur at the beginning and end of the workshop. No drawing experience is necessary. Each workshop is limited to 10 participants. Due to the durational aspect of this workshop/performance, it is recommended that participants plan on committing to the entire length of the workshop.

EMBODIED LANDSCAPES: UNCOMMON LANGUAGES IN IMAGED COMMUNITIES

Curator: Michelle Bach Coulibaly and New Works, Brown University, Rhode Island

Contact: Michelle_Bach-Coulibaly@brown.edu

Workshop leaders: Michelle Bach-Coulibaly, Chris Elam, Yin Mei, with Troupe

Workshop and Workgroups

Komee Josee

Focus: Choreo-lab for cross-cultural performance, discourse, and dance

Time: Thu-C, Fr-C, Sat-C, 2:00–4:00 p.m.

Location: Ashamu Dance Studio, Lyman Hall, Brown Campus

This experiential three-day movement laboratory is designed to deepen and awaken our mytho-poetic function through ritual, moving meditations, contemplative practices, mask work, and exceptional partnering. Through cross-cultural dialoging, discussion, and physical exploration, the participants will engender individual and collective dreamscapes. World-class musicians will work along with us to enhance our creative process. Through three days of intense sweating, searching, and sharing, participants will present their progress in an interpersonal manner. This is a process- (not product-) oriented event. Come ready to move, sing, dance and dream. We would like participants to work daily in a choreo-lab to experiment in the creation of a new language through movement and text, built by improvisation and cross-cultural dialoguing.

HEALTH, BODIES, BOUNDARIES

Workshop Leaders: Petra Kuppers, Bryant College, R.I.

Catherine Cole, UC Santa Barbara, Community Performance Networking Group, Rhode Island

Pam Patterson, Art Gallery of Ontario, Canada

Ana Flores, independent artist, R.I.

Holly Ewald, independent artist, R.I.

Contact: pkuppers@bryant.edu

Focus: changing bodies, embodied collaboration, environment, visual dialogue

Time: Thu- C and Fri – C 2:00-4:00 p.m.

Location: Leung Gallery, Faunce Hall, Brown Campus

In two sessions, we come together to work on issues that emerge in community performance work, in working in open environments, with or for people with many different agendas, and in a mode of accountability to local structures outside traditional art worlds. Health, environments, and changing bodies feature prominently in the material we will discuss.

The first of these sessions emerges from the Community Performance Networking Group, an organization by Rhode Island artists who meet regularly to support each other and develop their critical vocabulary. In this session, P*Si* participants will find images, sounds, and experiences of Rhode Island's landscapes and social environments. As part of this session, Petra Kuppers will discuss "Tracks and Scar Tissue: A Body of Work," disability culture projects that re-envision Rhode Island's rural spaces through alter-

native landscape art. Ana Flores will discuss her work using body images from ancient art, sculptural ex-votos, and Greek vases as a theme for her art and healing projects in healthcare environments and in a maximum-security women's prison. Holly Ewald, a book and collage artist, will discuss how she enables intergenerational, historical, and cultural exchange through a process she calls visual dialogue.

The second session centers on cancer and performance issues. The first contribution is by Pam Patterson (Art Gallery of Ontario): *The Body: Reclaimed in Community*. In this performance/workshop, Patterson recasts her experiences as a visible mastectomee and as a participant in cancer care communities. *The Body: Reclaimed in Community* is a performance/workshop about learning as embodied collaborative practice. After the performance/workshop, Catherine Cole (UC Santa Barbara) will discuss her performance work and her dancerly recasting of her body after cancer experiences. She will focus on *Five Feet Feat*, a show that is currently touring the U.S.

Pam Patterson's participation has been made possible through the generous assistance of the Canada Council of the Arts.

HYMN TO ELSEWHERE: A MULTISITE PERFORMANCE PROJECT

Curator: Tim Raphael, Rutgers University, N.J., and Derek Goldman, Georgetown University, Washington, D.C.

Contact: traphael@andromeda.rutgers.edu or dergold@aol.com.

Focus: Home, image theater, process, Salman Rushdie, Wizard of Oz

Time: Fri-AB, 9:00 a.m.–12:30 p.m., with a presentation Sat-A, 9:00–10:15 a.m.

Location: Upstairs PW, TF Green Hall, 7 Young Orchard Avenue, Brown Campus

Working with students at Rutgers-Newark and Georgetown, we are in the developmental phase of an exploration of media and migration, home and elsewhere, which will culminate in a simultaneous production on both campuses in the spring of 2006. Our own points of departure are *The Wizard of Oz*, Salman Rushdie's ruminations on the film, and Rushdie's own experiences of migration, including his fatwa-induced exile into the ever-widening diaspora of discomfort. Because many of our students are foreign-born or first-generation Americans we hope to engage their own experiences, through oral history and improvisation, in the creation of the production. With the technical support of NJ Edge and the IT staffs of the two universities, we intend to utilize Internet 2 and the existing network infrastructure of both campuses to generate an interactive, multimedia, and multisite production collaboratively created and performed by students on the two campuses.

Our workshop will demonstrate our developmental process and, hopefully, generate additional ideas and material for the project. We ask anyone inter-

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ested in the workshop to screen *The Wizard of Oz* and read Rushdie's short essay, "*The Wizard of Oz*" (BFI Film Classics, 1992) prior to the conference. In addition, we are asking participants who have the time to prepare some brief written thoughts detailing your own associations with home, exile and migration, and/or the iconography of *The Wizard of Oz* (the man behind the curtain, the ruby slippers, the yellow brick road, etc.). If your interest in the workshop exceeds your capacity to screen, read, or write anything else at this time, please feel free to attend the workshop anyway.

In the workshop we will use image-theater techniques to respond to and develop material from our source texts. Participants will engage in a series of exercises designed to explore notions of home/elsewhere through the iconography of Kansas and Oz, develop personal narratives through auto-performances exploring individual relationships and resonances with the world of the film, and generate structured group improvisations around specific scenes and/or elements of the film.

MAGDALENA USA WORKGROUP

Curator: Vanessa Gilbert, independent artist/scholar, R.I.
Providence, R.I.

Contact: usafest@themagdalena.org

Time: Fri-A, Sat-A, Sun-A

Location: McCormack Classroom, 70 Brown St., Brown Campus

This workgroup is being convened as a space to introduce Magdalena USA-International Festival of Women in Contemporary Theatre, planned for July 31–August 6, 2005 in Providence, Rhode Island. Subtitled "Theatre-Women-Weaving," the festival will bring together international women theater artists who create and perform their own work, in concert with local and national artists for an intensive seven days of exchange, skills development, critical reflection, and performances. Magdalena USA builds upon the growing network of The Magdalena Project, which was founded by Jill Greenhalgh in Wales in 1986. Originally conceived as "a way to provide a platform for women's performance work... a forum for critical discussion, and as a means of support inspiration and training" (www.themagdalena.org), the Magdalena Project has since extended to more than 100 documented gatherings spanning Europe, the Americas, and Australasia. To learn more about the first ever festival in the USA, visit www.magdalenausa.org.

PLACE STORMING V. 3.0: AN OPEN SOURCE, NO RIGHTS RESERVED, NETWORKING ADVENTURE

Curator: Jane McGonigal, University of California, Berkeley and 42 Entertainment

Contact: janemcg@berkeley.edu

Focus: To enter and occupy a site with the intention of staging a benevolent intervention and to brainstorm new rule sets or social tools for a shared or public space

Time: Fri-A and Fri-B

Location: Ashamu Dance Studio, Lyman Hall, Brown Campus

This workshop is a play-based exploration of the intersections among performance studies, pervasive gaming and digital network counterculture. We will draw inspiration from the open source ethic, peer-to-peer (P2P) software, big urban games, hacker standards, the creative commons, public domain politics, copyleft culture, meme theory, and the locative media movement. High-tech, low-tech, and no-tech performance researchers are welcome and encouraged to participate!

Place Storming begins with a series of quick fire collaborative games addressing a range of digital counterculture topics. These games will generate the "source code" for our networking adventure. Then, as a group, we will go mobile with our source code. We will "place storm" public, shared, and transitional spaces in and around the conference site. In these spaces, we will improvise, script, perform, document, and/or embed collective, site-specific hacks. The purpose of these hacks is to insert our own research and performance rule sets into the public domain of Providence.

As Place Stormers, our mission is to identify and break the "fourth wall" of performance studies research, make performance research a more pervasive and public practice, introduce the "intellectual property" (IP) of performance studies into the creative commons, create viral performance studies memes, and to cite each others' work in a more site-specific manner

Participants are encouraged to bring to the workshop one or more pieces of their own performance research (e.g., a PSi abstract, the first page of a paper draft, an artist's statement) to contribute to the pool of "source code" for our adventure. Also, any and all personal mobile media and network technologies (cell phones, digital cameras, PDAs, wi-fi enabled laptops, MP3 players, GPS devices, etc.) are welcome, encouraged, and needed.

For more information about the workshop leader: www.avantgame.com

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THE POETIC BODY

Curator: Rachel Bowditch / Le Corps Production

Contact: rb868@nyu.edu

Focus: Lecoq, poetic body

Time: Fri-AB, 9:00 a.m.–12:30 p.m.

Location: Dance Studio, TF Green Hall, 7 Young Orchard Avenue, Brown Campus

The Poetic Body is a three-hour movement intensive workshop that explores several core ideas of Jacques Lecoq's actor training pedagogy. Through movement, the workshop will explore the four elements, materials, and animals as a source for movement analysis and foundations for building a character. The underlying principle in the pedagogy of Jacques Lecoq is the idea of the poetic body and the belief that everything moves, and everything can be translated into movement, even inanimate objects, like a sugar cube or a piece of glass. Lecoq created a physical theatrical vocabulary and movement technique that allows performers to develop their own voice and theatrical language and to discover the poetic potential of the body. This workshop is for actors, directors, dancers, choreographers, or anyone interested in movement. No movement background is necessary.

Preparation: Be prepared to move for three hours. The training is physically rigorous. Bring lots of water and your imagination. Please wear movement clothes that don't restrict you in any way without logos or patterns. This is the first phase of neutrality.

PRINCIPLES OF RECONSTRUCTION AS APPLIED TO AFRO-PERUVIAN DANCES

Performer and Lecturer: Flavia Chevez Le-Messurier, Peru/London

Chair and respondents: Jill Lane, Yale University, Conn.; Julie Strandberg, Brown University, R.I.

Contact: psi@brown.edu

Focus: Afro-Peruvian Dance

Time: Lecture Sat-A, Workshop Sat-B, 10:40 A.M.–12:30 P.M.

Location: Dance Studio, TF Green Hall, 7 Young Orchard Avenue, Brown Campus

Flavia Chevez Le-Messurier is a native of Lima, Peru, and connected with some of Peru's most well known activists in the artistic Afro-Peruvian movement for the acknowledgement of African contributions to Peru.

Flavia combines professional performances with various Afro-Peruvian dance troupes such as Teatro y Danzas del Peru and El Conjunto Nacional de Folklor de Peru. She co-founded Expresion Negra Peruana and is currently performing with London-based Los Andes and Raices. She is an astute instructor of Afro dance forms of Peru, having been invited to deliver

workshops and classes in Switzerland and Germany in the area of dance and rhythmic education.

The purpose of this project is to bring awareness of a less-known part of the African Diaspora, namely Peru, where the arrival of the Spanish in the 1532 brought with it a significant black presence, which became a key element in the new cultural/artistic expression (indigenous, African, and European). Following the abolition of slavery 150 years ago, Peru experienced a period of denial of black contribution. This denial or lack of acknowledgement gave rise to the emergence of an "unknown" black movement during the periods of the 1950s and 1960s, with Victoria Santa Cruz as one of this movement's most important leaders. This movement was rooted in the need to raise the awareness of black consciousness and the black contribution, social, artistic, and cultural, to the Peruvian community as a whole.

Flavia Chevez Le-Messurier (Streatham-based) will deliver a lecture/demonstration of Afro-Peruvian history through music and dance. In this unique presentation, Flavia will show the transition of Africa to the Americas and the meeting of three cultures, African, Spanish, and Coastal Amerindian, via theatre, music, and dance. Flavia will try to show which elements in the dances required reconstruction and attempt to show the provenance of these elements. The lecture/demonstration will be followed by a dance workshop demonstrating a practical approach to rhythmic education using Afro-Peruvian dance, specifically the festejo, as its base.

RASABOXES WORKSHOP: EMPOWERING SELF AND COMMUNITY, ACTING FROM THE GUT!

Curator: Michele Minnick, New York University

Contact: mm144@nyu.edu

Focus: Athlete of emotion training

Time: Thu-C and Fri-C, 2:00–4:00 P.M.

Location: Dance Studio, TF Green Hall, 7 Young Orchard Avenue, Brown Campus

The RasaBoxes are a psychophysical approach devised by East Coast artistic Director Richard Schechner and developed by Executive Director, Michele Minnick, and Director of Education, Paula Murray Cole. Inspired by Artaud's dictum that the actor should be an athlete of the emotions" and based on the classical Indian theory of rasa and contemporary theories of psychology and neuroscience, the RasaBoxes train performers to generate specific emotional states in themselves and audiences, to develop character and score performance. Rasa, which in Sanskrit means juice or essence, is a central metaphor for the classical Indian model of performance and the key principle of the RasaBoxes approach. It refers to the energetic transmis-

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sion of the eight basicrasas: bhayanaka (fear), raudra (rage), sringara (love), adbhuta (wonder), hasya (laughter), vira (the heroic/courage), karuna (sadness/pity), bibhatsa (disgust), and their combinations. In this two-hour workshop, Minnick, a master teacher of the RasaBoxes, will lead participants through some of the basic steps of RasaBoxes training, encouraging them to discover connections between the basic, emotional juice of feelings lived from the gut and played out/expressed through the body, breath and voice, and the flow of action. Participants will explore the so-called "negative" and "positive" emotions and their relation to feeling states of unrest and empowerment or disempowerment, and enablement or disablement of individual and community action. Interested participants may be invited to do some further training and to participate in Friday's *RasaWalk*.

THE SILK ROUTE: MEMORY OF A MEMORY OF A JOURNEY

Curator: Kinaetma Theatre with Paul Brownbill, University of Wolverhampton, UK; Royona Mitra, University of Wolverhampton, U.K.; and Nigel Ward, De Montfort University, U.K.

Contact: nigelward11@hotmail.com

Focus: Memory, process

Time: Fri-C and Fri-D with a performance during Sat-A

Location: Friday in Grant Recital Hall, 1 Young Orchard Avenue, Brown Campus. Sat. A performance in the McCormack Family Theatre, 70 Brown St., Brown Campus

In two sessions of three hours, participants will work with Kinaetma Theatre to create the memory of a performance. In August 2004, Kinaetma worked in Kolkata, India with local performers, evoking the journey of Marco Polo from Europe to Asia. Transposed between cultures and continents, "The Silk Route: Memory of a Journey," took its audience on a physical journey through Kolkata with devised performances in banyan trees and bamboo groves and with the occasional participation of fireflies and jackals. Evoking Venice and the road to the east, it explored cultural meeting points and cultural memory. The workshop, "Memory of a Memory of a Journey," will continue the journey that was begun in Kolkata, exploring performance memory in three ways: remind (memory through the mind), remember (memory through body), and recall (memory through voice).

The word "Kinaetma" contains both Greek and Sanskrit etymology, translating as "the movement of the soul" and "the soul in movement." Kinaetma Theatre comprises English and Indian practitioners, making work between the two cultures. The original work on "The Silk Route" was the second in a series of workshops and performance sponsored by the British Council to be made in India with local participants.

TOY THEATRE IN THE AGE OF TERROR

Curator: Great Small Works, Mass., with John Bell, Emerson College, Mass.

Contact: john_bell@emerson.edu

Focus: Puppets, terrorism, performance

Time: Thu-C, Fri-C, and Sat-Lunch with performance Sat-C

Location: The Cave, Lyman Hall 002, Brown Campus

Toy theatre is a fast, cheap, way of responding to mass-produced images and mass media, with flat cut-out tabletop figures on a proscenium stage. Great Small Works will present a two-day long theatre workshop which will conclude with performances of shows we create. The toy theater project will focus on the performance of image in our age of terrorism. We have used the form to create "The Toy Theater of Terror as Usual," a series of shows inspired by Walter Benjamin, Michael Taussig, John Heartfield, Jane Geiser and Edward Gordon Craig, which re-fashions images of mass-media news and entertainment into episodes of a toy theater epic commenting on the politics and culture of our time. Please go to greatsmallworks.org to learn more.

