

PSi#23 2017
JUNE 8 → 11
HAMBURG





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HAMBURG

over flow

Thursday June 8

Politics of Ecology

Opening with **Katharina Fegebank**, Patronage of the PSi#23-conference OverFlow and Second Mayor and Minister for Science, Research and Equalities of the Free and Hanseatic City of Hamburg and **Gabriele Klein**, Performance Studies, Hamburg University (Chair of the Conference Team).



Vandana Shiva

Pact for the Earth. Towards an Earth Democracy

Opening
Thursday June 8
Keynote:
Shiva, Vandana (IND)

12:00
13:30

[k]6

Environmental activist and an anti-globalization author; she also holds a doctorate in quantum physics. As a “hero of environmental protection“ (Time Magazine) she is currently considered one of the most important activists for regional and ecological agriculture in the battle against gene engineering, mono-cultures and the dominant world market. In 1991, she founded the initiative “Navdanya” to protect biological diversity and integrity of organic resources. Her books belong to the standard works for sustainable, diverse agriculture and nutrition. Shiva is a founding member of many international organizations such as the “International Forum on Globalization” and “Diverse Women for Diversity“. In 1993, she was awarded the alternative Nobel Prize (Right Livelihood Award) for her commitment to the fields of biological diversity and sustainability.



1.1

Philosophy of the Refugee (and/or, Philosophies and Refugees)

Thursday June 8

10.00

11.30

14.15

18.15

[k]31

Bensusan, Hilan (BEL). Visiting Researcher. Université Libre de Bruxelles/ Belgium. Publications: Excessos e Exceções; 'No Borders Metaphysics' (blog). hilantra@gmail.com

Amir, Aharon (GB). Independent Artist. Brighton/ UK. x@spell.blue

Daddario, Will (USA). Independent Scholar. Asheville, North Carolina/ USA. Publications: Baroque, Venice, Theatre, Philosophy; Manifesto Now! (with L. Cull); Adorno and Performance (with K. Gritzner). w.daddario@gmail.com

Dhamankar, Janhavi (IND). Independent Researcher. Pune/ India. <http://janhavidhamankar.com/jdhamankar@gmail.com>

Zaltash, Sara (GB). Research Fellow. Schumacher Institute, Bristol/ England. Publications: <https://sarazaltash.com/about/biog/> sarazaltash@gmail.com

Our working group aims to produce philosophical praxis at PSi#23 by aligning the theme of 'Overflow' with the ongoing event of the refugee. We believe that to cultivate a philosophy of the refugee, one that will provoke a practical engagement with the bodies of refugees as well as the ideas of migration, shelter, and forced relocation that subtend the movements of those bodies, we will have to think beyond and even without the 'given' political boundaries drawn on maps and the national identities affixed to pre- and post-flight refugees. As such, we feel that we must flow beyond the theme of 'Overflow' itself since this word smuggles within it a pre-given topology of borders and limits.

We plan to place overflow into a constellation with other 'Overs' (Overrun, overwrite, overtake (perhaps also its counterpart, 'unumgänglich', which Anne Carson translates as 'overtakelessness', overcome) so as to expand the semantic domain of the word 'refugee' to include an additional etymological dimension. Specifically, we couple 'one who seeks shelter' (i.e., the typical etymology of the word refugee) with 'intensified flight' (from the Latinate intensifier re- and the root fugit) in order to ask whether these two definitions sit well together, whether one deserves more attention than the other, and how this type of nominative investigation influences our thinking of the 'over' constellation and the body of the refugee.

Loayze, Milton (USA). Associate Professor. New York, Oswego/ USA. Publications: Strobe Light Consciousness and Body Technology in the Theatre of Antonin Artaud; David Viñas's Theory of Grotesco and the Global Scene of Habitus Production. mil.loayza@gmail.com

McKenzie, Jon (USA). Dean's Fellow for Media and Design and Visiting Professor of English. New York/ USA. Book publications: Perform or Else: From Discipline to Performance; Contesting Performance: Global Sites of Research (with H. Roms and C.J.W.-L. Wee). Videos: The Revelations of Dr. Kx4l3ndj3r; Discargo. Performance: Disastronautics: How to Do Things with Worlds (with R. Mayer). www.labster.net

Meerzon, Yana (CAN). Associate Professor. Department of Theatre, University of Ottawa/ Canada. Publications: Performing Exile - Performing Self: Drama, Theatre, Film; A Path of the Character: Michael Chekhov's Inspired Acting and Theatre Semiotics; History /Memory/Performance (with K. Prince and D. Dean). ymeerzon@uOttawa.ca

Najdi, Rima (D). Multimedia Artist. Berlin/Germany www.rimanajdi.com/ PROJECTS-1 rima.najdi@gmail.com

Nauha, Tero (FIN). Artist and Postdoctoral Researcher. University of the Arts Helsinki/ Finland. Publications: Schizoproduction: Artistic research and performance in the context of immanent capitalism; Heresy & Provocation; Kukkia (with K. Kucia). teronauha@gmail.com

Schmidt, Theron (AUS). Lecturer in Theatre and Performance Studies. UNSW Sydney/ Australia. Publications as (Co-)Editor: Performance Philosophy; Contemporary Theatre Review 'Interventions'; Performance Research 'On Repetition' (with E. Kartsaki). t.schmidt@unsw.edu.au

Stojnić, Aneta (SRB). Assistant Professor of Art and Media Theory. University of Singidunum/ Serbia. Publications: Denkmal oder Mahnmal? Historization and its consequences. Debating the political articulation of a traumatic past; Digital anthropomorphism: Performers avatars and chatbots; (Un)Dead and (Un)Buried: From Antigone to Chelsea Manning. aneta.s7@gmail.com

1.2 Annual Meeting

Thursday, June 8

10:00
11:30

[k]4

Our working group brings together scholars and artists with an interest in collaborations between performance (academic studies and practice) and science to build a network, share work in progress, and explore common interests and possibilities for collaborations. Big players in the field of science like CERN and NASA invest in collaborations with performance makers. Joint research projects demonstrate the potential of science-performance collaborations in a diversity of fields, including medicine, cognition, and robotics. Performance presents a key to understanding scientific research and practices of knowledge production past and present, while expanded notions of performativity, like McKenzie's technoperformance and Barad's posthuman performativity, afford new, situated, embodied, environmental and post-anthropocentric approaches to questions and issues of concern to both science and performance. These potentials and possibilities are the subject of the working group Performance & Science.

During our meeting in Hamburg we will do a collaborative mapping of the field of performance & science collaborations and discuss best practices in research and teaching. Those interested in participating are invited to contact us beforehand so that we can share materials prior to the meeting.