TOUCH/TOUCH(ED)/TOUCH(ING)

Curator: Deidre Onishi, University of Wisconsin-Madison

Contact: daonishi@wisc.edu

Focus: Installation, touch, music, process

Time: Thu-C and Fri-C with an installation performance Sat-midnight

Location: Lyman Hall 005, Brown Campus

When we touch something, what responses, comfortable and uncomfortable, ensue? What is the difference if that something touches us? Does culture nurture specific responses to textures and forms? Why are we said to be "touched" when we react to a sympathetic story? This workshop is a three-part investigation of the comfortable and uncomfortable sense of touch. In the first meeting, we will discuss associations we make with touch/touched/touching and begin to develop ideas for a hands-on and hands-in installation to trigger sensations of touch. The following day we will construct the installation from materials brought by participants. Other participants will devise music (touched by vibrations?) and movement patterns (avoiding? seeking? touch) to incorporate in the installation. We will complete the project as much as possible at the final meeting as we invite other participants to go through and add to the installation.

Performances *(in chronological order)*

Wednesday, March 30

PERFORMANCE BANQUET (SEPARATE FEE: \$35)

6:00 P.M.

Director: Richard Gough, Centre for Performance Research, Aberystwyth, U.K., with Alicia Ríos, Spain, and Jodie Bray, University of Wales, Aberystwyth, U.K.

Gough talks about his work: "I am obsessed with food and performance, food in performance, and food as performance – with the process of cooking and making theatre; with presentations at the table and on the stage; with the creative fervor of the kitchen and the rehearsal room, and with the very material of food as a medium for performance and as a model of performance: multisensory, processual, and communal." Currently, Gough is a Senior Research Fellow in the Department of Theatre, Film, and Television Studies at the University of Wales, Aberystwyth, as well as Artistic Director of the Centre for Performance Research (CPR), the "Aberystwyth-based powerhouse of international theatre" (*The Guardian*, April 2002). He has dedicated the last 28 years to developing and exploring interdisciplinary, experimental performance work.

Federal Reserve Building
60 Dorrance Street
Downtown, Providence

ALL CONFERENCE RECEPTION

9:00 P.M.

BIG NAZO

Big Nazo is an international performance group of visual artists, puppet performers, and masked musicians who unite to create bizarre and hilarious larger-than-life-sized characters, environments, and spectacles. Renegade circus family contortionists, a rowdy rodeo horse, a giant three-eyed robot percussionist, break-dancing police officers, Mountain Trolls, blob-like Go-Go dancers, a charismatic lab rat, and his giant man-eating Chia Pet are just a few of the characters, environments, and spectacles that create an irreverent musical Commedia full of irresolvable conflict, ridiculous dancing, and an epic battle with the forces of chaos. Big Nazo!

FRENCHMOTTERSHEAD: REBECCA FRENCH AND ANDREW MOTTERSHEAD UNCOMFORTABLE PEOPLE: AN INTERACTIVE MICROPERFORMANCE EVENT

Microperformance: (noun) A number of small, intimate actions, tasks or conversations performed anonymously on and by an active audience. © FrenchMottershead 1999. This game is a new addition (edition) to the People Series, a site-sensitive microperformance* game remade and played several times during 2004, including the U.K.'s National Review of Live Art. The work adapts the technology of the business card to help create an experimental social milieu, potentially diversifying the conduct of all that attend PSi#11. From the outset, it activates all as performers – you pick a card, perform the instruction at will, and mark the location of your performance. Set in motion, the game engages with concepts of audience and trades social interaction as a commodity with a focus on actions, tasks, and conversations symptomatic of the tensions and possibilities that happen between people as they come together. From backgrounds in Fine Art, FrenchMottershead have developed microperformance*, an approach that explores the details of urban and social life. Find out more at www.frenchmottershead.com. Led by Rebecca French and Andrew Mottershead, the collaborative project has created over 500 microperformances, specifically exploring human identity, physicality, interaction, social ritual, and the everyday public and private realms in which they are played out. Responding to unconventional sites across the U.K. and beyond, FrenchMottershead encourage local participation through live art and mixed media, informing and altering an audience's day-to-day perceptions.

Sayles Hall, Brown Campus

DEVA EVELAND

HELLO, MY NAME IS

Wednesday and Thursday

Interested in the creation of absurd environments, systems with irrational rules, talking around language, and the freakish and misunderstood, Deva Eveland will help PSi #11 register its participants. His live performances tend to be largely unscripted situations where the rules of social conduct are peculiar or malleable. The viewer must decide what is funny, threatening, and pitiful about Eveland as the monstrous and unknown creator and invader of the unstable environment.

Registration, Sayles Hall, Brown Campus

NATSU ONODA

UNCOMFORTABLE WOMEN

Wednesday and Thursday

Using her body and clothing as the performance site, Onoda will be dressed in a very fashionable white wedding gown, adorned with hundreds of barcodes. She will place herself in various sites of the conference, at a portable “checkout” counter with a barcode scanner, a cash register, and a pair of scissors. An audience member is invited to “purchase” a barcode by cutting it off the dress, along with the area of fabric where the barcode is attached. The customer then scans the barcode with a barcode scanner. Each barcode corresponds with one of the several hundred true stories of a young woman’s death in various parts of the world, which she will have collected over the period of several months between October 2004 and February 2005. The story comes up on the checkout screen, and is printed on the receipt. The customer pays the price of his or her assessment for the purchase. This can range from zero to ten dollars. As the performance goes on throughout the conference, the dress will naturally have more and more open areas, exposing the undergarment beneath.

Sayles Hall, and throughout the Brown Campus

Thursday, March 31

COCO FUSCO VIDEO AND MEDIA DISPLAY

Ongoing

A/K/A MRS. GEORGE GILBERT (2004)

a/k/a Mrs. George Gilbert extends Coco Fusco’s in-depth examination of racialized imagery. Fusco combines fictional and documentary source materials to reflect on the use of electronic surveillance against black intellectuals and activists in the 1960s and 1970s as part of covert FBI operations that bear a striking resemblance to the current Patriot Act-inspired activities of American law enforcement.

DOLORES FROM 10 TO 10 (2002)

(performance with Ricardo Dominguez)

In the summer of 1998, on a research trip to Tijuana, Mexico, Fusco met Delfina Rodriguez, a maquiladora worker who had been accused by her employer of trying to start a union in the plant. To coerce her into resigning, her manager had locked her in a room without food, water, bathroom, or phone for twelve hours. Fusco was convinced that there must have been surveillance cameras recording what happened to her during her internment. Dolores from 10 to 10 is her interpretation of what the cameras saw.

ELS SEGADORS (THE REAPERS) (2001)

Barcelona is experiencing demographic changes brought about by dropping birthrates among Spaniards and rapidly accelerating immigration from Africa, Latin America, and Eastern Europe. In the midst of mounting anxieties about the impact of immigration on Catalan social integrity the regional government announced that the national hymn of Catalunya, Els Segadors, should be taught to all school children. In the spring of 2001, Fusco placed advertisements in several Catalan newspapers asking for actors and actresses who could sing traditional Catalan songs and who would be interested in performing in an American film.

Sayles Hall 104, Brown Campus

DWIGHT CONQUERGOOD FILM

THE HEART BROKEN IN HALF

On request

Sayles Hall 002, Brown Campus

H-DIRKSEN L. BAUMAN AND BEN BAHAN

DEAF VOICE/DEAF THEORY/DEAF TEXT: REWRITING THE BOOK

Ongoing installation

The book will feature handwritten fragments of stories from deaf lives and deaf experiences, as well as fragments from audiology textbooks, cochlear implant procedure manuals, and other written fragments that reveal a medicalized view of the deaf body. These short fragments will speak to the experiences of “audism”—discrimination of individuals based on their hearing ability. Viewers will see the signing projected on top of the handwritten stories and other print fragments; they may turn the pages of the stories at their own will. In addition, we will add speakers that will feature sound effects, a cacophony of deaf voices that will undoubtedly make the audience uncomfortable. Viewers may also read an English translation of the video, so that the ideas presented in ASL will be accessible to non-signers.

In a society that has inherited a strong phonocentric legacy, we have come to assume that language = speech and the most efficient way of recording speech is through phonetic writing. The history of orality and writing as the dominant forms of language has led to an exclusion of an equally human linguistic capacity—the capacity to sign. After four decades of linguistic research we now know that American Sign Language—and other native sign languages of deaf communities—are as equally a complex human language as any spoken language. Yet, the mechanics of language production have been geared to print, and hence, “the book” has become the reified object that it is today. Through the use of video Bauman and Bahan will produce a videotape in ASL and other b-roll images that reveal fundamental notions emerging within Deaf Theory and its critique of traditional views of language, ability, body, and culture.

List Art Building 220, Brown Campus

GIL & MOTI

LAYLAH THE CREATURE BEYOND DREAMS

Ongoing installation and Sat-C, with dramaturg Dr. Maaike Bleeker

A year after their public wedding project (performance and installation, Rotterdam, 2001) Gil & Moti, duo artists born and raised in Israel, have decided to fall in love with an Arab guy as a contemporary form of political marriage. The idea originates in the common belief that love can overcome all obstacles and bridges between the hostile people. It is long-term project, which generates major changes in our family life. *Laylah the Creature Beyond Dreams* is a video installation for three screens and a live performance unfolds, in image, sound, and text, our first love story with a Lebanese

man. With recorded letters, photographs, video documentation, e-mails, SMSes, paintings, diary entries, etc., they take the viewer through highlight moments from the day they met their lover through a dating site on the Internet, our joint life and the intensive relationship we have had for a year. With *Laylah the Creature Beyond Dreams* they expose the complex of living the artistic concept and its consequence. www.gilandmoti.nl

Petterutti Lounge, Faunce House, Brown Campus

SARAWUT CHUTIWONGPETI

“UNTITLED” (WISHES, LIES, DREAMS”)

Ongoing

Sarawut Chutiwongpeti’s main concern within this project is exploring the mind, unconscious and interpretation levels of dreams as well as the possibility to understand psychic intuition. The specifics of the realization of dreams, emotions, thoughts, imagination, sex drive actions and interactions of a dreamer raises the question of the viewer and that simultaneity that makes the mind and spirit work together and be understood. “*Untitled*” (*Wishes, Lies and Dreams*) is an art and visual research project which was launched in Fall 2001 at the Banff Centre For The Arts in Canada. The work was created to explore intimacy and emotional resonance with the viewer which combines the artistic and fantastic to explore experiences of remembering; questioning the fantastic adventure of nature, recognizing disquieting patterns, facing emerging memories and understanding nature. Based in Thailand, Sarawut Chutiwongpeti’s work has been exhibited all over the world. This installation is made possible with support from the Asian Cultural Council.

List Art Building Lobby, Brown Campus

MARY FLANAGAN WITH ANDREW GERNGROSS

[INEFFABLE]

Thu-B

[ineffable] is a sound disturbance, certainly. It’s about text. Disturbing texts we think of as mundane...we use text so frequently in digital communication, and most of the time we think of these snippets of language as secrets, notes, grocery lists, contracts; from the banal to the most romantic of gestures, all is language, disembodied...technology users correspond in written word more frequently than talk, than gesture...among ourselves, to ourselves....bypassing conversation or touch in favor of the path of the “least body.” Taking the words out of our mouths, or rather, out of our hands, from our fingers, our electric texts constitute a large part of who we are, yet we seldom stop to consider “voice” within our mundane, written

correspondences. [ineffable] tries to “map the voice inside our heads” as a living work of performative software art. The system reads our private e-mails, asserting a path towards manifesting text; the system dynamically concocts our voices, as image and sound. The work premiered as a computer-based installation (4 channel sound and image) at the peer-reviewed SIGGRAPH 2004 Art Gallery. You may see video on the Web of a screen-only view of the system at www.maryflanagan.com/ineffable/index.htm.

Strasberg Studio, Lyman Hall, Brown Campus

LAUREL JAY CARPENTER

RED WOMAN

Thursday lunch

The Mother archetype, represented by the color red, chronologically denotes the second blood mystery, childbirth, but one need not be a woman nor a parent to call upon the power of the Mother. Indicating pure creative energy, maturity, commitment, fulfillment, responsibility, and healing, the Mother archetype reigns anytime we create, protect, nurture, or gather together. *Red Woman* was born from another performance, *Red Crest* (2003), for which the artist spent nine months soliciting and collecting red dresses from individual donors in and around Storrs, Connecticut. Carpenter stitched the nearly 100 dresses together into one impossibly long red dress, which she wore walking over a well-know scenic hillcrest, appearing at the horizon and disappearing into an adjacent wooded glen. Building on the experience of *Red Crest*, she created a new performance for the impossibly long red dress. Remaining true to her original intent, an awareness and celebration of the Mother archetype (thereby invoking the triple aspects of Maiden, Mother, and Crone), Carpenter adjusted the performance to fit into an urban environment and to serve as a traveling exhibition of the dress.

On the Green, Brown Campus

NAO BUSTAMANTE

FIND YOURSELF THROUGH ME: A PERFORMANCE FOR ONE PERSON AND MANY VOYEURS

Thursday, Noon–6:00 P.M.

In the work *Find Yourself Through Me*, Bustamante leads a single participant through a brief meditation where she enables a transformation into their projected image of Bustamante in that instance. She captures that moment of recognition with a digital camera and adds that image to a growing portrait of Bustamante(s) while others look on. Bustamante’s issues have cen-

tered on women, wholeness, and body, especially how the aesthetics of the body are judged, probed, and replicated over and over. Myself, my body, and her body becomes not only an issue of esteem, but one of political and economical power. *Find Yourself Through Me* allows Bustamante to create an artificial landscape in which to reflect her own image, or at least one image suspended in time. It lets the viewer/participant merge with an under-representation, thereby distinguishing oneself, in this age a digital reproduction, underneath the surface. Nao Bustamante is an internationally known performance art pioneer originating from the San Joaquin Valley of California. Her work encompasses performance art, installation, video, pop music, and experimental rips in time.

Sayles Hall stage, Brown Campus

CLAIRE HIND

SCREEN TEST

Thursday: *Screen Test* performs every ten minutes. Please sign up for this performance at the registration table in Sayles Hall.

You enter a closet. Inside is a director. You are given an instruction. You make a choice. Do you want to play? *Screen Test* is one to one performance where the viewer transforms into a player in a game between director and performer, audience and video camera. *Screen Test* enacts the idea of audience as witness to, and subject of, a performance event. It invites you into the closet to investigate the possibilities of performance in an enclosed space as both a participant and a viewer of the work. Claire Hind is a performance artist and teacher interested in the practice of play as a compositional strategy for making theatre work. Her research investigates subversive dark play within interactive performance, and the possibilities of consensual interaction. Claire has directed several international creative projects and has been developing models for cross-cultural composition in Transylvania, Romania. She is currently a Senior Lecturer in Theatre at York St. John, a College of the University of Leeds U.K., where she specializes in contemporary performance making.

Sayles Hall 014, Brown Campus

Performances – Thursday

VALERIE LAMONTAGNE

SISTER VALERIE OF THE INTERNET

Web and Live Performance

Thursday lunch

Sister Valerie's of the Internet is anchored in the rich Catholic history of Québec and Canada. The public is invited to confess their sins to Sister Valerie through an online confessional, which also serves as an archive and depository of past sins. A series of telematic performances permit the public to pray with Sister Valerie and provide an opportunity to reflect on the role of faith and religion in technology. www.mobilegaze.com/sister_valerie

Sayles Hall, Brown Campus

KRISTINA LENZI

Site Performance

MOTHER EARTH: CONSIDERING HOW TO HEAL.

Lenzi uses string, Post-it notes, and spectator writings to stay grounded to the earth while exploring how anger evolves.

Thursday lunch

On the Green, Brown Campus

**MARTINA WINKEL, THEATER OHNE GRENTZEN,
VIENNA, AUSTRIA**

**STARS: A SHADOW THEATER WITHOUT LIGHT FOR SOLO
AUDIENCE**

Thu-B, lunch; Fri-A and Fri-B, lunch; Sat-A and Sat-B, lunch
Solo audience members should sign-up at Sayles Hall to reserve a performance time.

Circling round the distant planet of memories, this satellite of miniature stories between the flight of thoughts and the crash of emotions is soaring through a personal universe. This truly intimate evening designs a theatre of utmost minimalism, creating projections on the screen of the mind.

Sponsored by Austrian Cultural Forum, N.Y.; City Arts Council Vienna / Wien Kultu

The Cave, Lyman Hall 002, Brown Campus

**LANCE GHARAVI, ANNA KAY JENSEN, EDMUND LINDGAN, AND J. LAWTON
WINSLADE**

**INVOKING ALCHEMICAL PERFORMANCE: AN OCCULT MANIFESTO FOR THE
21ST CENTURY**

Thu-D

Wishing to return to Artaud's call for an alchemical theatre, for a "meta-physics-in-action," and using the principles of Hermeticism, an ancient philosophical/magical system popular during the Renaissance, the panelists will create an interactive presentation of what an esoteric performance practice might entail. They will provide examples from contemporary performance art, occultist interpretations of performance theory, and performances staged by secret societies and occult groups, especially initiation dramas. Their manifesto will: 1) engage issues of textual and authorial instability within occult performance, in which the author or the actors may work as vessels for a "higher intelligence;" 2) discuss and critique existing materialist conditions within performance studies that deny or support the presence of the numinous within both theory and practice; 3) apply ideas by theorists like Derrida, Butler, Benjamin, and de Certeau, revealing the occult aspects of performance theory. The panel consists of scholars, performers, and magical practitioners. The structure of the manifesto will be dictated by a method of divination involving the panelists and the audience, in which aspects of occult and performance theory are assigned to Tarot cards. Through this method, they will emphasize the sense of play often overlooked in criticisms of occultism and its practitioners.

Foxboro Auditorium, 151 Thayer St., Brown Campus

RAFFAELE FURNO

NEA-POP-LITAN

Thu-D

Furno adapts literary texts written in Neapolitan dialect. The vernacular gives voice to a folk world hostile to that of the ruling class, generating alternative notions of work, justice, and religious observance. The Neapolitan dialect used on stage—so hard, old, and incomprehensible—is positioned at the level of the arcane and the unaccustomed. It conveys a density of meanings, the intercrossing of sexual innuendos and role-plays, transsexuality and the sheer physical energy of the material.

List Art Building 120, Brown Campus

HSIAO-MEI HSIEH
LEGEND OF WHITE SNAKE

Thu-D

Adapted from Chinese literature and opera, Hsiao-Mei's graceful storytelling articulates cultural elements that travel through space and time to become paradigms of an intercultural identity. The text negotiates its autonomy against dominant public discourse and inaugurates an artistic realm that dignifies subordinate communities, restores their visibility, and deconstructs the orientalist fallacy often attached to intercultural performances.

List Art Building 120, Brown Campus

JISOO CHUNG
BETTER LISTEN FIRST

Thu-D

This staged adaptation of the magic theater scene from *Steppenwolf* by Herman Hesse is played on the thin line separating reality from dream, authenticity from representation. The story becomes a metaphor for a cultural struggle in which antagonists compete to attach their preferred meaning to the text. The performer's body lives as a site of acceptance, inviting spectators to a deeper reflection upon the ethical issues at stake in interculturalism.

List Art Building 120, Brown Campus

THE MEN THAT GOT AWAY: BRYAN HEYBOER, JIM LEIJA, ERIN MARKEY, AND JOSEPH KECKLER
PANTY RAID

Thu-D

The Men That Got Away performance group welcomes you to *Panty Raid*, a queer-hijacking of hazing rituals, a storm of autobiographical storytelling, song, and twisted spectacle – a journey of discomfort the whole family can enjoy. The Men That Got Away performance group formed when four wishful, wistful, warm-blooded solo performers met and began working collaboratively under the direction of performance artist Holly Hughes. In *Panty Raid*, they intersplice monologue and fracture our previous narrative trajectories in order to construct a new narrative form – a form utilizing queer performance strategies and traditions of drag and camp, and a form which appropriates 20th century popular culture's styles, fixations, and (un)identified fetishes. *Panty Raid* showcases a series of dialogues between exhibitionistic inner-monologues through revamped jazz standards and the choreography of everyday gestures. *Panty Raid* will contribute to the theme of

“becoming uncomfortable” through performative exploration of shame—queer shame, body shame, gender shame, racial shame, class shame—and what we do with discomfiting shame. The work is greatly influenced by Split Britches, Lois Weaver and Peggy Shaw's solo pieces, Alina Troyano, John Fleck, Bloodlips—the pioneers of perversion in the early years of New York City's WOW Café—and many other performers and artists who created space for performance art to thrive as an inclusive and provocative genre.

Ashamu Dance Studio, Lyman Hall, Brown Campus

SANJAY K HUKKU, CLAUDIA LEGER, AND KATHERINE MEZUR
SKIN

Thu-D

Skin is an installation “performance as research” project that focuses on the “disquiet” between corporeal touch of digital projection and “real” flesh. Participants see/touch and move through a loop of “touching” images, an experiment in the application of phenomenology-through-a-lens and “touch,” that disquiets and requires spectators to both watch and participate. The premise of the work has to do with the kinaesthetic touch/feel of video and “real” flesh viscosity. Daily news on body bombers, Iraq, Sudan, and so forth prompted us to reconsider what is skin and what is screen-experience. In other words, where and how does the skin of the screen transgress our own skin and/or how do we play transgressively with our skin when “screened?” The installation focuses on extreme sensuality, eros-oblique, and touching touch and includes used and edited found footage from filmic moments of physical “extremes.” For example, scenes of two lovers from *Women of the Dunes*, cut with visual touch scenes from Bergman's *Persona*, cut with blood and skin shower scenes from *Carrie*, added to Andy Warhol's “kiss,” blended with women porn stars warming up in extreme close-ups, and exploded with skin in Japanese anime. Before entering the space, participants are taught a VERY simple choreographed sequence of movements, which they can perform over and over again, as they enter the projected space. The set up allows for anyone to sit and watch and then move through the space with projections on their bodies, and then sit and watch again, and then move again. Anyone can repeat the performance as much as they would like, although three times is recommended.

List Art Building 110, Brown Campus

PAT PAYNE
XIPE/SKIN

Thu-D

A beautiful mind inside a hideous body; *Xipe/Skin* is a performance that draws on the rituals of Xipe-Totec, (Zhee-Pay Toe-Tek), Our Lord the Flayed One, to explore the terrain between inner spirit and outer appearance. During these rituals, priests would don the skin of sacrificed victims and wear them for several days while accepting offerings to ensure a successful harvest, cure skin disease, and reverse infertility. Wearing a suit and mask stitched together from pieces of raw pigskin, Payne uses the physical discomfort of a childhood bout with a debilitating skin disease to illustrate the disconnect between my intellectual curiosity and my self-imposed physical isolation. *Xipe/Skin* recalls narratives such as Dennis Potter's "The Singing Detective," and the life of Joseph Carey Merrick (the "Elephant Man"). In addition, the work critiques the quest for physical perfection and the refinement of identity through cosmetic surgical intervention. For more information please visit <http://web.mit.edu/slippage/enXipe/Skin>.

McCormack Classroom, 70 Brown St., Brown Campus

MORGANVILLE: TREVOR MARTIN AND KYM OLSEN
FUGUE

Thu-D

Morganville, a Chicago-based collaboration between Trevor Martin and Kym Olsen, will give a presentation that examines the process of creating and presenting their latest work *Fugue*, a 90-minute performance, created in 2003 that began as a research-based response to the 1973 book *Sybil* by Flora Rheta Schreiber. Structured as a montage of physical images, pedestrian movement, song, and found and original texts, this work grapples with the relative nature of meaning and the abject territories of human experience. Using physical exhaustion, discontinuous narratives, and what they termed "ugly" dances, *Fugue* delved into the uncomfortable waters of sexual desire, abuse of power, and the need for the mind and body to develop strategies to escape their surroundings. Morganville's original interest in *Sybil* intended to capture and reiterate the made for TV's potential for "camp." However, throughout the development of this piece and while looking at the studies surrounding Dissociative Personality Disorder (DID), the process and focus of the work became thematically complicated and uncomfortable. Often clinical studies revealed that DID was a result of extreme physical, emotional, or sexual abuse. The question

became how to re-approach the anchor text, the researched materials, and their attendant implications in a "responsible" and creatively comprehensive manner.

PW Upstairs, TF Green Hall, 7 Young Orchard Ave., Brown Campus

YVON BONENFANT
UNCOMFORTABLE EXTREMES: EMBODIED EMOTION AND ACTIVISM IN PERFORMANCE

Thu-D

The presentation will function as a performance experience, as the proposal of a manifesto and as a performance composer's prise de position within the world of contemporary performance practice. Performed material will be drawn from Bonenfant's *The Mad Body Melting Ice* and *Acoustic/Electric* with other material designed for P*Si* #11. Bonenfant performed extensively with the Tunnel Works collective in Canada and has performed solo in Canada, the U.S., the U.K., and Portugal. He specializes in intersections between body-oriented psychotherapy, psychophysical performer training, extended voice and physical performance. Widely dissenting interpretations of activist practice and of its role in "art" performance exist. This presentation attempts to posit a new framework through which to manifest the personally political within the performative ritual, and to stimulate debate about the potential for such a model to "feel" relevant and to stimulate change in both performer and auditor. Building on Bonenfant's concept of bioemotional activism in performance, this hybrid performance/expository lecture presentation will introduce the spectator and auditor to the applications of Gerda Boyesen's theories and practice of biodynamic psychology to the development of intense emotional expressive material for cross-disciplinary performance practice.

Strasberg Studio, Faunce House, Brown Campus

JANE ARNFELD

GENEVA

Thu-D

Over the last three years, Arnfeld's creative work has involved investigating the relationships between human beings and mountains, specifically the survival of human beings in isolated and volatile landscapes. She has been investigating the physical affects on the body at low temperatures and its breakdown above 24,000 ft. This research has led her to explore areas such as hyperthermia and hallucination revealing how choices are made when the body is exposed to critical situations and when mountaineers must relate to each other and differing attitudes to risk.

Arnfeld has been researching how memory and experience impact the body and how this affects rational and irrational choices, particularly when the body is starved of oxygen. Changes in light, temperature, and the effects of disorientation whilst in a landscape of snow and ice have all formed the basis for her personal creative work. Exploring the concepts of comfort and discomfort in an extreme environment and the functions of the mind when the body is shutting down or isolated has led Arnfeld to investigate further the physical world in which we live. Arnfeld went to Everest Base Camp in May 2003.

Stasberg Studio, Faunce House, Brown Campus

WILLIAM S. YELLOWROBE JR. AND TOM BUCKLAND

INDIGENOUS/NATIVE REALITY: LIFE AND STAGE: THE EXAMINING OF TWO WORLDS.

Please note: Moved to Sunday A.

Come this fall, Trinity Repertory Company will stage William Yellow Robe's *Grandchildren of the Buffalo Soldiers*, which deals with racial mixing between a Black cavalry regiment and Native Americans. The play is a co-production of Trinity Rep and Penumbra Theater Company of St. Paul, Minnesota, and will tour nationally next year. Yellow Robe was a 2001-2004 playwright-in-residence at Trinity, where his new play *Pieces of us, How the Lost Find Home* had a staged reading in December. An Assiniboine Sioux from Montana, he has had numerous plays produced, from the Group Theater in Seattle to Yale Repertory Theatre in New Haven, including *Better 'n Indins* at Perishable Theatre.

The Cave, Lyman Hall 002, Brown Campus

BARBARA NERI

PERFORMED EXCERPT FROM "THE CONSOLATION OF POETRY" (BECOMING ELIZABETH BARRETT BROWNING)

Thu-D

In this work Neri or "She" will challenge the limits of identity and representation. Neri will deconstruct what "She" has become, what we have inherited. Neri will show a representation of philosophy, literature, and history as a "process of meaning" for the thinking and speaking human being (Kris-teva). She will embody these texts personally for the audience and integrate herself so that the audience might also be there with their own thoughts and feelings – so that they might come to the feast, the banquet with their own ideas. Ah yes, but...Elizabeth Barrett Browning? What has she to do with this post modern, contemporary body? (This is one of the questions Neri asks in "The Speaker's Opening Monologue.") And what has she to do with this becoming uncomfortable body of humanity? Well, she was so brilliantly uncomfortable all her life, but still the answer is quite complex. For more on this project please visit www.barbaraneri.com.

McCormack Family Theatre, 70 Brown St., Brown Campus

DEB LARSEN

SITE PERFORMANCE: THE HISTORY OF THE FUTURE

Thursday and Friday dinner hour

Using the "technique of elimination" and the belief that art should make extraordinary situations where our daily masks do not function, Larsen will dance with the environment in language soft and fluid, as well as violent and fragmented. Body-based performer Deb T. Larsen has been compiling reflections of our family album for years. The album is a dream-collage of human evolution and origin. Its aim is to honor our ancestors and connect to timelessness through movement. The piece invites reflection of our false divisions of time and space.

Mary Sharpe Park, 70 Waterman St., Brown Campus

KATE BORNSTEIN

KATE BORNSTEIN IS A QUEER AND PLEASANT DANGER

Thursday, 7:30 P.M.

Kate Bornstein is truly a queer and pleasant danger. At any moment she could topple the fundamental All-American institutions of father/son bonding and daddy/daughter love, because her father only knew her as his son, and the daughter Kate fathered calls another man daddy.

Performances – Thursday

For over a decade, she was a high-level member of a notoriously pugnacious 21st century religion where she developed a “special relationship” with the charismatic leader of the church. Today she’s a defrocked minister on the run from irate true believers. For over twenty years, she’s kept her silence and now despite almost certain divine retribution, she’s speaking out.

Against all odds, Kate remains cheerful, hopeful, and ready with a song or two for you because that’s just the kind of girl she is. *Kate Bornstein Is A Queer and Pleasant Danger* will entertain you, astound you and shake your convictions to their very core.

McCormack Family Theatre, 70 Brown St., Brown Campus

STEVE DIXON, MATHIAS FUCHS, PAUL SERMON, AND ANDREA ZAPP OF THE CHAMELEONS GROUP UNHEIMLICH

Thursday, 8:00 P.M.

It’s 1 A.M. in Manchester, England, but two enigmatic sisters have stayed up late to see you, and to (telematically) greet you with a kiss as you step into their space, in real time, thousands of miles away. Stand back in the darkness and watch the events unfold, or step onto the lit, green carpet to meet and talk to the two siblings and participate in their eccentric games, secret rituals, and compelling conversations. Once on the green mat, you are visually merged with them on the screens around the space and can talk to them, dance with them, ask them questions, or just “hold hands.” Metamorphosing graphical backgrounds surround you, from fantastical computer-game landscapes to mundane English sitting rooms...depending on whether the sisters decide to take you on cliff-hanging adventures, or to offer you some tea. *Unheimlich* is a cutting-edge telematic performance that takes Freud’s notion of the uncanny as ‘unheimlich’ (at once familiar, homelike, but also strange, alien, and uncomfortable) as its starting point. It is a collaboration between four leading digital arts and performance practitioners, and performers from the award-winning multimedia theatre company The Chameleons Group. *Unheimlich* is performance installation for multiple users, linking and visually compositing audience members with live performers in the U.K..

Unheimlich is financially assisted by the Arts Council of England.

Modern Culture and Media, Forbes Center, 135 Thayer St., Brown Campus

DANCE BY CHRIS ELAM/YIN MEI/NEW WORKS EXCEPTIONAL INCORPOREALITIES

Thursday, 7:30 P.M.

An evening of new works developed by choreographers from China, Burkina Faso, Paris, Mali, West Africa, the Caribbean, and America. Questions will be raised about how racialized bodies are negotiated upon the stage, cross-cultural landscapes, and the need to transcend and redefine the language of performance. Choreographers include Yin Mei (China/NY) Chris Elam (NY), and the collective of Michelle Bach-Coulibaly, Lacina Coulibaly, Jude Sandy, Lynette Freeman, Alethea Vasilas, Jamal Shipman, and Everett Hoag. The final piece is a multimedia dance theatre performance which will be an embodied landscape that explores the sights and sounds of longing and identity. The distinct but uncommon blending of Bambara love songs, spoken word, stomping, drumming, clapping and chanting give the danced images power and grace. The movement vocabulary is infused with hot stepping, hip-hop, Jamaican Dance Hall, West African ceremonial dances, Contact, and American Concert and vernacular forms. These artists conduct a dance workshop, Thursday, Friday and Saturday in C period, see workshop section.