Bleeker, Maaik (NL). Professor in Theatre Studies. Utrecht University/ Netherlands. Publications: *Visuality in the Theatre. The Locus of Looking* (2008); *Transmission in Motion: The Technologizing of Dance* (2016); *Phenomenology and Performance: Traditions and Transformations* (2015) (with E. Nedelkopoulou and J. Foley Sherman). m.a.bleeker@uu.nl

Paterson, Eddie (AUS). Senior Lecturer in Scriptwriting for Performance and New Media. University of Melbourne/ Australia. Publications: *The Contemporary American Monologue* (2015); *Redactor* (2017). eddiep@unimelb.edu.au

1.3 Superflu(di)ty: A Performance and Design Working Group Event

Thursday June 8

10.00
11.30

6A

Design is too often considered superfluous to performances – aesthetic, technological and everyday – and yet, as sensorially orchestrated phenomena, such inventions can make discursively manifest the varying excesses of our time. As cups' excess runneth over, the superfluous-as-design performs its superfluidity, overflowing the edges and slipping between the cracks like water that infiltrates fissures, forcing open new spaces. In greeting this abundance with high-water boots, how are conditions of super-flui(di)ty in the social, political, environmental and/or other realms permeating our theorizing and practicing of performance design?

During the PSi Performance & Design working group panel, an abundant gathering of research/project manifestos and manifestations will be shared by artists, architects, designers, theorists and performers, forming the basis of a dialogue regarding the future of design practices in performance.

Weinstein, Beth (USA). Associate Professor. University of Arizona/ USA. Doctoral Studies at the University of Tasmania. Publications: *Prone to Collapse* (with Ellen McMahon); *SHUTTLE* (with Mick Douglas); *Ground|Water: the Art, Design and Science of a Dry River* (Co-editor). bmw99@email.arizona.edu

Hannah, Dorita (AUS). Works across the spatial, visual and performing arts with her practice-led research focusing on live events, installations and exhibitions as well theatre architecture. Publication: *Event-Space: Theatre Architecture & the Historical Avant-Garde* (forthcoming). Dorita.Hannah@utas.edu.au

1.4

Excess and Abundance of Artistic Research

Thursday, June 8

10:00
11:30

6C

2nd Session:
Friday, June 9
09.00–10.30 | 6C
3rd Session:
Saturday, June 10
09.00–10.30 | 6C

Inspired by the announced theme for PSi#23 OverFlow, our working group proposes to build upon but also exceed the ambitious but contained model of the “Porous Studio,” its established practice over the past several conferences.

Artistic Research is meant as an umbrella concept that includes a range of approaches that use art, creative practice or performance as a primary means and method of inquiry. These include the distinct approaches ‘performance as research’ (PaR), ‘practice-based research’ (PBR), ‘practice-led research’, ‘creative arts research’, ‘research-creation’, ‘arts-based research’, and numerous other associated practices. In many cases, the subject of study is artistic practice itself, as in ‘artistic inquiry’. In others, creative practice is used as a way of investigating non-artistic (or not exclusively artistic) subjects. Our aim is to invite a broad spectrum of these approaches, drawn from within and beyond academic and institutional contexts, to reflect the diverse and vital overflow of orientations, perspectives, and approaches to research in contemporary art.

Contributions consist of 1) ten-minute reports of on-going artistic investigations or artistic research projects, presented onsite in Hamburg and augmented by material shared online in advance of the presentation; and 2) thirty-minute project presentations or participatory workshops, performances or events, conducted onsite in Hamburg and augmented by material shared online in advance of the event.

All contributors will be invited to register on the Research Catalogue and establish an individual page on the Artistic Research Working Group site within the database. Members who will not be able to attend in Hamburg can also submit online presentations or contributions that will be uploaded on the Research Catalogue and shared with the other WG members on an on-going basis.

Harvey, Marc (NZL). Senior Lecturer. Faculty of Creative Arts and Industries. University of Auckland/ New Zealand. Presentation in galleries, related events: Umeå Art Museum (Sweden, 2016); the New Performance Turku Festival (Finland, 2016); Te Uru gallery (Auckland, 2016); Te Tuhi Gallery (Auckland, 2012, 2014, 2016). Publication: Play Book (Index Design and Publishing). markharvey.co.nz

Brown, Natalie Garrett (UK). Head of School for Media and Performing Arts. Coventry University/ England. Associate editor: Journal of Dance and Somatic Practices. Current research and artistic project: flockOmania, explores collaborative practice across dance, sound, film and the visual arts. arx229@coventry.ac.uk

Bonfitto, Matteo (ITA/BRA). Italian-Brazilian performer, theatre director and an interdisciplinary researcher. Royal Holloway University of London/ England. Founder of the Artistic Collective PERFORMA TEATRO. Teaching at State University of Campinas – Drama Department, Brazil. Author of: The Actor as a Composer (2002); The Kinetics of the Invisible (2009). matteobonfitto@yahoo.com

Mezur, Katherine (USA). Lecturer. Department of English, Comparative Literature, University of California, Berkeley/ USA. Associate Researcher, SF Museum of Performance and Design. Publications: Dancing East Asia (2018 with Emily Wilcox); Stranger Communities: Art Labour and Berliner Butoh (2014); Beautiful Boys/Outlaw Bodies: Devising Kabuki Female-likeness (2005). mezur@sbcglobal.net

In the way will be a participatory performance where participants will explore what it means to continuously ‘be in the way’ of other people in the site of the conference context. The notion of over-flow is interpreted here in terms of spatial stresses on population and urban contexts. The project aims to ask what can be the thresholds of interruption by being in the way, either physically or symbolically. It will use G. Deleuze and F. Guattari’s notion of the swarm as an institutional excuse for its behaviors. This project is also intended to ask in what ways can being in the way generate conversations about how we see over-flowing?

Moving & Mapping; Knowing Communities through Dance Practice – Reflections on an Interdisciplinary UK Funded Research Project Reflecting on the first phase of a 3 year UK funded research project I will explore how the sensate performance body can be conceived as a knowledge generator within the frame of Practice as Research. Specifically the discussion will focus on the project’s aim to create a ‘Manifesto for Change’ co-created with inhabitants of City, town planners and artists proposing that a corporeal engagement with place and space can inform and lead city creation for the 21st Century.