Stuart Theatre, Faunce House, Brown Campus

VENUS OPAL REESE SPLIT ENDS

Thursday, 7:30 P.M. (double bill with Marc Bamuthi Joseph)

When has your hair betrayed you? When has your hair saved your life? When has your hair set you free? These are some of the probing questions that get at the heart of *Split Ends*, a multimedia, multidisciplinary solo performance piece drawn from true life accounts of women of African descent. *Split Ends* boldly, humorously, and fearlessly explores how our hair has been and continues to be both our burden and our liberation; our barrier and our connection; our cross and our salvation. Venus Opal Reese is a scholar/performing artist who has performed nationally for over 15 years. Her latest solo performance work, *Split Ends*, was featured on the cover of the Palo Alto Weekly in California in 2004. She is currently collaborating with and directing internationally celebrated performance artist Rhodessa Jones in a new work, Wilson’s Women, a performance piece based on the women in August Wilson’s plays, which premiered in Dallas this season. In 2002 her performance with the Hip-Hop theatre play, *Will Power’s The Seven*, was featured in the *American Theatre Magazine*. Dr. Reese designs and offers courses that link Africa, the Middle Passage, Antebellum Slavery, and min-

strelsy with Hip-Hop culture and fuses them with digital technology. She also offers and designs course in Spoken Word, Movement Theatre, American Character, Performative Criticism, and Queer Theory.

Providence Black Repertory Theatre, 276 Westminster St., Downcity, Providence

MARC BAMUTHI JOSEPH
THE SPOKEN WORD

Thursday, 8:15 P.M. (double bill with Venus Opal Reese)

Marc Bamuthi Joseph is a National Poetry Slam champion, Broadway veteran, featured artist on the past two seasons of Russell Simmons' *Def Poetry* on HBO and a recipient of 2002 and 2004 National Performance Network Creation commissions. Originally from New York City and currently living in Oakland, California, this acclaimed arts activist recently returned from Tokyo where he was presented during the first International Spoken Word Festival and Santiago de Cuba, where he joined the legendary Katherine Dunham as a part of the CubaNola Collective.

Bamuthi entered the world of literary performance after crossing the sands of "traditional" theater, most notably on Broadway in the Tony Award winning "*The Tap Dance Kid*" and "*Stand-Up Tragedy*." His evening-length work "*Word Becomes Flesh*" represents the completion of his third play, having already staged "*De/Cipher*" (Theater Artaud and Yerba Buena Center, 2001) and "*No Man's Land*" (ODC, 2002). "*Word Becomes Flesh*" has found a home in the seasons of Seattle's On The Boards, Houston's Diverse Works, Washington, D.C.'s Dance Place, and New York's Dance Theater Workshop, among other national venues. His work has been described as everything from "electrifying" (*The Houston Chronicle*), to "ever-elegant" (*The Washington Post*) and has compelled the Seattle Times to name him their "cutting edge performer of the year" for 2003. In their recent review of "*Word Becomes Flesh*," the New York Times declared his work to be "eloquent...seamless...and remarkable."

Providence Black Repertory Theatre, 276 Westminster St., Downcity, Providence

SSHAUSPIELHAUS, VIENNA

AIRAN BERG, MARCEL KELLER, AND ANJA SEBANZ
SAMOVAR: A PIECE OF LIFE

Thursday, 8:00 P.M.

Samovar: A Piece of Life is a Chekhov adoption by Keller and Berg and part of the "Check out Chekhov" Series of the Schauspielhaus, Vienna and features live comic Marcel Keller, live video by Airan Berg, and a live Russian: Anja Sebanz. Using comic-drawings, live-video, and objects, Marcel Keller and Airan Berg explore the world of characters, thrown into the world by master playwright Anton Chekhov: daydreamers, idealists, illusionists, and lost souls. In the centre of it all is the Samovar, the only fix point around which the Chekhovian characters orbit desperately. Nasdorowje.

These performances at PSi are made possible with the support of the Austrian Cultural Forum, New York, with special thanks to Dr. Christoph Thun-Hohenstein

John Nicholas Brown Center, 357 Benefit St., Brown Campus

PIG IRON THEATRE

JAMES JOYCE IS DEAD AND SO IS PARIS: THE LUCIA JOYCE CABARET

Thursday, 7:00 P.M.; Friday and Saturday, 8:00 P.M.; Saturday, 10:00 P.M.; and Sunday, 3:00 P.M.

James Joyce's schizophrenic daughter and her band tell all Nominated for four Barrymore Awards, including Best New Play and Best Original Music, Pig Iron's indie-pop installation brings together music, misdirection, and misdiagnosis. James Joyce's daughter Lucia is diagnosed with schizophrenia and confined to a mental institution. Together with her fellow patients, Lucia has put together a rock band and a series of songs about her life, her love affairs, her parents, her struggle with her own genius, and her ultimate incarceration.

Founded in 1995 as an interdisciplinary ensemble, Pig Iron Theatre Company is dedicated to the creation of new and exuberant performance works that defy easy categorization. In the past eight years the company has created 15 original works and has toured to festivals and theatres in England, Scotland, Poland, Brazil, Ireland, Italy, Romania, and Germany. The body of Pig Iron's work is eclectic and daring. Individual works have been inspired by history and biography (*Poet in New York*, 1997 and *Anodyne*, 2001), rock music (*Mission To Mercury*, 2000 and *James Joyce Is Dead and so Is Paris: The Lucia Joyce Cabaret*, 2003), American kitsch culture (*Cafeteria*, 1997), serendipity (*Dig or Fly*, 1996 and *The Snow Queen*, 1999), and fallen heroes (*The Odyssey*, 1995 and *The Tragedy Of Joan Of Arc*, 1998). Recently, Pig Iron

Performances – Thursday

collaborated with legendary theater director Joseph Chaikin (1935-2003) to create an exploration of sleep, dreams, and consciousness (*Shut Eye*).

Perishable Theatre, 95 Empire St., Downcity, Providence

DOUBLE EDGE THEATRE

UNPOSSESSED

Thursday, 8:00 P.M.

Down from Ashfield, MA, Double Edge Theatre, will perform an etude performance of the *UnPOSSESSED*, based on Miguel Cervantes' *Don Quixote*, which the New York Times likened to Fellini and called it, "fervid, other-worldly, poetic, bathetic, punning and perverse." the *UnPOSSESSED*, which celebrates the 400th anniversary of Cervantes' novel, is an original performance developed through training, research and artistic residencies at Yale University School of Drama, Brandeis University, and Double Edge Theatre's International Center for Performance & Collaboration in Ashfield, MA and created using the 23 year old methodology of artistic director/ founder Stacy Klein fusing intense physical theatricality, popular and circus arts, shadow puppets, stilts and commedia dell'arte, with live original music in an uniquely intimate setting. In the face of horror, Quixote chooses to dream another world while pursuing his mad quest for hope amidst a reality spinning out of control. Double Edge creates a world both visceral and hallucinatory (while at times, even Beckettian) in the etude version of this daring new work directed by Stacy Klein created by artists from the US and abroad. Based on a 105-acre international farm center for performance and collaboration in Western Massachusetts, Double Edge Theatre has engaged in theatrical collaborations around the globe for 23 years. They chose to adapt Cervantes' *The Adventures of Don Quixote* to the stage after the events of September 11, 2001. The impulse was, according to Klein, to answer the question of whether it is still possible to have idealism. The company is rooted in the traditions of physical theatre, long-term ensemble work and research and South American street theater. Like the characters of the novel, the *UnPOSSESSED* makes a unique construction of the world to determine who is the illusion and who is the reality. The piece is scored from beginning to end and there is a lot of song, all composed and arranged by company member Justin Handley. The design has a rustic look, reflecting the farm settings of its origin. After a workshop production in Boston, a blogger wrote, "(the) element of actual physical danger made the show almost compulsively watchable. Everything flowed so naturally, and spontaneously. It just reminded me of what good theatre can do."

Bass Auditorium, Rites and Reason Theatre, Churchill House,
Brown Campus

FRED CURCHACK

GAUGUIN'S SHADOW

A live performance with video by Fred Curchack adapted from the art and writings of Paul Gauguin

Thursday, 9:30 P.M.

"Best Play of 2004"—Dallas/Fort Worth Theatre Critics

"Top Ten of 2004"—The Dallas Morning News

Curchack's work celebrates and confronts the myth of the artist Gauguin using spellbinding theatrical imagination, masks, puppets, Gauguin's own words, and video projections of his art. Tom Sime of the Dallas Morning News wrote that "In this astonishing, deeply stirring solo performance, Mr. Curchack embraces, becomes, repudiates, and sanctifies the towering, deplorable Gauguin in a ritual of contradiction and reconciliation that also serves as an orgiastic immersion in the painter's images." Robert Avila, of the San Francisco Bay Guardian said that Curchack "flits about constantly, acting out his prerecorded narrative or answering it with another line, punctuating words with jagged body parts, manipulating a gangling puppet, illuminating his face with pen lights, casting grotesque silhouettes from behind the screen, catching projected images on his shirt or with handheld panels that turn Gauguin's lush images into a kinetic mobile with an almost cubist three-dimensionality. Curchack brings Gauguin, 100 years dead, into vivid relief." Fred Curchack has created over 70 original theatre works, 25 of them solos. His performances have been featured at dozens of international theater festivals. He has received the Gold Medal at the International Festival of Solo Theater, the American Theater Wing Award, and Critics' Awards in Los Angeles, San Francisco, Dallas, and Austin.

(Fred Curchack and Laura Jorgensen perform *Golden Buddha Beach* Saturday at 9:30 P.M.)

Trinity Repertory Theatre, 201 Washington St., Downcity, Providence

HOLLY HUGHES, THYLIA MOSS, NICK TOBIER, AND MALCOLM TULIP

PRESTO'S TRAVELING LECTURE SERIES.

Thursday, 10:30 P.M.

Accurate and otherwise public lectures, agile and amusing monologues welcome you to query the prestidigitator. Fancy histories, "sciences," and pitches for social phenomena are packed up and brought out on the road in this series. Equal parts snake oil salesmen and professional know-it-alls whose pitches make you gasp, cackle, and rattle back. You're in, the show begins, the emcee stirs the crowd, and, presto, a presentation complete

with visuals! You clap; maybe ask a question—chances are there's a well-reasoned or at least charmingly evasive response. The evenings topics range from "The Come Command" (an interactive learning lesson in physical and oral communication) to a radical cross of fitness, punishment and air travel in "Treadmills for Transit." The background: With inspiration from wandering griots, Chattaquas, and other itinerant storytellers, these illustrated lectures are both precisely what they seem as short discourses on eccentric subjects, while being parodies of lectures with such aspirations. Part of a lineage derived from oral traditions popular in mid-19th to early 20th century revivalist camps that set up summer institutes to advocate for all manner of interests from the Methodist ministry to bogus scientific institutes, Presto's advocates working up a crowd through wild speculation and conjecture and provoking a question and answer period more raucous than reserved.

McCormack Family Theatre, 70 Brown St., Brown Campus

Friday, April 1

MICHELLE CAMPBELL, COYA PAZ BROWNRIGG, AND TAMARA ROBERTS
"YOU'RE A GIRL, NOW BE A GIRL, AND BEAT IT!": QUEERING AND CRITIQUING WEST SIDE STORY IN THE DRAG KING ROOFTOP KARAOKE HOOTCHIE-COOTCHIE NO NAME SHOW AND MUSICAL LATIN EXTRAVAGANZA

Fri-A

In this 45-minute presentation, the collaborators will engage a multi-genre format to both reflect upon their West Side Story production and re-imagine it in front of the PSi audience. This presentation brings together Michelle Campbell's ethnographic work on drag king performance, Coya Paz's work on violence and racial representation, and Tamara Roberts's work on music and racial performance to create an analysis that is, of course, pretty, witty, and gay.

Caught up in the thrill of twirling skirts, tough gangs, sweeping romantic arias, and the hilarious "street" lingo that peppers the dialogue, their project was, in part, an attempt to insert themselves as subjects into the narrative, appropriating the queer potential of the text and challenging the ways in which the film marks race through its visual and sonic iconography. Using an (almost) all-female cast, cross-gender performance, and strategically employed brown and white face, they engaged in a process similar to what Jose Muñoz calls disidentification, using West Side Story as "raw material for representing a disempowered politics or positionality that has been rendered unthinkable by the dominant culture."

McCormack Family Theatre, 70 Brown St., Brown Campus

SARAH DRURY WITH CHARLIE HOEY, INTERACTION DESIGNER, CAROL MARFISI, PERFORMER, AND SHELLEY BARRY, PERFORMER
eVOKABILITY

Fri-A

...is an interactive performance system based on wearable devices that control projected media in live performance. Geared toward performers with disabilities, *eVokability* engages the charged plane between the performer's body and the audience's reception, not only amplifying the performer's physical and vocal expression, but also enunciating and considering the images that float between the body with disability and the cultural perceptions of that body. Each performer wears a costume that senses body and voice dynamics and translates those into moving images and sound that reflect the unique contours of her body's capabilities, concentrated in a particular expressive action. The patterns of her movements/voice become the

Performances – Friday

dynamic controllers of a multimedia narrative, a layering of multiple channels of speech: spoken, textual, filmic, sonic, kinesthetic, live, and mediated.

Grant Recital Hall, 1 Young Orchard Avenue, Brown Campus

GAYLE AUSTIN **MAKING THEORY PLAY**

Fri-A

This is a short, site-specific performative presentation on aspects of a series of theory play/performances Austin has scripted and directed since 1990. Each is a collage of texts: “art” and “theory,” narrative prose and drama, visual and aural, verbal and non-verbal, live and mediated. She defamiliarizes the texts by varying their use and contexts in performance. She will perform a narrative of sorts taken from texts by Hawthorne, Ibsen, the Judd country singers, Jill Dolan, Sue-Ellen Case, Judith Butler, and Elin Diamond.

Strasberg Studio, Faunce House, Brown Campus

DOROTHY CHANSKY **BECOMING UNCOMFORTABLE AT THE TABLE**

Friday lunch

Join Dorothy Chansky and her workshop participants for lunch and a food performance. See Workshop Section for description.

Downstairs, Rites and Reason, Churchill House,
Brown Campus

ANGELA ELLSWORTH **DRAWING ON BREATH**

Friday lunch

Drawing on Breath is a workshop and performance event that examines the body in motion; a place where performance art, extreme sport, and drawing intersect and begin running laps around culture and training, gesture and physicality, duration, and endurance. Please see the Workshop Section for more details.

Salomon Center Lobby, Brown Campus

DANIEL PELTZ **HANDS DESCRIBING A LOOP**

Friday Lunch

This live performance/film installation consists of a single 16mm film loop threaded through four separate projectors. This work expands the image-making plane of a film from the thin surface of a flat screen to an embodied performance in three-dimensional space. The film is viewed simultaneously in three different modes: as projected images at four points on its looping surface [through the projector lenses]; as a geometric form of a film loop strung between the performers; and as a collection of sequential images, one finger at a time as the performers “view” the film strip passing through their hands. The image is drawn by hand, frame by frame on the celluloid. The performers must work in perfect synchronicity in order for the image to continue, passing the image from one to the other at a regular rate. They serve a mechanical function, as film rollers, inevitably “becoming uncomfortable” over time.

The title of the work is a tribute to the 1973 performance art film by Anthony McCall, *Line Describing a Cone*. Daniel Peltz is an artist working primarily in film and video installation and currently teaches as an Assistant Professor in the Department of Film/Animation/Video at the Rhode Island School of Design.

List Art Building 110, Brown Campus

LAUREL JAY CARPENTER **RED WOMAN**

Thursday and Friday Lunch

See Thursday for description.

On the Green, Brown Campus

VALERIE LAMONTAGNE **SISTER VALERIE OF THE INTERNET**

Web and Live Performance

Thursday and Friday, lunch

See Thursday for description.

Sayles Hall, Brown Campus

Performances – Friday

KRISTINA LENZI **SITE PERFORMANCE**

Thursday and Friday Lunch
See Thursday for description.

On the Green, Brown Campus

MARTINA WINKEL, THEATER OHNE GRENTZEN, VIENNA, AUSTRIA

STARS: A SHADOW THEATER WITHOUT LIGHT FOR SOLO AUDIENCE

Thu-B, lunch; Fri-A and Fri-B, lunch; Sat-A and Sat-B, lunch
See Thursday for details.

Solo audience members should sign-up at Sayles Hall to reserve a performance time.

The Cave, Lyman Hall 002, Brown Campus

JEFF MCMAHON AND LANCE GHARAVI **HONORABLE DISCHARGE**

This 25-minute solo juxtaposes the killing of a suicidal 15 year old by Arizona police with the ongoing situation in Iraq, using multiple voices and personas, quotes from news reports, Henry IV, and Tom Sawyer. *Honorable Discharge* was presented in Arizona State University in April. It was subsequently performed in New York as part of the Dixon Place Veterans' Series last July. www.jeffmcmahonprojects.net.

Lance Gharavi is an actor, director, performance artist, technologist, scholar, and educator best known for his pioneering work in digital performance. He is a professor in the Department of Theatre at Arizona State University and is currently collaborating with performance artist Guillermo Gomez-Pena and La Pocha Nostra on a new project entitled Patriot Acts.

List Art Building 120, Brown Campus

HELGE MEYER **HAND TO HAND**

Fri-D

A man in a black suit enters with a suitcase. He changes into the clothing from the suitcase. Then he tells the story of one piece of clothing and its former owner. He invites one person in the audience to change this first

piece of cloth with him. The person tells the story of the piece he/she is giving away. After the exchange, the performer drinks one schnapps with the audience member.

The performance ends when all of the performer's clothing has been exchanged with clothing from the audience.

Helge Meyer's participation has been made possible with support from Niedersächsisches Ministerium für Wissenschaft und Kultur of Lower Saxony.

PW Upstairs, TF Green Hall, 7 Young Orchard Avenue, Brown Campus

BENNY LIM **BECOMING UNCOMFORTABLE WITH POSTMODERNISM (WITH A PLAY, DEATH.MOTHER)**

Fri - D

The notion of postmodern theatre is one that borders dangerously on cliché but arguably not so to a vast majority of theatre goers, particularly in Singapore, where the word 'postmodern' has yet to even be readily bantered about amongst theatre goers. Despite this, 'postmodern' can still be a useful adjective applicable to much that is happening on the Singapore stage these days. Frenetic referentialism, self-reflexivity, and the ever-popular deferral of final truths are examples of ideas that are 'postmodern' which feature significantly in works by long-established groups as Theatreworks, Theatre Practice, and The Necessary Stage. One of Benny Lim's stories concerns his mother and how she stabs her wrist with a fork in public at a hawker centre. He tells this directly to the audience. Is this theatre? Or have the notions of artistic/personal expression and the conventions of interpretation of a theatrical text been deconstructed? benny@thefunstage.org

PW Upstairs, TF Green Hall, 7 Young Orchard Ave., Brown Campus

PEARL UBUNGEN, EDRIS COOPER-ANIFOWOSHE, AUGUSTA MOORE, NAROPA **BECOMING BUDDHA**

Fri-D

The paper/presentation/performance, *Becoming Buddha*, will reveal the challenges faced when placing the practices of equity, inclusion, and cultural competence at the center of an arts training program, in an institution that promotes contemplative education, in a bubble (Boulder, Colorado) on an island (Naropa University). What happens when the outer forms/rituals/principles of "eastern traditions" become stagnant and distorted? Naropa University's founder Chogyam Trungpa Rinpoche envisioned a particular brilliant environment based on the crazy wisdom Kagyu and Nyigma lineages of Tibetan Buddhism and modeled after the renowned Nalanda University.

Performances – Friday

Trungpa Rinpoche's actions and efforts in the West were shaped very much as a response to the culture of the times – in particular the culture that embraced him and supported his exile financially. Thirty years later, the contemplative has the potential to radicalize arts training and to fully embrace where we are now.

McCormack Classroom, 70 Brown St., Brown Campus

GYRL GRIP

LISA NEWMAN AND LLEWYN MÁIRE
SURGEMONY I: LOVING THE ALIEN

Fri-D

This performance will be the first in a series called "Surgemony," exploring the many facets of a relationship, an identity, and a body in transition. When two people are learning about each other, there is a slow discovery of each other's body and identity, and common languages that develop. What happens when these seemingly consistent elements of who we are change into something that, culturally, we have no language for? How would you define yourself if you were in a relationship with someone who was neither male nor female? How would you refer them to others – your friends, your family, on federal documents? By presenting these questions, we intend to find ways to show a unity in our desire to find the right words – the right code – to be able to truly know each other on an intimate level. What are the right words – pronouns and adjectives – to use for someone who may not yet know themselves? What happens when the body that you are learning to love changes into something new? Where do you meet?

The Cave, Lyman Hall 002, Brown Campus

ANITA GONZALEZ

SITTING IN THE CENTER OF MAYA COSMIC SPACE

Fri-D

As an Afro/Cuban practitioner of Native American rituals, Gonzalez found the Maya performance settings uncomfortable. These artists ground their practices in metaphysical paradigms of cosmic or geographic space, masculine hierarchies, physical sacrifice, symbolic regalia, and temporal displacements that challenge the complacency of the academic profession. Performance sites can encompass expansive terrains of mountaintops or enclosed spaces in tight rooms where chants and candles are the primary referents. Outsiders may find the sacred theater and sacrificial rituals evocative and exotically fascinating, but the stench of blood and burning herbs before masked ceremonies is unsettling. Gonzalez will install a multi-

media display about Guatemala Mayan village performances for a limited time. The installation will include masks, a visual slide show, artifacts, audio material, smells, and texts and she narrate and explain the materials, their genesis, and their performance context. The content will focus on the Corpus Christi processions of Antigua and Patzun, the Pascual Abaj site in Chichicastenango, the Conquest and Toritos dances of San Juan Sacatepequez, and the Classic Maya sites of Copan and Tikal.

Sayles Hall 205, Brown Campus

MARCUS WESSENDORF AND PETER RUOCCO

**CULTURE OF FEAR: UNCOMFORTABLE TRANSACTION BETWEEN
PERFORMANCE AND TERRORISM**

Fri-D

Peter Ruocco will perform a 5-10 minute section of *Conviction* as an introduction to Wessendorf's presentation on modern theatre and performance artists who have frequently flirted with the notion of the artist as "aesthetic terrorist." From Artaud to Brecht, from Baraka to Gómez-Peña, from the Dadaists to La Fura dels Baus, artists have tried to make audiences feel "uncomfortable" – to shatter their sense of identity or physical integrity; to make them question their ideological assumptions, social prejudices, gender biases, or aesthetic preferences; or to provoke them into a higher state of spiritual or mental awareness. The aesthetic fascination with terrorism, however, was based on the assumption that terrorism and the performing arts were ultimately two radically distinct realms. *Conviction* was originally work-shopped at Juneau's Perseverance Theatre and performed in New York as part of The American Place Theatre's LAB series in 2002.

List Art Building 120, Brown Campus

LAX

Performed by Hugo Glendinning and Adrian Heathfield

Fri-D

Working on and around performance for many years Hugo Glendinning (photographer) and Adrian Heathfield (writer) have collaborated on several book projects. In making these books they talked about the nature of events and their traces, the presence of performers, and the strange life of images. One day they decided that their conversations were not just about performance, but that they were a performance: a stumbling and stuttering dialogue full of refusals, difficulties, and unanswered questions. They wondered if someone would want to stage them...

Performances – Friday

In an event somewhere between an experimental screening, a conversation between collaborators and an art lecture, Glendinning and Heathfield weave together images and words on the nature of photography and performance, time and vision, stillness and movement, capture and loss. Some questions are asked that they both find difficult to answer: What does it mean to look into another person's eyes? How do you know the moment? What is present and what is lost? When is an image an event? What is the pleasure of looking compared to the pleasure of doing? Is it ok to take something someone didn't mean to give? And are all the people in the photographs dead? *Lax* was premiered at Tate Modern, London, and Tate Liverpool galleries in October 2004, as part of the Activations series curated by the Live Art Development Agency. Activations celebrates the launch of the book *Live: Art and Performance*, Edited by Adrian Heathfield with Photographs by Hugo Glendinning (Tate Publishing 2004).

McCormack Family Theatre, 70 Brown St., Brown Campus

MARY OLIVER

WEDNESDAY, WEDNESDAY

Fri-D

In this comedic, perhaps bordering on pathetic, performance Oliver explores whether live means live in this digital age. Since the analogue has been surpassed by binary technology, we are no longer replaying a past but continually playing a present and this two-handed work performed by Mary Oliver and Mary Oliver suggests, (argues), explores, (negotiates) the presence of the virtual character as a living and breathing member of the cast. Questions of presence, corporeality, and realism versus the theatrical are thrown up in the air as the virtual Mary argues for her right to perform. The binary technology used to present this work is also on trial as no attempts are used to disguise it. U.K. based Mary Oliver has been a writer, director, and performer for over twenty years. Her solo career took off five years ago with her multimedia work *One Two One Two, Is That Alright?: A Brief History of Women's Mouths and Microphones*.

Wilson Hall 101, Brown Campus

DEB LARSEN

THE HISTORY OF THE FUTURE

Thursday and Friday dinner

See *Thursday* for description.

On the Green, Brown Campus

MARIA PORTER

ENNOBLING NONNA: AN ORIGINAL MOVEMENT THEATER WORK

Collaboration and Direction by Thomas De Frantz

Assisted by Brian Lady

Friday evening with Neo-Spinsters, 8:00 P.M. (double bill)

Ennobling Nonna is a movement theater work that explores physical techniques of actor training alongside spoken text and digital media innovations. The work premiered last year at MIT, where it became the inaugural production of *Slippage: Interventions in Performance, Culture, and Technology*. Over a period of three years, Thomas De Frantz, artistic director of the company, and Porter crafted a way to work with her advanced training in the Suzuki technique toward an end of physical storytelling. *Ennobling Nonna* tells its story through physical movements, spoken texts, recorded music, projections and everyday objects. Ultimately it is the story of a woman's search for cultural identity through an intensely physical performance.

Maria Porter is a full time faculty member at CW Post/Long Island University and has performed nationally and abroad, working with Tadashi Suzuki, Anne Bogart, Odin Teatret, and the Magdalena Project. Thomas DeFrantz is currently Associate Professor of Theater at MIT.

Ashamu Dance Studio, Lyman Hall, Brown Campus

NEO-SPINSTERS

DORA E. McQuaid, Pat Payne, reina a. prado, and

Evie Shockley

Second Wind

Friday evening after *Ennobling Nonna*, 8:00 P.M. (double bill)

Second Wind is a performative poetry ensemble that includes video and soundscapes. The performance engages with gender and sexual stereotypes while evoking new beginnings, endurance, and mature women's embracement of eroticism. Juxtaposing poetic expressions of four American writers, who bridge diverse ethnic and cultural communities, their work collectively addresses themes that range from sexuality and spirituality, the politics of bodily desire, consequences of sexual violence, and intersections of race and sexuality. *Second Wind* is highly interactive; audience participation is encouraged through the use of props, chants, and improvised dance movement. In the summer of 2004, The Neo Spinsters premiered an aspect of *Second Wind* to an international audience at the Poetry and Sexuality Conference, University of Stirling, Scotland.

Ashamu Dance Studio, Lyman Hall, Brown Campus

Performances – Friday

THE CIVILIANS GONE MISSING

Friday and Saturday, 8:00 P.M.

Since its founding in 2001 by Artistic Director Steven Cosson, The Civilians has developed original projects based in the creative investigation of actual experience. American Theatre Magazine article named The Civilians one of the "dozen young American companies you need to know." The Civilians works with a multidisciplinary group of Associate Artists who generate ideas and collaborate on the development of new work. The six-member cast plays over 30 characters presenting equally comedic and touching stories about things lost and found, charting a musical landscape of loss, with songs by Michael Friedman. "Gone Missing is imaginative, ingenious, and staged with great panache, and beyond its humor and heartache lies a profound human truth: perhaps we only truly value those things we have lost." (The London Telegraph) For more information go to www.thecivilians.org
Bass Auditorium, Rites and Reason, Churchill House, Brown Campus

CHRIS ELAM/YIN MEI/NEW WORKS EXCEPTIONAL INCORPOREALITIES

Dance concert

Thursday and Friday, 7:30 P.M.

See Thursday for description.

Stuart Theatre, Faunce House, Brown Campus

SPLIT ENDS VENUS OPAL REESE

Thursday and Friday, 7:30 P.M. (double bill with Marc Bamuthi Joseph)

See Thursday for description.

Providence Black Repertory Theatre, Downcity, 276 Westminster St., Providence

MARC BAMUTHI JOSEPH THE SPOKEN WORD

Thursday and Friday, 8:15 P.M. (double bill with Venus Opal Reese)

See Thursday for description.

Providence Black Repertory Theatre, 276 Westminster St., Downcity, Providence

PIG IRON THEATRE

JAMES JOYCE IS DEAD AND SO IS PARIS: THE LUCIA JOYCE CABARET

Friday and Saturday, 8:00 P.M.; Saturday, 10:00 P.M.; and Sunday, 3:00 P.M.

See Thursday for description.

Perishable Theatre, 95 Empire St., Downcity, Providence

EVERETT DANCE THEATRE DIRECTED BY DOROTHY JUNGELS SCIENCE PROJECT

Friday and Saturday, 8:00 P.M.

Blurring the boundaries between art and science, Everett Dance Theatre explores time, space, motion, and the process of experimentation and discovery undertaken by artists and scientists alike. Prisms capture narrow bands of white light and split the beams into rainbows while an eman is sandwiched between two beds of nails and another uses the kinetic energy of a karate chop to break a board over him. www.everettdancetheatre.org

Carriage House, 349 Hope St., Providence, RI

MABOU MINES: LEE BREUER, RUTH MALECZECH, FRED NEUMANN

SUMMA DRAMATICA FROM LA DIVINA CARICATURA

Friday, 8:00 P.M.

Playing passion against parody, the possible against what is thought and said about the possible, Lee Breuer, Ruth Maleczech, and Fred Neumann present Breuer's *Summa Dramatica* specifically for the PSi #11 conference audience. Frederick Neumann joined Breuer and Maleczech in 1971 at Mabou Mines, which was co-founded with Philip Glass, JoAnne Akalitis, and David Warrilow in 1970. Known for their ability to inhabit a chaotic landscape, these three artists bring their collaborative process to Providence to perhaps unravel as well as wrap up performance past, present, and future. Mabou Mines Theater Company productions include *Dollhouse*, *Peter and Wendy*, *Ecco Porco*, and *Lear*, a gender reversed production of King Lear. Lee Breuer has been called a pure artist, hustler, guru, charlatan, and bad boy theoretician. He has also been linked to such showmen as Antonin Artaud, Busby Berkeley, Cecil B. De Mille, Jerzy Grotowski, and P.T. Barnum. *Summa Dramatica* is written and performed in the same spirit as Breuer's play *Ecco Porco*, which the New York Times described as "a comic spectacle...and acid-trip collage of philosophy, mythology, corny jokes, and lyric

poetry.” The chaotic structure of the work creates an energy that is animated by the pathos of living at the beginning of a century, which at times appears heading toward terror.

Starr Auditorium, MacMillan Hall, Brown Campus

THOMAS CIUFO / SHAWN GREENLEE

SONIC IMPROVISATION # N & NEEDLES COMPUTER AND NEEDLES(S) 2005

Friday, 10:30 P.M.

A night of sonic improvisation with Thomas Ciufo and Shawn Greenlee, each performing with their respective computer-centered systems. Both artists will present solo works, interspersed with duo collaborations. Ciufo’s *Sonic Improvisation # N* is a computer-mediated electroacoustic sound / performance environment. This complex and amorphous sound space lives somewhere between foreground and background, between motion and stasis, between concrete and imagined. This work attempts to grow out of, and respond to, its surroundings, while using unpredictable computational algorithms to transform, deconstruct, and reinterpret acoustic instruments / sounding objects. Greenlee’s *Needles(s) 2005* hinges on interruption as its framework. By interacting with his computer-centered system, he is able to navigate, reconstruct, and transform digital audio in a freestyle manner. Frantically paced, *Needles(s)* explores possibilities in mapping gestural action to digital materiality.

Tazza Café, 250 Westminster St., Downcity, Providence

BLOOD FROM A TURNIP HOSTED BY VANESSA GILBERT

Friday, 10:30 P.M.

Blood From a Turnip, Rhode Island’s oldest (and only) Late Night Puppet Salon has astounded adult audiences for eight years with its gamut of short form puppet entertainment. The event was started to create a venue for artists who wanted to explore myriad forms of puppetry and to reclaim puppetry as an art form for adults to enjoy. Every installment of Blood From a Turnip features short form puppet shows or excerpts from longer works along with charming and personable musical interludes. Among other artists, the P*S*i installment will feature:

Great Small Works—excerpt from *The Rapture Project*

Drama Of Works—*Warholtm*

Evan O’Television

Marsian: *The Adventures of Michael Jackson #12: The Animals of the Never-Land Ranch*

Perishable Theatre, 95 Empire St., Downcity, Providence

Saturday, April 2

RICHARD LAYZELL

TALKING TO TANIA [YOU MADE ME DO IT]

Sat-A

An interior dialogue. A muse. An alter ego. None of these fit Tania Koswycz, one of four artists Layzell invented in 2000 to inhabit an installation for First-site, a contemporary art gallery in the U.K. Tania was the one to stay around. The dialogues with her have become intense and ongoing. She knows what she thinks. And she tells me. She’s the cool one. The ambitious one.