Performing Nichomachean Ethics In this artistic project, I try to turn the considerations produced in Nichomachean Ethics, by Aristotle, into actions. In this respect, the question raised by the Greek Philosopher – How should human beings best live? – functions in this case as a sort of performative trigger that can generate different kinds of material and narrative layers: actions performed in real time in different contexts; these actions, once recorded, produce audio-visual material; and the account of such actions produce, in turn, written material. Besides the question referred to above, other aspects which appear in the original text by Aristotle are explored in this project in order to create a variety of relational dynamics, in which it is possible not just “to talk about ethics” but also “to talk through ethics”, that is, “to experience and embody ethics” on different levels. This proposal is part of a bigger project called “The Philosopher as a Practical Philosopher” which is partially sponsored by the Brazilian Government.

J-POP Kawaii (Cute): Attraction, Estrangement, and Addiction in the Super-Saturated Performances of Live and Virtual Girls In contemporary Japanese popular culture, girl bands and 3D girl idols dominate the live and virtual stages of urban Japan, global J-POP festivals, and online performance cultures. They play on the super-cute girl, kawaii shōjo, aesthetics of visual and kinaesthetic super-saturated sweetness, soft-porn attraction, and untouchable adorability. Their performances of deafening sound and blinding projections, matched with driving repetitive gestural choreography, expose how their gush and glut of sensuous overload, casts their audiences into trance-like patterns of calls, waves, and sighs. On the most extreme ends of girl performance, the 3D virtual girl vocaloids draw deep devotion from their fans. These kawaii shōjo acts raise questions concerning overload in the current social and political vacuum. Drawing on Donna Haraway’s cyborgs, Thomas Lamarre’s anime machines, and new media dramaturgy, how do these vocaloid and J-Pop kawaii shōjo expose a disturbing vacuum and fragility in society? Is this addiction to overloaded sweetness liberating or suffocating? Is this another failed future?

High Tide (performance) (30 min) For the Artist Research Working Group, I propose to do a thirty-minute presentation (w/discussion) of my performance High Tide, in which I will use the Hamburg harbor, site of Festival Theater der Welt as the source for stimuli; each day absorbing the sites, sounds and vocal fragments located at the festival. I will then bring these memories back to PSi#23: Overflow and use the mediums of words, movement, drawing and tracing to create the performance. What sifts through and is left in the space? What is forgotten? High Tide can be performed either as a one-time event or as part of a daily practice, i.e. returning to the studio each day to create anew and build upon the memories of the last performance. Ideally for PSi#23: Overflow I would like to present High Tide as a daily performance practice. If that is not possible, a one-time presentation will also be effective.

Siku Aappoq/Melting Ice – a performative intercultural installation in the meeting between Scandinavian and Greenlandic artists

The focal point is the Greenlandic and Scandinavian perspectives of the consequences of the melting ice in relation to global climate change. Bodily experience and knowledge about the climate change have been leading elements in the process and the investigation to make the installation. In the creative process, a cross-artistic dialogue has taken place. In dance, music and installation and through the physical presence, we have created a trans-local dialogue. We have worked with shaman's songs from Greenland, the iceberg related to the Inuit culture and the human imbalance with the nature and the response from the nature to this imbalance. The development of the intercultural space – a performance – contributes to create a frame and articulate a dialogue for a community, a trans-local temporal space. This means that frames are created during the course of the process. In other words, the frame changes with the temporary community it defines and creates new global dialogue. I will address this intercultural artistic dialogue. Its content is a complex cultural meeting within the concept, the experience in the dynamic, as well as time and space for the artist and the audience.

If I Sleep, I May Be Caught If I sleep, I may yet dream. If we sing, we may be heard. The sea, always in motion: and voices fluid. Borders in the sea are impossibility and we may overflow them. Wakeful is a new, experimental work in progress, which aims to commemorate peace 100 years on and facilitate participation in discussions about loss, trauma, war, songs, inter-generational memory and pacifism. In the international space of PSi#23 at the sea port of Hamburg, I wish to discuss and get feedback for this work in progress and also engage in a song ritual at the port. 'If I Sleep, I May be Caught' was the motto of a ship named Wakeful on which my father was ship's cook, built on 'Red Clydeside' in 1917 and sent off immediately following the WW1 Armistice, to engage the 'Red Navy' in the Gulf of Finland. My father was traumatized but largely silent about his war experience, apart from one single, stark memory of Russian sailors in the ice... his revulsion at the destruction of others resonates now with Tolstoy's work of 1893: The Kingdom of God is Within You. On Xmas Day 1918 in Tallinn harbor, a concert took place on board Wakeful. Museum-archived journals recall sewing sequins on frocks for sailors and music-hall songs. Amidst cold, hunger and the threat of bombardment, the ship's crew played and sang. In the handwritten programme, I found tunes remembered from my father singing. I can hear them now: resonance in flesh and bone. Leading in to 1918, I will work with Russian, Estonian and German performers to explore the effects of cold and trauma on the

Coleman, Beau (CAN). Artist. Coordinator of the MFA Program. University of Alberta/ Canada. Recent performances and exhibitions: High Tide Canada, Let Me Tell You That I Love You (Distant Islands) (Copenhagen, Denmark, Torshaven, Faroe Islands & Nuuk, Greenland 2015); Let Me Tell You That I Love You (Nuit Rose, Toronto, 2014); These Are Not My Mother's Hands (Trinity Square Video, Toronto 2013); Clock Piece (GlouglouAIR, Month of Performance Art Festival, Berlin, 2012); The Gertrude Stein Project (University of Alberta, Edmonton, Canada). bc2@ualberta.ca

Bauer-Nilsen, Brigitte (NOR). Associate Professor. University of Stavanger/ Norway. Choreographer of intercultural performances in India, Vietnam, China, Tanzania, Greenland and Europe with her dance ensemble, Yggdrasil Dance. Workshop/lectures at universities in Europe and Asia. Yggdrasildance.dk

Robinson, Anne (GB). Artist. Program Leader for Media Foundation at Middlesex University, London/ England. Recent projects: Inspirational London (2016); Inside Out Blues (2013); Thrashing in the Static (2014). Participated in PSi since 2012. Presenting: Enlarger Than Life: Song-Films and Irrational Gestures at PSi#20/2014 Shanghai; Phonogenie for PSi#21/2015 Fluid Sounds, Copenhagen. Recent publications: See Red (2016). annerobinsonartwork.org

Worre Hallberg, Gry (DK). Artist. Artistic Director. Associate at Performance Design, Department of Communication, Business and Information Technologies at Roskilde University Roskilde/ Denmark. Co-created experiments: Dome of Visions, Sisters Academy and In100Y. Recent project: The Sensuous Society: Beyond economic rationality – Suggesting a sensuous mode of being in the world. Ongoing project: Sisters Academy. gryhall@ruc.dk

Blissett, Sarah (UK). Artist. Researcher. Performance Studies PhD candidate, University of Roehampton, London/ England. Research: Food and Ecology in Performance, engaging with post-human notions of performativity, intra-activity and transdisciplinary performance practice. blissetts@roehampton.ac.uk, sarahblissett.wix.com/work

Langenbach, Ray (FIN). Professor of Performance Art and Theory, University of the Arts Helsinki/ Finland, Theatre Academy and Star Foundation Professor, Faculty of Creative Industries, Tunku Abdul Rahman University, Kampar/ Malaysia. Co-convenor of the Asian Performance Research Workshop in Penang (2003), and the Performance Studies International Conference in Singapore (2004). Curated Performance Art festivals and Biennales in Asia and Europe

Järvinen, Hanna (FIN). Senior Researcher, Academy of Finland University, Lecturer at the Performing Arts Research Centre of the University of the Arts Helsinki/ Finland. Docent in dance history at the University of Turku/ Finland. Research Project: How to Do Things with Performance? Publication: Dancing Genius (2014). hanna.jarvinen@uniarts.fi

voice and the percussive sound of shipbuilding. One hundred years on and our seas are still the site of conflict and prejudice, still carry refugees through contested waters.

Sensuous Learning and The Poetic Self Sisters Academy is a performance experiment in search of a society and educational system that values the sensuous and the poetic – A 1:1 experimentation of the school in a potential future world that we term Sensuous Society. When we manifest we take over the actual leadership of a series of upper secondary schools, which we transform completely through immersive and interventionist strategies. We work from a performance-methodology of developing a 'poetic self'. The poetic self is not a character, it is not a fiction; we define it as our inherent poetic potential that we might not unfold in our everyday life but that we discover, give an image and donate our flesh to. By doing so we experience an expanding spectrum of possibilities, new spaces in which we can be. We don't change; we liberate new potential; we expand – Overflow, perhaps ...

Tidal Tea A performative food-based sharing, joining together a range of ingredients, human and nonhuman, through the pouring and eating of seaweed broth. An invitation to taste the ocean and reflect on ecological narratives around human consumption, marine ecosystem collapse and the role we play in these processes. This 10-minute sharing is part of my PhD research, investigating Food and Ecology in Performance, focusing on interspecies connections through food webs and exploring algae organisms in performance.

Performance Paper: **Hyper-connecting the Mnemosyne Atlas** Between 1927 and 1929, Aby M. Warburg developed his Mnemosyne Atlas in his circular library in Hamburg. The Atlas included around 2000 images, which were mounted on black cloth-covered boards in "visual clusters" based on the associative affinities between specific iconic art works and nodes of visual culture, substantially presented without the intervention of the spoken word. Warburg was interested in visual and historical contiguities, cultural continuities/discontinuities: the hyper-connective tissues of sensibility cohering cultures, signs, images. Warburg's work was picked up in a different register by the idiosyncratic late-structuralist Russian Jewish historian Leo Bronstein in his Fragments of Art, Metaphysics and Life, and other works. All of Bronstein's works maintain a thread of archaeological performativity strongly evident in Warburg's Atlas. A reading will be presented of the psychotropic excesses of consciousness in Bronstein's Fragments and Warburg's Atlas, as part of a broader consideration of the immersive cognitive complements of order-disintegration, memory-dementia-dismemberment.

Excess and Abundance in Documentation I will present on a 2015-2016 choreographic research project based on archival materials – documents of not only a past performance but of plans for a past performance, documents describing a performance prior to its first performance. This performance about the re-performance of a past performance disturbs the chronology of what was first, event or its documentation, and questions how we define documentation and its role vis à vis performance. Although the archive is usually seen as insufficient for any recreation of a past performance, in the process of re-imagining what might have been, the collaborators in this project found that even the few traces that remain create an over-abundance of possibilities. At the same time, creating a new performance of a performance about a performance inverts the relationship of document and performance asking what is the significance of past performance and documentation in the present and what is the role of the absences and silences in allowing for epistemological inquiry about

performance, documents, and re-performance?

Performance and Institutions This presentation explores how the performative turn can be understood in the context of public institutions: in a library, an elementary school, and an art museum. I am interested in what kind of performing, performances, and actions these institutions produce; how institutions can be understood as experimental places; and what performance art can do in that context. In this presentation I focus on my project Library Essays, a series of audio performances taking place at the Maunula Library, Helsinki, in 2016–2017, and on questions of public and liminal spaces in real and imagined places.

Thought of Performance This presentation connects with schizo-analysis and posthuman philosophy. My aim is to investigate the non-philosophical reading of ‘the decision’ in relation to performance art practice and political theory. The decision is a gesture of thought, which cuts matter through analysis, reduction, and withdrawal. Through decisional devices jurisprudence and philosophy allocate meaning for the exception: a victim, refugee, migrant, etc. In short, a crisis is a decisional operation. The presentation focuses on 1) how a decisional cut produces an event and 2) how performance as a practice may produce excess and exception.

Excessively Intimate / Intimate Excess: The Trace That Remains (and Doesn’t) Trace (2014) was a ghost telling, a highly intimate exchange between 2 performers and a small group of audience participants (10–40), a structured sharing of sensory-triggered memories that engaged each audience member individually, leading to an always unique and thoroughly collective narrative experience. Trace (2017) will share many of the same characteristics as its 2014 counterpart—with the critical difference that it will be performed to/for/with up to 125 audience participants in an international festival context. My company, Vertical City, is currently attempting to reimagine the 2014 understanding of the performance for 2 or 3 times as many people without sacrificing the highly individualized orientation of the original configuration. As one of the performers has framed it, “We have to learn how to fall in love with 125 people at once.” My presentation will introduce the strategies employed in the original production and explore how these are being modified, expanded, and reinvented to embrace the production’s current mandate.

Live Streaming Taking into account the ubiquity of live streaming attempts (if not successes), this performance-studio-action-interaction will encourage a reconsideration of screen space through small performance gestures.