Strasberg Studio, Faunce House, Brown Campus

KINAETMA THEATRE

PAUL BROWNBILL, ROYONA MITRA, NIGEL WARD

THE SILK ROUTE: MEMORY OF A MEMORY OF A JOURNEY

Sat-A

A performance generated from the workshop. Please see the workshop section for description.

McCormack Family Theatre, 70 Brown St., Brown Campus

MICHELLE MINNICK

RASAWALK

Saturday Lunch

Urban Dispersion #2: Providence

Based on the results of *Urban Dispersion #1*, Minnick and other RasaBoxes trained artists will design the score for *Urban Dispersion # 2: Providence*, which will involve ECA affiliated rasactivists and participants of Performance Studies international’s 11th annual conference, to be held at Brown University.

For *Urban Dispersions #1*: New York City RasaBoxes trained emotional activists, rasactivists, will perform their own, counter-terrorist performance dispersion, releasing specific “rasas,” the “harmless” gases of specific emotional energy forms, into the streets of New York City, testing the results on themselves, each other, and the landscape’s unsuspecting sites, inhabitants and passersby of the effusions, intensities and flows of emotion in public places. These two experiments or urban dispersions are the first in a series leading toward the nine-day performance experiment, *RasaWalk Global*, in which each of the nine rasas will be dispersed by groups of participants around the world for a period of 24 hours.

Brown Campus

VESSEL DIRECTED BY RACHEL BOWDITCH
TRANSFIX: INTERACTIVE URBAN PERFORMANCE

Saturday, lunch

Transfix erupts from the traditional theater arena into a public sphere without the “normal” rules of theater confining us. Vessel wears all white as a neutral medium onto which anything may be painted on or filtered through. In essence, the ensemble becomes a blank canvas offering a myriad of interpretations. In this fast-paced transnational urban landscape of information overload, we provide stillness, a silence and moment of calm. Through intense focus and concentration, we attain a state of calm and balance. Putting on “white” make-up and costumes, represents erasure, absence, and a tabula rasa, a starting over with a blank canvas and a fresh perspective. The color “white” is inherently political and yet at the same time is completely arbitrary, a combination of the entire rainbow. Vessel creates an interactive space where the spectators can come and go as they please giving people the freedom to create their own experience. Vessel performances are 100% improvisational and can last from two to six hours, as they experiment with rhythm, tempo, stillness, levels, and architectural space. Weaving in and around urban architectural spaces and spectators they transform the street into a stage, revealing the poetry and beauty of the mundane. *Transfix* is a collaborative, interactive urban intervention where the passerby, not expecting to see a performance, stops in their tracks, transfixed.

Various Buildings, Brown Campus

BARBARA BROWNING, SPENCER GOLUB, ANNE PELEGRINI, AND REBECCA SCHNEIDER
SHATTER WORDS

Sat-C

This event represents an attempt to bring new writing accessing creative and personal sources to the pursuit of scholarly themes of interest to the field of theatre and performance studies. The four scholar-writers who are presenting address matters of identification in the relationship between person as character with object and event.

CATHERINE MACGREGOR
BURLESQUE

Sat-C

Burlesque came out of MacGregor’s experiences of creating body-based art in both Europe and the U.S. A few years ago she also became a practicing professional dominatrix, fetish performer, and many of the experiences she encountered in this milieu began to feed into her art and writing. She also became interested in how many artists were using blatant imagery from S/M in their art without any consideration of the world from which this had come. Her professional career over the past few years has taken her from being a full-time academic to working as a freelance artist, writer, and educator.

Wilson Hall 203, Brown Campus

MISHA MYERS
WAYFARING IN THE DISCOMFORT ZONES OF CORRAL CONSCIOUSNESS

Sat-C

Misha Myers’ works offer strategies for wayfaring strangers, for those who have become strangers in their own unhomely homes or disoriented and lost from previously known and familiar comfort zones. The following quote by Hélène Cixous encapsulates and indicates the significant catalysts of this work:

“When an event arrives which evicts us from ourselves, we do not know how to ‘live’. But we must. Thus we are launched into a space-time whose coordinates are all different from those we have always been accustomed to. At times we are thrown into strangeness. This being abroad at home is what I call an *entredeux*. Wars cause *entredeux* in the histories of countries. But the worst war is the war where the enemy is on the inside; where the enemy is the person I love the most in the world, is myself.” This work seeks alternatives to the claims of bona-fide authenticity and of freedom in security currently being waged within the enclosure of corral consciousness. There is sometimes an uncomfortable or vertiginous fall into a gap between what was a gamble on a fixed point a moment ago and has already ambled by when going between the topographic perspective and that of ordinary wayfinding, or between the stereotype and progenerative sites of becoming and belonging.

Wilson Hall 204, Brown Campus

JYL LYNN FELMAN
BURNING IN CUBA

Sat-C

Burning In Cuba deals with questions of identity and sexuality, truths and lies, macro and micro histories. Ms. Felman is a professor on the Brandeis campus, where her work focuses on feminist theory, performance and pedagogy; contemporary autobiography, race, gender, and sexuality. Ms. Felman's memoir *Cravings*, was published in 1997 and *Hot Chicken Wings*, a collection of short stories was a 1993 Lambda Literary Finalist. *If Only I'd Been Born A Kosher Chicken*, her autobiographical, one-woman show aired nationally in 1997 on C-SPAN'S Performance Series. Ms. Felman has appeared at over 25 universities in England, Canada, the United States, Australia, and the Czech Republic. She has been featured on radio and TV, including the BBC and NPR. *Never A Dull Moment: Teaching and the Art of Performance* was recently published to wide acclaim.

Wilson Hall 204, Brown Campus

GIL & MOTI WITH MAAIKE BLEEKER AND PROVIDENCE LOCALS
LAYLAH THE CREATURE BEYOND DREAMS

Sat-C

A performance focused on the work of Gil & Moti. Please see the "ongoing" section of the Performance Section for description. www.gilandmoti.nl

Petterutti Lounge, Faunce House, Brown Campus

MICHELLE RIEL AND HELEN THORINGTON
NETWORKED PERFORMANCE: EXPLORING THE STATE OF BECOMING PERFORMATIVE

Sat-C

Current activity indicates that emerging network-based practice—shaped by the migration of computation out of the desktop PC and into the everyday world—is shifting the performance paradigm. This presentation explores how performance is changing in response to networked computing technologies (mobile, satellite, internet) and how art and cultural practice is becoming performative. What is the relationship of agency and authorship to performativity? Is performativity synonymous with being an actor, agent, or author? Is "performer" another label for the user/viewer/visitor of an interactive work? As the use of networks becomes more social, adopting a peer-to-peer model, what does this imply for performance and net.art as performative? How are network and computing processes (algorithmic, procedural rule-based systems, generative) influencing or being investi-

gated by performance? How do networked and computing concepts (granularity, open structure, emergent behavior, affordance, latency, ubiquitous computing), as modes of communication, impact performance? The presenters' research blog, networked performance (<http://turbulence.org/blog>), provides a chronicle of practice and a forum for critical discourse. This presentation locates this current practice within a historical continuum (Kaprow's Happenings, Galloway's Electronic Café, the EAT experiments, the Situationists, Fluxus, etc.) and proposes that the current trajectory is redefining socially networked, collaborative models for artistic and cultural practice as performative.

Modern Culture and Media, Forbes Center, 135 Thayer St., Brown Campus

THE CIVILIANS
GONE MISSING

Friday and Saturday, 8:00 P.M.

See Friday for description.

Bass Auditorium, Rites and Reason, Churchill House,
Brown Campus

EVERETT DANCE THEATRE DIRECTED BY DOROTHY JUNGELS
SCIENCE PROJECT

Friday and Saturday, 8:00 pm.

Blurring the boundaries between art and science, Everett Dance Theatre explores time, space, motion, and the process of experimentation and discovery undertaken by artists and scientists alike. Prisms capture narrow bands of white light and split the beams into rainbows while an eman is sandwiched between two beds of nails and another uses the kinetic energy of a karate chop to break a board over him. www.everettdancetheatre.org.

Carriage House, 349 Hope St., Providence, RI

DRASTIC ACTION DIRECTED AND CHOREOGRAPHED BY AVIVA GEISMER
ALL FALL DOWN AND ROCKER

Saturday, 8:00 P.M. and Sunday, 2:00 P.M. (double bill with Ex.Pgirl)

In *All Fall Down* Aviva Geismar creates a surreal world - part Dr. Seuss, part Hieronymus Bosch. Four dancers vie for power and attention through stomping rhythmical rifts and baroque feminine gestures. Self-display becomes a weapon in the struggle for alliance. A game of chicken builds a delirious momentum, and their play veers dangerously out of control in this absurdist look at group dynamics. The score, by frequent Drastic Action

collaborator Annabelle Chvostek, blends Bossa Nova melodies, otherworldly flute sounds, and ironically dramatic vocals into an eerie soundscape that highlights Geismar's interest in the interface between the grotesque and the comic aspects of human behavior. Since 1989 Aviva Geismar has been making dances that stem from complex emotional and psychological impulses. In January 2004 she was featured in Dance Magazine's "25 to Watch" article.

Stuart Theatre, Faunce House, Brown Campus

EX.PGIRL

WAVING HELLO

Saturday, 9:00 P.M. and Sunday, 3:00 P.M. (double bill with Drastic Action)

Ex.Pgirl is an international theater collective founded in 2002 by artists from four different countries (U.S., France, Japan, and Argentina). Current members include: Suzi Takahashi, Bertie Ferdman, Kiyoko Kashiwagi, and Paula Salomon. Combining each member's multicultural identity, as well as diverse artistic disciplines (theatre, mime, dance, and circus), Ex.Pgirl seeks to create a new "American Dream" as imagined by four expatriates. *Waving Hello* is a movement theater piece that draws from the techniques of European Clowning, Movement Theater, Rock Concerts, Satire, Pantomime, Vaudeville, Television, and Performance Art. Ranging from humorous choreography parodying "all American" surfers, to a haunting INS interrogation where each actress drowns in a tub of water, to a satirical re-make of the Monkee's TV show, *Waving Hello* offers the viewer familiar scenarios through which they are challenged to reinterpret new meanings. Thematically, *Waving Hello* centers on the recurring image of the Californian surfer. This image serves as an emblem of both the All-American dream as well as represents the transition of culture. Triumphant images of a lone surfer riding high on the waves are juxtaposed against repetitive sequences of falling, illuminating the isolation and miscommunications suffered by new immigrants. As if mirroring the rolling waves of the ocean, scene-by-scene, Ex.Pgirl builds one idea of America, only to sweep it away with a different experience. *Waving Hello* has been developed over a two-year period through the HERE Artist Residency Program (HARP). HARP nurtures the development of mid-career hybrid artists through cross-disciplinary exchange, peer-driven workshops, and panel discussions.

Stuart Theatre, Faunce House, Brown Campus

PIG IRON THEATRE

JAMES JOYCE IS DEAD AND SO IS PARIS: THE LUCIA JOYCE CABARET

Saturday, 8:00 P.M. and 10:00 P.M. and Sunday, 3:00 P.M.

See Thursday for description.

Perishable Theatre, 95 Empire St., Downcity, Providence

I WAYAN DIBIA, I NYOMAN CATRA, DESAK MADE SUARTI LAKSMI, AND NI MADE PUJAWATI AND FRIENDS, WITH THE GAMELAN GITA SARI OF HOLY CROSS COLLEGE

DANCE THEATRE OF BALI: THE DEATH OF DALEM DUNGKUT

Saturday, 7:30 P.M.

The Topeng Prembon Dance Theatre of Bali, Indonesia mixes the distinctive, plaintive singing of Balinese Arja with the conventions of Topeng – a form that is distinguished by its striking masks, brilliant costumes, improvised comic dialogue, and elaborate interplay between movement and music. Commonly performed in Bali on temple feast days, at weddings, and at other auspicious occasions, the stories of the Topeng repertoire are drawn from the semi-historical chronicles of Bali, with ancestral heroes and clownish servants following each other in rapid succession. The Balinese gamelan gong, a remarkable ensemble of gongs, chimes, cymbals, and drums, is often said to be the largest musical ensemble in the world outside of the Western orchestra. Its sound is marked by a virtuosity in playing, a vibrancy in tone, distributed melodic contours, and densely figured ostinato patterns that have influenced such Western composers as Phillip Glass and Steven Reich. The company assembled for the conference brings together the Gamelan Gita Sari of Holy Cross College, under the direction of Desak Made Suarti Laksmi and the overall supervision of Lynn Kremer, with some of the finest Balinese performing artists. I Wayan Dibia is renowned as a dancer, choreographer, and scholar. I Nyoman Catra, widely regarded as one of Bali's most versatile actors and dancers, is known for his precise characterizations and his sly wit. Desak Made Suarti Laksmi is considered one of Bali's foremost singers of both traditional and experimental works. Ni Made Pujawati is an accomplished and very well regarded singer and dancer from Bali, now making her home in London. The troupe will also include Western scholar/artists with extensive training in Balinese traditional performance. This PSi performance supported by Williams College and the Asian Cultural Council.

McCormack Family Theatre, 70 Brown St., Brown Campus

Performances – Saturday

SPLIT BRITCHES (PEGGY SHAW, LOIS WEAVER) WITH HOLLY HUGHES DRESS SUITS...STILL FOR HIRE

Saturday, 8:00 P.M.

A performed reading of *Dress Suits for Hire* and a conversation with collaborators Peggy Shaw, Lois Weaver, and Holly Hughes. *Dress Suits for Hire* was first presented at the PS122 Veselka Festival in 1987. It was written by Holly Hughes in collaboration with Lois Weaver and Peggy Shaw of Split Britches and performed by Weaver and Shaw. The piece, based on neighborhood myths surrounding a rental clothing shop on the lower east side of NYC, is a mixture of erotic fantasy and pulp drama where the two “sisters” who live in the shop use the merchandise to try on various facets of their personalities. Its debut in 1987 helped coin the phrase “dyke noir” and was labeled a “mellifluous ode to lesbian eros and a joyful, literate send-up of all romantic fantasy” by Alisa Solomon. *Dress Suits* has been in and out of storage since then. It has toured the U.S. and U.K., been used as audition pieces for aspiring lesbian performers, translated into Chinese and performed by a cast of 16 in Taipei, Taiwan. In April 2005, Weaver and Shaw will be residence at the University of Texas, Austin, investigating the process of returning to the piece 18 years later and remounting the production for Throws Like a Girl Festival at The Off Center in Austin. Performances will be presented in NYC at La Mama ETC in May–June 2005. Weaver and Shaw will be performing and reading excerpts of *Dress Suits for Hire* and will be joined by Hughes for a conversation on the then and now of making and remaking *Dress Suits for Hire*.

Trinity Repertory Theatre, 201 Washington St., Downcity, Providence

FRED CURCHACK AND LAURA JORGENSEN GOLDEN BUDDHA BEACH EAST COAST PREMIERE OF A NEW PLAY WRITTEN BY FRED CURCHACK

Saturday, 10:00 P.M.

Laura and Fred go on a dream vacation/yoga retreat in Thailand. Hoping to get away from it all, instead they find themselves on a surreal journey through calm seas and tsunamis, where they encounter tourists and terrorists, Buddhist monks and soldiers, gods, demons, and nobodies, each other and themselves. Combining dazzling visuals, live action, video, shadow magic, and outrageous stories and songs, Laura and Fred invite you on a once-in-a-lifetime theatrical adventure on Golden Buddha Beach. This production is Laura and Fred’s first artistic collaboration since they premiered *The Mental Traveler* at Cinnabar Theater 25 ago. Laura Jorgensen worked with The English Theater Company in Budapest and has played leading roles in Northern California productions. Fred Curchack has created over 70 original theatre works, 25 of them solos. His performances have been featured at dozens of international theater festivals. He has received the Gold Medal at the International Festival of Solo Theatre in Belgrade, the American Theatre Wing Award, Critics’ Awards in Los Angeles, San Francisco, Dallas and Austin, and his work has been in the “Top Ten” of The Dallas Morning News and The New York Times.