Porkola, Pilvi (FIN). Performance Artist. Writer. Funder of magazine Esitys. Taught performance, contemporary theatre and performance studies. Written and directed several performances and short films. pilvi.porkola@gmail.com

Nauha, Tero (FIN). Performance Artist and Visual Artist. Doctor of Art, Theatre Academy of the University of the Arts Helsinki/ Finland. Works: took a critical look at the relationship between artistic work and immanent capitalism. Artistic work has been performed at several theatres and festivals in Finland and around Europe. teronauha.com

Barton, Bruce (CAN). Artistic Director: Vertical City performance. Director: School of Creative and Performing Arts at the University of Calgary/ Canada. Book publications: *At the Intersection Between Art and Research* (2010); and *Collective Creation, Collaboration and Devising* (2008, with Rich Knowles). brucewbarton.com/about-3
brucewbarton.com/vertical-city

Householder, Johanna (CAN). Professor at OCAD University/ Canada. Publications: *Caught in the Act: an anthology of performance art by Canadian women* (2005, with Tanya Mars); *More Caught in the Act: an anthology of performance art by Canadian women*; (2016, with Tanya Mars); *Renegade Bodies: Canadian Dance in the 1970s* (2012, contribution with Selma Odom). jhouseholder@ocad.ca

Arlander, Annette (FIN). Visiting Researcher. Academy of Fine Arts. University of the Arts Helsinki/ Finland. Artist-Researcher, Helsinki Collegium for Advanced Studies. annettearlander.com

How to do things with performance – Performing with plants (first attempts) To perform and co-operate with plants and especially trees is an artistic research project, which develops and specifies the question How to perform landscape today?, a question I have worked with in various forms during several years. The question is not rhetorical; our relationship to the environment has dramatically changed due to global warming and other more or less manmade disasters, and demands new approaches. A posthumanist perspective prompts us to rethink the notion landscape and to consider how the surrounding world consists of creatures, life forms and material phenomena with varying degrees of volition, needs and agency. What forms of performing, realizing or activating landscape could be relevant in this situation? One possibility is to approach individual elements in a landscape, such as specific trees, and explore what can be done together with them, for instance how to perform for camera together. This presentation will briefly describe my first attempts within this project, look at the role of repetition as a key strategy in performance, and demonstrate how the simplest digital documentation produces an overflow of material over time.

1.5

Archival Overflows: Performance Histories and Embodied Transmission

Thursday June 8

10.00
11.30

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The Performance in Historical Paradigms Working Group provides a dynamic forum for the discussion of performance studies methodologies for those who engage with multiple (inter-)disciplinary paradigms and use performance theory to think historically, or think historically about performance. Questions we address include: How might performance studies expand, change, or challenge the field of history – and vice versa? Where does the merging of history and performance studies currently occur most productively? How can the methods, theoretical influences, and other disciplinary preoccupations of performance studies apply to the study of the past?

The focus of the PSi#23 OverFlow conference is particularly potent for the critical investigation of the intersections of performance studies and history. In our working group, we will examine the social, political, and artistic themes of flow and overflow, immigration, forced migration, assimilation, disidentification, as well as the expulsion or inclusion of (un)desired bodies through the interdisciplinary lens of performance studies.

El Zein, Rayya (DEO). Visiting Scholar. Tsereteli Oriental Institute Iliia State University. PhD in Theatre from the Graduate Center, City University of New York. Her doctoral research examined politics and affect in audience behaviour during Arabic rap concerts in three Arab cities. rayyaelz@gmail.com

Carriger, Michelle Liu (USA). Assistant Professor of Critical Studies. Theater Department, University of California, Los Angeles/ USA.

Nicely, Megan (USA). Assistant Professor. Artist/scholar whose research on choreographic experimentation through the medium of the body combines critical dance and performance studies theory, philosophy, cultural histories of the avant-garde, and physical practice in contemporary dance, butoh, yoga, and the Alexander Technique. nicely@usfca.edu

Szucs, Aniko (USA). Adjunct Lecturer at the Drama Department of Tisch School of the Arts, New York University and at the Departments of English and Communication and Theatre Arts at John Jay College of Criminal Justice, CUNY. aniko.szucs@nyu.edu

Laster, Dominika (USA). Director of Undergraduate Studies (DUS) and Lecturer in Theater Studies at Yale University. Her books *A Bridge Made of Memory: Embodied Memory, Witnessing and Transmission in the Gro-towski Work* and *Loose Screws: Nine New Plays from Poland* (Editor). dominika.laster@yale.edu

1.6

Decolonial Everywhere Study and Planning Group

Thursday, June 8

10.00
11.30

5th Floor

The Decolonial Everywhere Study & Planning Group emerged out of dialogues following meetings between members and researchers involved with the Silent University at the 2016 Impulse Theatre Festival, Mülheim an der Ruhr. It is an attempt to continue these dialogues and the critical, collective spirit we found in Mülheim. Our Study & Planning Group is both a part of and in excess of the usual operations of the Universities with which our Group is affiliated (the Silent University, the University of New South Wales, Australia) – it is an ‘overflow’ of its existing institutional operations for the purposes of speculating the extent to which such operations may be expanded, re-thought and practiced differently. For us, this includes exploring the extent to which our intellectual and activist practices can support broader movements around decolonizing the university and knowledge. We take the opportunity presented by PSi and its themes of ‘overflow’ to think beyond the limits of individuality and personal practice and labour in order to study and plan collectively (following Stephano Harney and Fred Moten) and help realise a decolonial option for knowledge everywhere. With invited guests (from the Lampedusa in Hamburg group and others who share our concerns) we will lead a 4 day study and planning meeting, with the first day immediately preceding the PSi conference, and with the subsequent days taking place during the conference.

Odugbesan, Abimbola (DE/NGA). Lecturer. Silent University Hamburg/Germany. Founding Member of Lampedusa in Hamburg. Member of the Organizing Committee for the 2016 International conference of Refugees & Migrants in Hamburg. Publications: *The Silent University: Towards a Transversal Pedagogy* (contributing author).

Nguyen, James (AUS/VNM). Artist. After completing Honours at the National Art School and a Masters of Fine Arts at Sydney College of Arts, he undertook a collaborative Fellowship in New York at UnionDocs (Centre for Experimental Documentary Arts) with the support of the Anne & Gordon Samstag Visual Arts Scholarship. James has exhibited in Australia and China. Currently PhD candidate at UNSW Art & Design.

Tello, Verónica (AUS/CHL). Researcher. National Institute for Experimental Arts, UNSW Australia. Publications: *Counter-Memorial Aesthetics: Refugee Histories and the Politics of Contemporary Art*.

Thomopoulos, Christina (GR). Member of the Silent University Athens Assembly. Organiser of *Archaeological Dialogues 2016*. Publications: *Limits and Borders* (University of Aegean, Greece); *The Silent University: Towards a Transversal Pedagogy* (contributing author).

1.7

Food Matters: Flows of Capital, Ecology, and Waste

Thursday, June 8

14:15

16:00

[k]2

This panel explores overflows in terms of the relations between food and performance, considering ethical and political questions around ideas of abundance, spillage, and moving bodies. Across four talks, we consider how notions of surfeit and deficit perform with regard to food/feeding in the Anthropocene.