Trinity Repertory Theatre, 201 Washington St., Downcity, Providence

SHAKINA NAYFAK AND PSi #11 PARTICIPANTS AUTO REFUTATION / RE-FUSING SELF

Saturday, 11:00 P.M.

A performance originated from a PSi #11 workshop. Please see workshop section for details.

Ashamu Dance Studio, Lyman Hall, Brown Campus

DEIDRE ONISHI AND PSi #11 PARTICIPANTS TOUCH/TOUCH(ED)/TOUCH(ING)

A performance originated from a PSi #11 workshop. Please see workshop section for details.

Saturday, Midnight

Lyman Hall 005, Brown Campus

Sunday, April 3

WILLIAM S. YELLOWROBE JR. AND TOM BUCKLAND INDIGENOUS/NATIVE REALITY: LIFE AND STAGE: THE EXAMINING OF TWO WORLDS

Sun-A

The Cave, Lyman Hall 002, Brown Campus

DRASTIC ACTION DIRECTED AND CHOREOGRAPHED BY AVIVA GEISMER ALL FALL DOWN AND ROCKER

Sunday, 2:00 P.M.

See Saturday for description.

Stuart Theatre, Faunce House, Brown Campus

JAMIE JEWETT PRESENTS REST/LESS

Sunday, 3:00 P.M.

Jamie Jewett's *Rest/Less* with text by Thalia Field dramatizes a dance-world composed of life's fleeting fragments, shards of stories that literally make the maps we travel by. Set on an interactive grid of wind, music, and poetry, five dancers discover and embrace this windswept landscape, their movement illuminating intimate stories, their small phrases adding up to a journey. *Rest/Less* displays dance and technology at its most lyrical. And the audience can play on it too! www.lostwax.org.

Dancers: Laura Blakely, Johan C. de Besche, Emily Randolph, and Hannah Ramsey. Voices: Kelli Auerbach, Poppy Brande, Jamie Jewett, Miranda Melis, Mustafa Samdani, and Noah Wardrip-Fruin.

Ashamu Dance Studio, Lyman Hall, Brown Campus

EX.PGIRL

WAVING HELLO

Sunday, 3:00 P.M.

See Saturday for description.

Stuart Theatre, Faunce House, Brown Campus

PIG IRON THEATRE

JAMES JOYCE IS DEAD AND SO IS PARIS: THE LUCIA JOYCE CABARET

Sunday, 3:00 P.M.

See Thursday for description.

Perishable Theatre, 95 Empire St., Downcity, Providence

Transportation in and Around Providence

Conference Shuttle

Conference shuttles will be available to take conference attendees from the Radisson, Holiday Inn, and Biltmore hotels to the conference at Brown. Shuttles leave at 8:00 A.M. and 10:00 A.M. In the evenings starting at 6:00 P.M., a shuttle will run between Faunce Arch at Brown University (corner of Waterman and Brown Streets) and downtown performance sites (within walking distances of the hotels). After the performances, buses will run between the performance sites and the hotels. The Radisson and Holiday Inn also have free on-call shuttles available at any time: call the front desk of the hotels to arrange transportation.

Public Transportation: RIPTA

Rhode Island Public Transit Authority provides regular bus and trolley service to and from the Brown campus area. Routes 35, 40, 42, 49, and the 92 Green Line Trolley all make regular stops at Thayer Street just one block from the Main Green at Brown. For more information, visit the information kiosks in Kennedy Plaza, Providence Place Mall, or the Brown University Bookstore Lobby. You can also visit RIPTA online at www.ripta.com for more information on bus routes and schedules.

The Providence Trolley has two routes: the Gold Line and the Green line. Fare is \$1.50. Trolleys stop every 15 minutes.

91 GOLD LINE

Stops include:

Federal Hill	First Baptist Church
Convention Center	in America
Dunkin Donuts	Rhode Island
Center	School of Design
Holiday Inn	Thayer Street/Retail
Providence Black	District
Repertory	Wickenden Street
Company	bistros and coffee
Brown University	houses
Meehan	
Auditorium	

M-F: 6:30 A.M.-7:00 P.M.

Sat: 8:30 A.M.-7:00 P.M.

Sun: 11:00 A.M.-6:30 P.M.

92 GREEN LINE

Stops include:

Amtrak/MBTA	Waterplace Park
Marriott Hotel	(WaterFire)
(Orms Street)	Providence
Providence Place	Performing Arts
(RIPTA Infor-	Center
mation Kiosk)	Providence Public
State House	Library
VMA Arts &	Trinity Repertory
Cultural Center	Theater

M-F: 6:30 A.M.-10:00 P.M.

Sat: 8:00 A.M.-11:00 P.M.

Sun: 11:00 A.M.-6:30 P.M.

Taxis in Providence

Taxis in Providence are reasonably priced. Although it is possible to find available taxis in the streets of Providence (particularly near the Kennedy Plaza, hotels, and the train station), it is also convenient to call ahead. Pricing is based on mileage. All numbers are area code (401).

Airport Shuttle 737-2868	Dominican Taxi 421-3787	Red & White Cab (Airport Express or East Side Taxi) 521-4200
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Airport Transportation

From Providence to TF Green Airport, Warwick, RI – Taxis from Providence to TF Green Airport cost \$27–\$32.

Airport Shuttle: A private shuttle runs every hour with drop-off/pick-up at the Westin, Biltmore, and Marriott Hotels, and Faunce Arch at Brown University. Price is \$9. For more information call 737-2868.

Holiday Inn: Provides its own, tip-based shuttle to the airport on request. Contact the front desk for more information.

Radisson Hotel: Does not provide airport transportation. However, there is a Radisson shuttle that provides free transportation within Providence. Guests may request drop-off at a stop along the Airport Shuttle route.

From Providence to Logan Airport, Boston, Mass. – Bonanza Bus provides a shuttle from Kennedy Plaza in downtown Providence to Logan airport. Prices are \$20 one-way and \$36 round-trip.

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6:50 A.M.	8:15 A.M.
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11:20 A.M.	12:40 P.M.
1:20 P.M.	2:40 P.M.
3:20 P.M.	4:40 P.M.
5:20 P.M.	6:45 P.M.
7:20 P.M.	8:45 P.M.
9:50 P.M.	11:10 P.M.

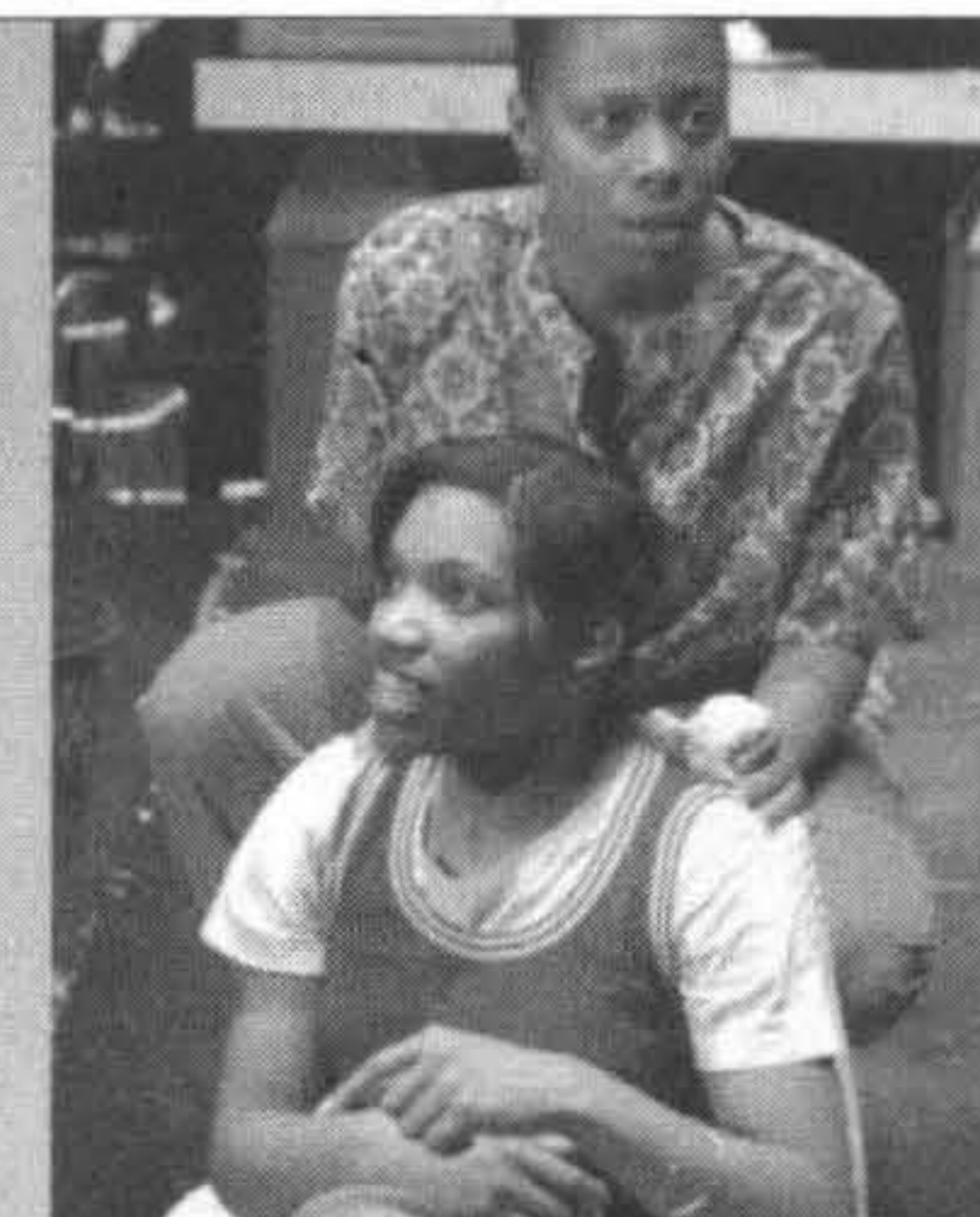


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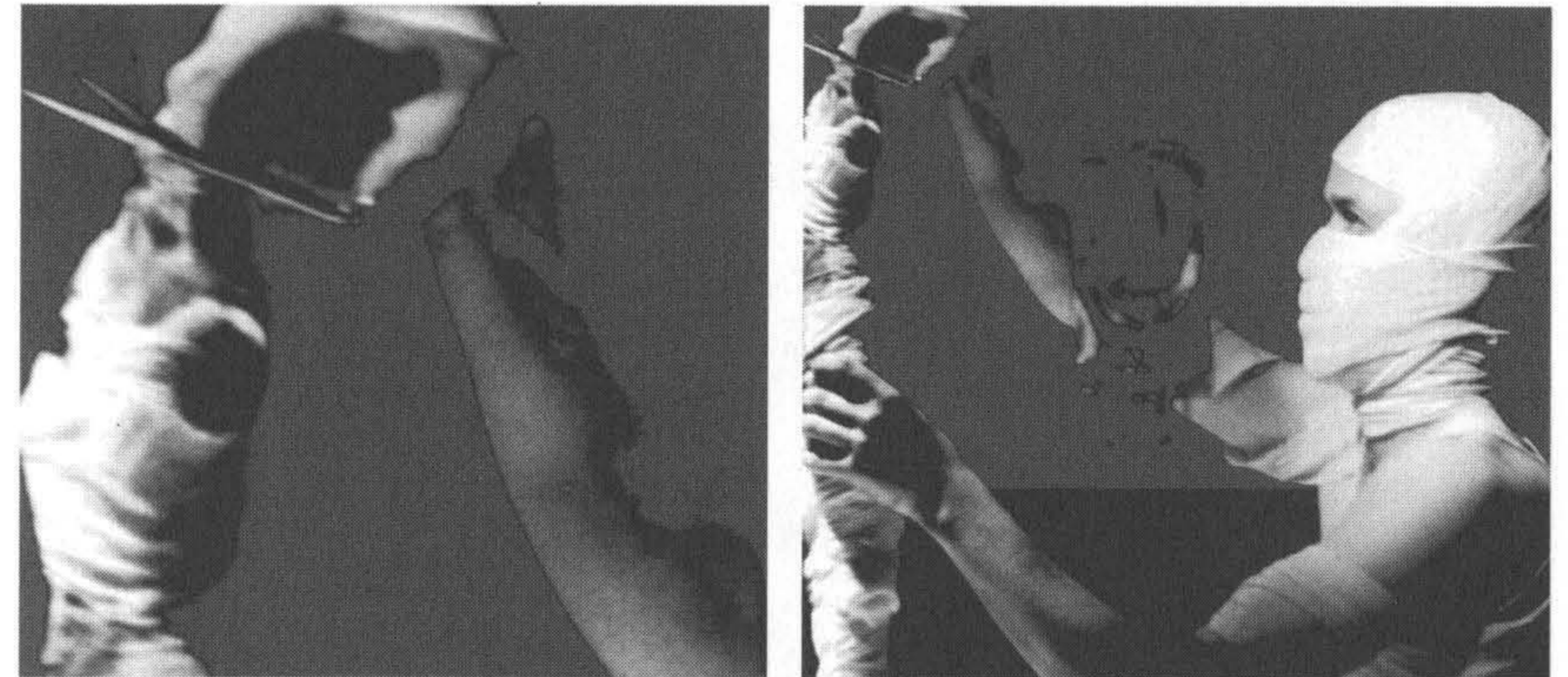
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Image - 'Lye-Che-Nye' by John Smith, NRLA 1994

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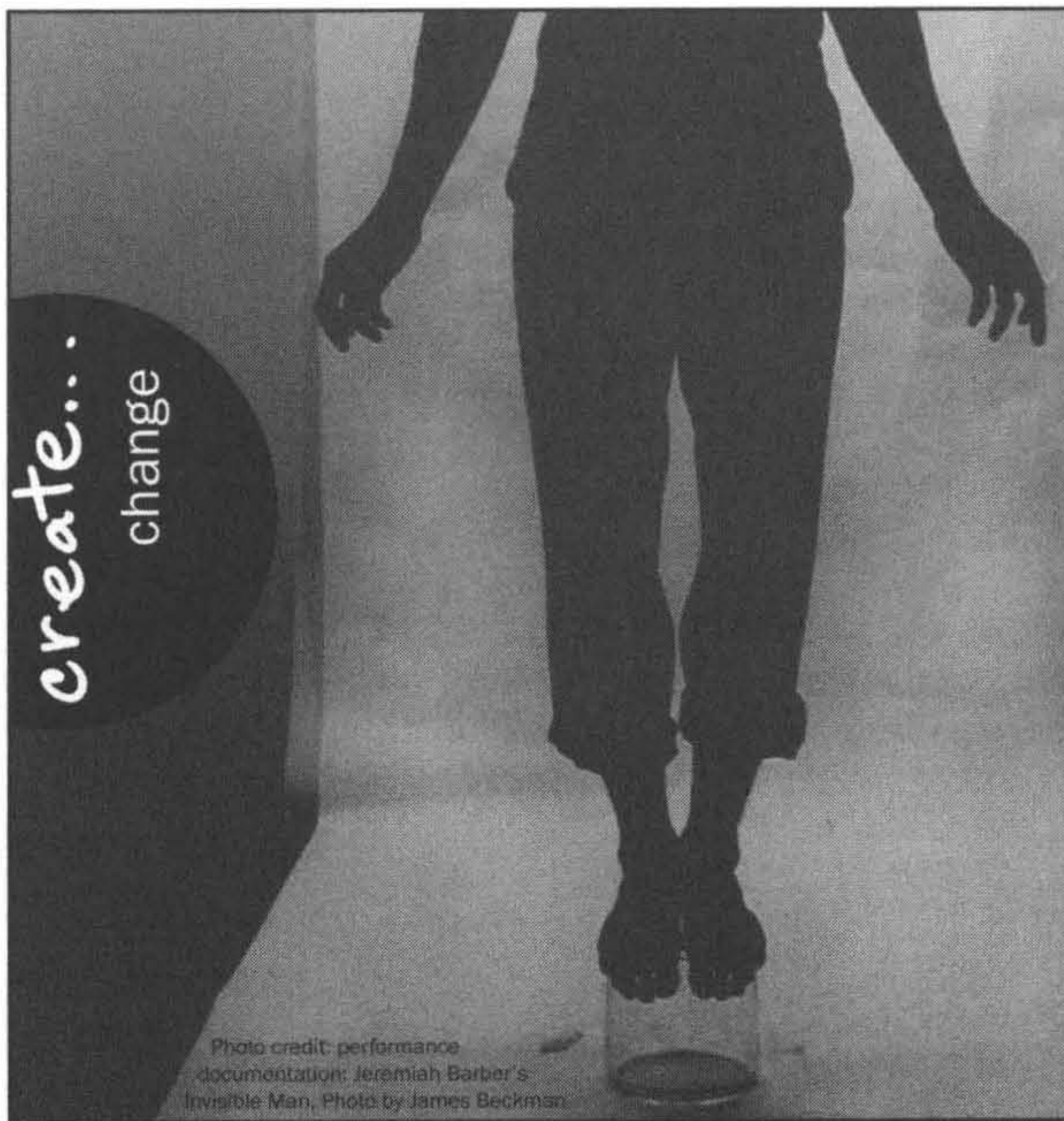