Abrams, Joshua (UK). Beyond Loaves and Fishes: Celebrity Chefs and Feeding the Multitude Abrams looks at performances of global “top chefs” in relation to food waste and unequal distributions of resources—abundance and overflow in relation to what have problematically been called “food deserts”. Massimo Bottura, chef-owner of global number one restaurant Osteria Francescana has developed, alongside Milan Expo and the Rio Olympics, Refettorio Gastromotiva, a “soup kitchen” that seeks to restore balance, providing not only food, but dignity, to underserved communities. Like Locol, the fast food restaurant from Roy Choi and two-Michelin starred Daniel Patterson (in Watts and Oakland, California), or Noma co-founder Claus Meyer’s new project in Brownsville, New York, Abrams argues that through cultural engagement with performances of celebrity and cultural capital, there is perhaps a new mode of sociality, serving to rebalance overflows and blocked distribution channels central to global nourishment and survival.

Blissett, Sarah (UK). Swim for your Supper: Plankton Performers and Trophic Cascades Evolutionary biologists have identified a rule they call the Life-Dinner Principle, which outlines how a predator puts more energy into the chase than its prey. Considering environmental perspectives through a performance studies framework, examining the complex food webs essential to maintaining the health of life in our oceans and beyond and investigating the microorganisms at the base of the marine food chain, Blissett examines how the balance within our oceans is changing so dramatically that the life/dinner principle stakes are now raised for both parties. In this turning tide, we have reversed the equation. Our methods of food production are having such devastating effects on the planet, that this industrial-scale chase poses a threat to the survival of all species on earth.

Peterson, Michael (USA). The Flow of Foodways, the Fixity of the Flesh

This paper attempts to connect the positive value western cosmopolitan cities place on their diversity of international and ethnic dining with the resistance within those same societies to welcoming displaced members of those cultures they are so eager to consume. This irony or hypocrisy points to a much deeper structural inequality under neo-liberalism, wherein financial capital and intellectual property flow almost unencumbered across borders, while most humans move only with great difficulty or risk. This regime of info/capital fluidity and human fixity is troubled by another element of the foodways of rich cultures: the desire for authenticity grounded in the bodies of essentialized ethnic others. Peterson reads three mechanisms by which the market satisfies this desire within the institutionalized inhospitality of the West: the quota/token (a kind of conceptual “guest worker” status), trans-ethnic “passing”, and a repertoire of authenticizing strategies whereby “native” chefs and restaurateurs speak for the cuisines of others. While largely a critical/theoretical presentation (partially in response to Krishnendu Ray’s *The Ethnic Restaurateur*), it also reflects on Spatula&Barcode’s newest artistic projects on contemporary cultures of displacement, exclusion, and in/hospitality.

Clark, Laurie Beth (USA). Cornucopic Performances, or, Is it Ethical to Play with your Food in the Anthropocene?

This paper is interested in the ways that food overflows from relational performances.

Clark considers the presence of food waste as a theme in the Foodways series by the art collaborative Spatula&Barcode. In Germany, S&B collaborated with a food-sharing organization to produce delicious dishes with products that supermarkets are forced to discard. In Australia, S&B helped students narrate their personal foodways through excavating a week’s worth of their compostable waste. In the United States, S&B surveyed library patrons about foods they waste and why it matters. Second, she looks at the actual food waste produced in S&B projects when we provide meals as amateur chefs. In all of this, Clark considers the value of unproductive expenditure in all social practice art, as it might be argued (in conversation with Bataille and Hyde) that all art is excess and therein lies its value.

Abrams, Joshua (UK). Deputy Dean, Academic, Royal Central School of Speech and Drama, University of London/ England. Forthcoming Publications: A monograph on theatricality within the restaurant; Co-editing with Richard Gough an issue of Performance Research, ‘On Taste’.
Joshua.Abrams@cssd.ac.uk

Blissett, Sarah (UK). Artist. Researcher. Performance Studies PhD candidate. University of Roehampton/ England. Her PhD research investigates Food and Ecology in Performance, through a study of algae organisms and ecosystems, engaging with post-human notions of performativity and transdisciplinary performance practice. Blissett@roehampton.ac.uk

Clark, Laurie Beth (USA). Professor. Art Department, University of Wisconsin/ USA. Writes about trauma tourism and food culture. Clark is a partner in the collaborative Spatula&Barcode.
lbclark@wisc.edu

Peterson, Michael (USA). Associate Professor. Art Department, University of Wisconsin/ USA. Writes about Las Vegas, cruelty, and food culture. Peterson is a partner in the collaborative Spatula&Barcode.
mpeters1@wisc.edu

1.8

PSi After Performance – Open Workshop

Migration and Collaboration: Challenging the Conventions of Lonely Scholarship – Workshop

Thursday June 8

14:15
17:00

[k]33

This workshop aims to blur the distinction between a scholarly and a creative interaction. Participants will engage in a studio-dynamic but with the purpose of producing written work. The format suggests an overflow between the usual structures of academic presentation and practical sessions.

Migration and Collaboration: Challenging the Conventions of Lonely Scholarship Our focus in this workshop will be on developing collaborative modes of critical writing and response – modes which we understand as ‘technologies of attention’. We intend to engage and rethink, through the embodiment of intellectual overflow, the conventions of citation and reference that characterise academic interlocution. What technologies facilitate, afford, shape and orchestrate how we -- as performance scholars and makers -- attend to the world? How do these technologies affect how we attend to one another? Referring to ‘technology’, we imply both a material substrate and a practice. In the workshop, then, we will combine collective writing with group participatory exercises. Through our process, and in the proposed workshop, we will attend to the relationship between writerly technologies and social concerns: how does one ‘overflow’ into the other, and vice versa? We seek to further extend this process to participants in this workshop and in regards to their own individual and collective modes of writing. Beginning with the presentation of a ‘transauthored’ paper, participants will engage in reading and listening exercises, provide dramaturgical and theoretical feedback, and embody the session as a rehearsal and in devising. The overall objective is to compose various channels of attention to scholarly work and explore how knowledge is subject to circulatory histories as it is produced, received, travelled, communicated, and disseminated.

After Performance research ensemble (Matt Yoxall, Alvin Eng Hui Lim, Felipe Cervera, Ella Parry-Davies). Affiliations: National University of Singapore, University of Edinburgh, King’s College London. Publications: ‘After Performance: On Transauthorship’ (Performance Research 21.05.2016).
afterperform@gmail.com

1.9

Performance

Catan Allay – ילע נט A Piece of Cake

Thursday, June 8

14:15
14:45

P1

How do we deal with resistances? Catan Allay is an intensive Mass-Choreography for 37 dancers and shows how bodies physically deal with exhaustion. The restless body acts and communicates both: an individual and a community body. Constantly driven and fighting with themselves, the bodies reveal a fragile protective shield with a strong core. It is a deliberately powerful and sensual creation that opens up the possibility of transformation. They fall, stand up, move on and meet each other in constant negotiation of control, faint, pleasure, standstill, togetherness and departure.

Mai, Patricia Carolin (DE). Dancer. Choreographer. Lecturer for dance at Hamburg University. Studied Performance Studies at Hamburg University.
patricia.carolin.mai@uni-hamburg.de

1.10 Historical OverFlow I

Thursday, June 8

14:15
15:00

[k]4

Mirjam Schaub (DE). Exuberance and Severity. How an Eery Mask Guaranteed the Survival of the Venetian Republic While the plague raged in Venice, eradicating numerous patrician families, who used to keep the Maritime Republic alive, the Venetians invented their endangered community and polity anew – with the help of a uniform white mask (larva), a black hood and a three-pointed hat. Presumably, this so-called bauta was first borne out of protest against the Black Death, that killed rich and poor without exception. But soon it developed into a powerful institution of social compensation. It permitted the Venetian Republic to regard its own police and spy state as necessary to fight corruption, but also allowed its citizens to lead a comparatively untroubled life beyond convention. It revolutionized social life by allowing a simple form of anonymisation. It guaranteed citizens of both sexes libertinage, even voluptuous practices while respecting etiquette.

The success of the Maritime Republic depended on its profound pessimism, its distrust in human goodness. Instead of wanting to change the nature of man, e.g. by self-eclaration, it created a system of procedural inventions and institutional coups, which counteracted abuse and corruption. Control and freedom of movement, spying, libertinage, and veneration were no contradictions for the citizens of Venice, but rather equally welcomed tools of social governance, to express their unique concept of performing citizenship.

Schaub, Mirjam (DE). Philosopher and Journalist. Professorship for philosophy at the University of Art and Design, Burg Giebichenstein, Halle, Saale/ Germany. Member of the Graduate School 'Performing Citizenship' at HafenCity University Hamburg. schaub@burg-halle.de

1.11 Paralogistics – A Report from Hamburg Port Hydrarchy

Thursday, June 8

14:15
15:00

Alabama

Paralogistics geheimagentur (DE). Paralogistics – A Report from Hamburg Port Hydrarchy This contribution will present the activities of Hamburg Port Hydrarchy (HPH) and introduce the concept of Paralogistics, an approach coming from performance theory and art based research, opposing the so-called logistical turn.

In port cities around the world the relationship between the city and the harbour is torn apart. Containerisation brought the expulsion of mass labor forces, while ports themselves have been relocated in high security zones, have been privatized, monopolized and are now merely presented to us as spectacles for tourists and all-inclusive-cruises. The good news: artists and activists all around the world set sails to reclaim the sea. It is time to extend the right to the city to the right to the port. Therefore geheimagentur has founded HPH as opposed to Hamburg Port Authority, HPH is looking for alternative ways to develop ports for citizens. The first results of HPH's worldwide port research will be presented in our performance PORTS – THE RIGHT TO THE SEAS on the MS Stubnitz within the Theater-der-Welt-Festival (TDW). As part of the TDW program HPH invites citizens to find new accesspoints from solid to liquid. (Accesspoints/workshop-program). In a third step HPH will try to implement paralogistical infrastructures to create a free port in Hamburg Baakenhafen in August 17.

geheimagentur (i.e. the secret agency) produces situations and institutions that appear to be fictional but nonetheless withstand the test of reality. Their performances create another reality rather than confirming the old one. geheimagentur is working anonymously, is an independent label, an open collective and a practice in „the art of being many“. geheimagentur.net

1.12 Performing Excess

Thursday, June 8

14:15

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Evelyn Annuß (DE). Performing Liquid Surveillance How does performance art relate to current border regimes and acts of banning those who are rendered superfluous? This paper explores the linkage between spatial aesthetics and its affective dimension, staging collectivity and flexible politics of demarcation. Against the backdrop of the current debate on securitization and liquid surveillance my case study focuses on performances directed by Claudia Bosse, theatercombinat Vienna, on notions of Europe between paradise and catastrophe.

Knaup, Bettina (UK). Paper – Performing as Waste The curatorial and research project performing (as) waste engages with a number of feminist queer performance artists from different generations, whose works explore intimacies with discarded matter and bodies. Guiding us into landfills, morgues, urban sewages or wastelands, these artists create connection to that which is not meant to be seen, heard, felt, touched, or be attended to. Their work can be understood as a response to the (over)flows of waste which we (unsuccessfully) try to 'put away' in landfills, rivers and oceans, or trade globally to 'far away' countries of the global South. Their work also questions the dualism between seemingly dead, inert matter and organic, vital life. Not dwelling in dystopian despair, nor embracing purity, or aiming at cleaning the dirty, toxic mess, these artists rather explore a sense of transcorporeal, posthuman worldliness and in some cases even queer pleasure. While contemporary western waste habits are built on disposability, distance and denial, it is increasingly difficult, to remain blind to the presence and agency of waste all around us and – through the flows of toxins, chemicals, plastic particles – also in us. Many scholars therefore call for a closer attention to waste's material specificity and generative power, rather than perpetuating an environmental discourse, which uses waste 'to stage the destruction of the planet'. (Hawkins) Such materialist performative experimentation, rather than answering the question "how do we live on earth", could contribute to the question "how do we live as earth" (Bennett) or more specifically, how do we live as waste.

Annuß, Evelyn (DE). Fellow. International Research Center Interweaving Performance Cultures, Berlin/Germany. Currently working on the global history of performances in blackface. She has taught as Professor of Theater and Media (LMU), at the Center for Interdisciplinary Gender Studies (TU Berlin), and in Theater Studies at Bochum, where she habilitated on Nazi mass stagings. evelyn.annuss@yahoo.de

Knaup, Bettina (UK). Independent Curator. Berlin/ Germany. PhD Student. Department of Drama, Theatre and Performance, Roehampton University London/ England. Curatorial projects: re.act.feminism#2 – a performing archive (Berlin, Barcelona, Zagreb, Gdansk, Tallinn, Roskilde; with B. Stammer); performance platform – body affects (Berlin; with S. Bake); performing proximities (Brussels). b.knaup@gmx.de

1.13 Presentation: The Judaica Project – Embodied Research

Thursday, June 8

14:15

15:15

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The Judaica project research team will present results from the first month of its full-time "embodied laboratory in song-action" in Huddersfield. Drawing on previous research by Spatz, this will be the first presentation from the trio and the first test of the lecture/demonstration/discussion mode as a way of disseminating basic or "blue skies" (non-applied) research in embodied technique. The AHRC-funded Judaica project works on songs learned from digitally available ethnographic recordings which are highly culturally diverse but linked by the shared marker of Jewish identity. It raises questions about cultural authority and appropriation, the politics of representation, and the relationship between embodied identity and embodied technique through a provocative and intentionally decolonial proposal for something like a critical ethnotechnics. Reconfiguring the relationship between cultural, religious, and racial identity in an experimental mode, the project overflows boundaries between research and performance, writing and digital media, liveness and archive, to present a new concept and model of embodied practice as research.