Photo credit: performance documentation: Jeremiah Barber's Invisible Man, Photo by James Beckman

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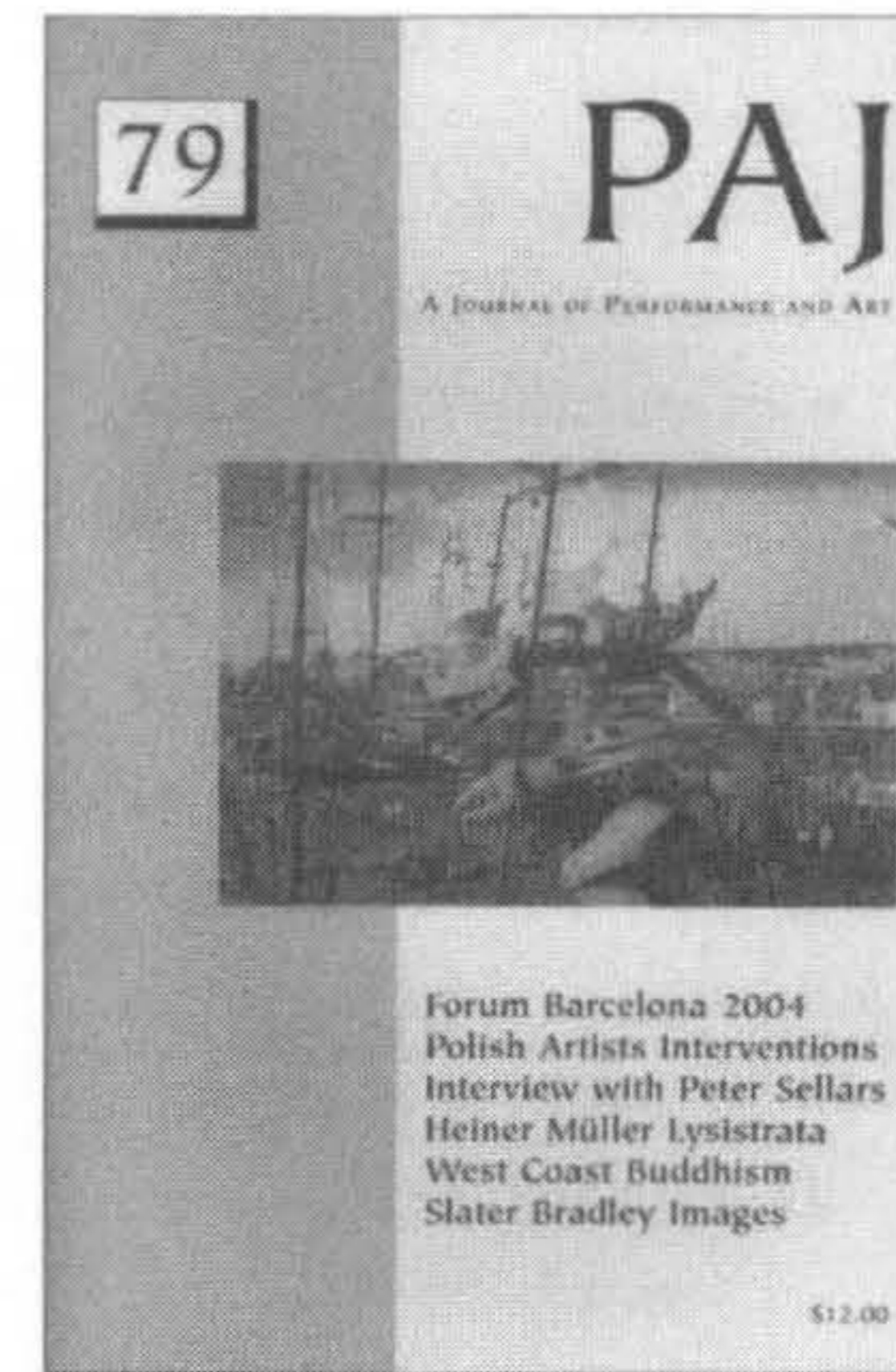
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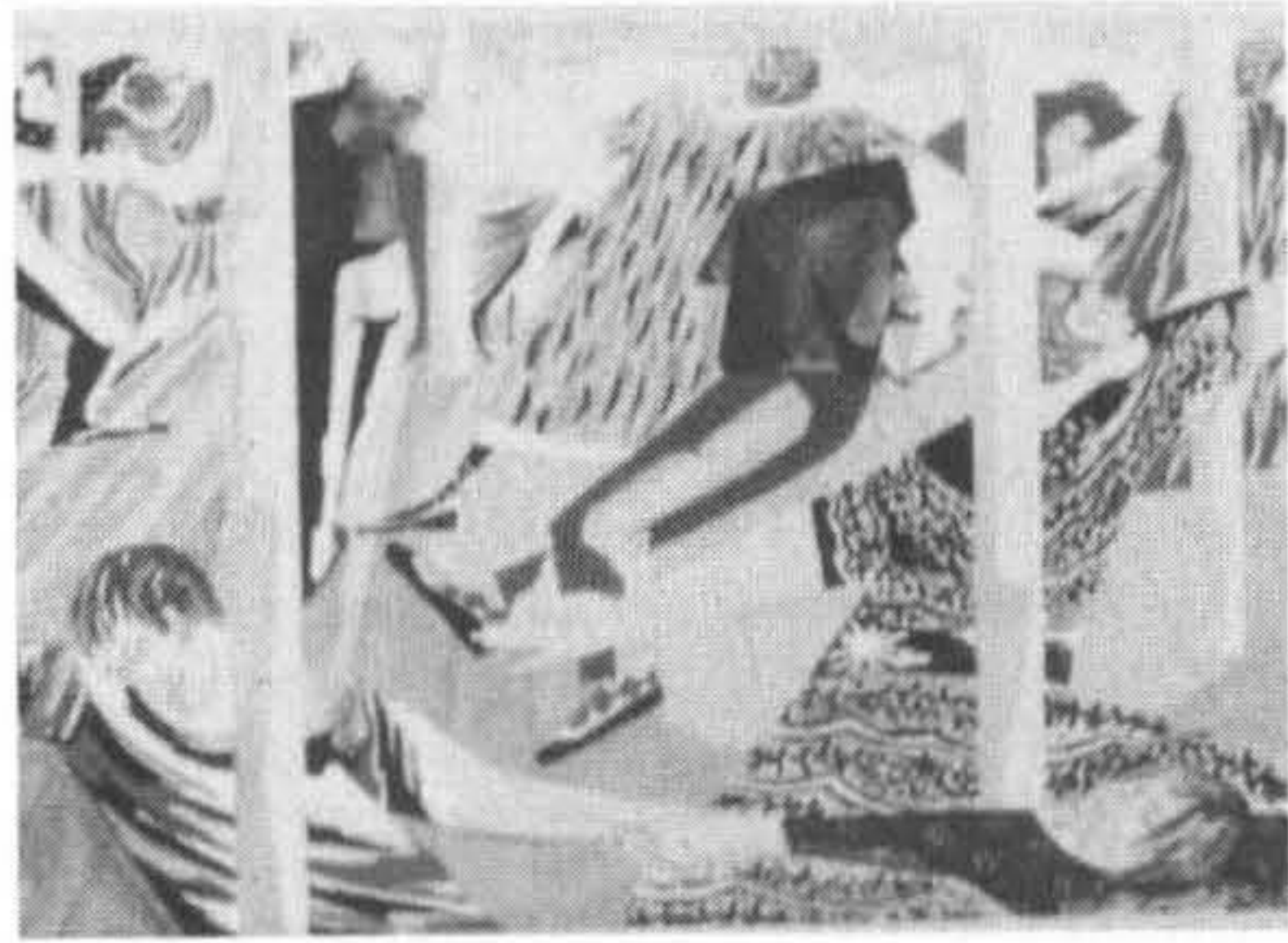
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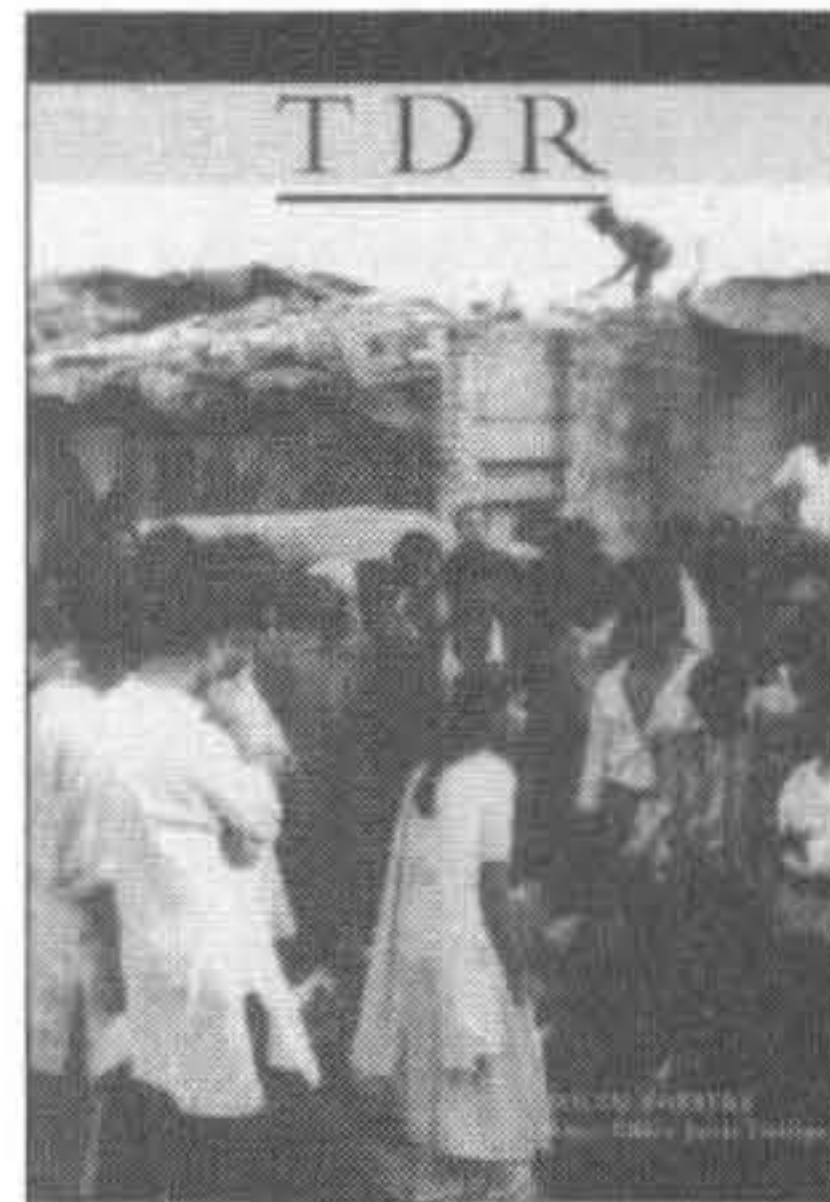
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the journal of performance studies

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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.

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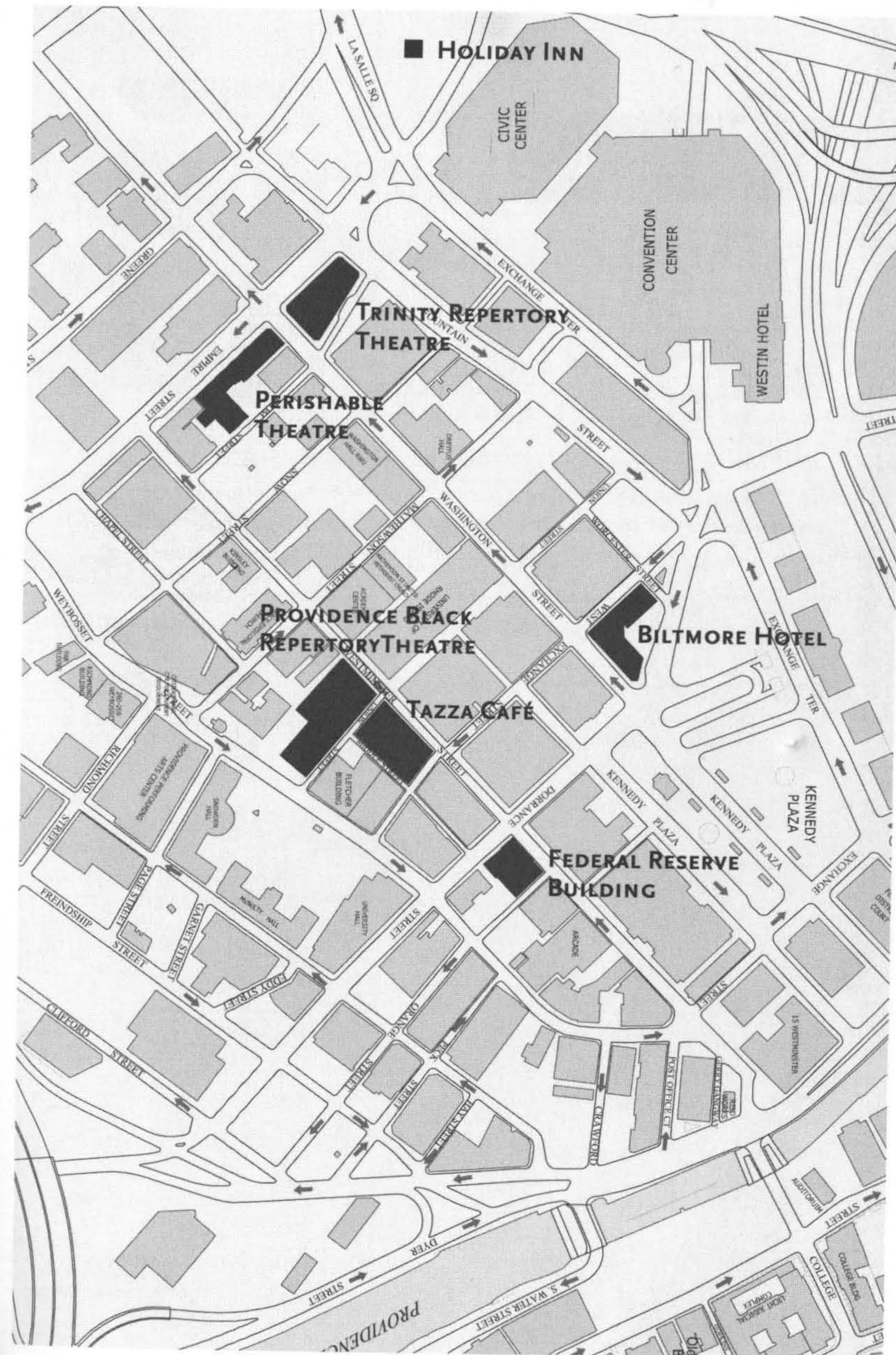
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**Pembroke
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PSi Conference Event Locations

Fauce House 75 Waterman Street	C2	McCormick Family Theatre 70 Brown Street	B2
Forbes Center Modern Culture and Media 155 George Street	D4	Production Workshop and Studios 5 Young Orchard Avenue	D5
Foxboro Auditorium 151 Thayer Street	D4	Rites & Reasons Theatre 155 Angell Street	B3
Grant Recital Hall Behind Orwig Music Building	D5	Salomon Center The College Green	C3
Inn at Brown	E4	Sayles Hall The College Green	C3
John Nicholas Brown Center 357 Benefit Street	E2	Starr Auditorium 324 Brook Street	C4
List Art Center 64 College Street	C2	Strasburg Studio	C3
Lyman Hall/ Leeds Theatre/ Ashamu Dance Studio Lincoln Field	C3	Stuart Theatre 75 Waterman Street	C3
		The College Green	C2
		Wilson Hall The College Green	C3