1.14

Facing Critical Ends: Over/Underload in Bio-mediated Performances of Abandon and Restraint

Thursday, June 8

14:15

17:00

5th Floor

Eylul Fidan Akinci (USA). Mette's Pharmacy Mette Ingvarsten's 69 Positions (2014) operates through overload of discourse around sexuality. I read Ingvarsten's careful subversion of the possibilities of affective-erotic overflow through the lens of Italian philosopher Roberto Esposito's "immunization paradigm." I hope to first lay out my interpretation of Ingvarsten's dramaturgical method, then attempt to juxtapose this as a critique to our contemporary biopolitical moment in relation to virtual reality and pornography: How does the overflow of accumulated data discipline anonymous bodies, motions, affects, and practices of freedom? What gets trapped in and what floods out from this virtual-biopolitical machine of neoliberalism?

Liu Carriger, Michelle (USA). Too too: Gothic Lolita's too long life and afterlife Gothic/Lolita fashion features show-stopping excess: over-the-top ruffles, accessories, and too-sweet prints. Dresses are simultaneously too childish and too archaic, baby doll outfits turn too sexy, and it's lasted entirely too long and traveled much farther – across Asia, the US, Europe – than expected. I interrogate Gothic Lolita's aesthetic of excess, particularly in regard to how excessive surfaces (and what many perceive as a concomitant dearth of interiority) may contribute to the style's durability and mobility. What does a "mere" teen fashion have to tell us about transnational and transtemporal circuits of self-fashioning?

Katherine Mezur (USA). J-POP Kawaii Attraction and Estrangement: The Super-Saturated Sounds, Images, and Actions of Live and Virtual Girl Performers In contemporary Japanese popular culture, girl bands and girl singer idols dominate both live and virtual stages in urban Japan and abroad in J-POP festivals and online fan cultures. They play on the super-cute girl, kawaii shōjo, aesthetic of saturated sweetness, attraction, and untouchable adorability. Their performances of lights, sounds, projections, and repetitive choreographies overwhelm with their gushes and glut of sweet sensorial overload, which, I suggest, disturb with their mediated sentiment and affect. Their kawaii shōjo acts veil the vacuum in the wake of overloaded sweetness.

Shintaro, Fuji (JP). Japanese 'Poor' Theatre Facing the 2020 Olympic Games In view of the 2020 Tokyo Olympic/Paralympic Games, the Japanese contemporary theatre milieu, largely defined by its 'poorness' (in expression, in subject, in reality, even when it is not perceived as such), is facing the initial overflow of money, events/projects, people, information, and icons, in all directions. I will examine a few examples of the artists who artistically resist such an overflow, even though they are in the midst of it.

Borggreen, Gunhild (DK). Reversing the Flow: Community-based art as tool for performing re-vitalization in Japan Many parts of rural Japan are experiencing a decline of population because of migration to urban centres. In recent years, a number of art festivals and other cultural events have emerged many places in Japan as a means to perform a "re-vitalisation" of not only rural Japan, but also the numerous cultural imaginations and national narratives that follow, from the importance of waterways to the notion of satoyama (mountain village nostalgia). With the case of Echigo-Tsumari Art Triennale as example, this presentation will investigate the concept of community based art projects in the Japanese context, and critically ask how such cultural events may effect the currents of mobility in modern societies.

Borggreen, Gunhild (DK). Associate Professor in Art History and Visual Culture, University of Copenhagen/ Denmark. Publications: *Performing Archives / Archives of Performance* (with Rune Gade); *Staging Lies: Performativity in the Human-Robot Theatre* play I, Worker; *Cute and Cool in Contemporary Japanese Visual Arts*. gunhild@hum.ku.dk

Rosner, Krisztina (HU). Associate Professor, University of Pecs/ Hungary. Publications: *Dramatical-Theatrical Interplays of the Performer's Presence and Silence*. rosnertina@gmail.com

Fujii, Shintaro (JP). Professor in Theatre Studies. Waseda University, Tokyo/ Japan. Publications: *Creative Force in the Postdramatic Age; Arts and Their Environment; Scènes françaises, scènes japonaises: allers-retours*. fujii@waseda.jp

Liu Carriger, Michelle (USA). Assistant Professor of Critical Studies. Theater Department, University of California, Los Angeles/ USA. Publications: *The Unnatural History and Petticoat Mystery of Boulton and Park: A Victorian Sex Scandal and the Theatre Defense; Historionics: Neither Here Nor There with Historical Reality TV; Consuming Culture: The Japanese Way of Tea in Performance*. carriger@ucla.edu

Fidan Akinci, Eylül (USA). Doctoral Student. Theatre Program at the Graduate Center of the City University of New York/ USA. Her research includes dramaturgy, contemporary dance, necropolitics and biopolitics, object performance, and new materialism. e.fakinci@gmail.com

Mezur, Katherine (USA). Lecturer. Departments of English, Comparative Literature, University of California, Berkeley/ USA. Associate Researcher, SF Museum of Performance and Design. Publications: *Dancing East Asia* (2018 with Emily Wilcox); *Stranger Communities: Art Labour and Berliner Butoh* (2014); *Beautiful Boys/Outlaw Bodies: Devising Kabuki Female-likeness* (2005). mezur@sbcglobal.net

1.15

HYPER-PLASIA

Thursday, June 8

15:30
17:00

P1

Hyper, ancient Greek huper = over. Plasia, ancient Greek plasis = formation. Medical definition of Hyperplasia = overgrowth of cells. HeLa is the world's first and most popular immortal human cancer cell line and probably the most overgrown monoclonal human cells in the world. In this lecture-light installation-performance, HeLa cells, human bodies, light, pathology, laboratory, medical system and knowledges will intersect and interact to tell this non-stop global passage of human cells, the hyperplasia and overflow of cells and medical knowledge. LIGHT will have a special and important role in this performance. Although contemporary theatre has become diversified in styles and aesthetics, light is still largely subordinated to texts, plots and characters in most performances. Through visual dramaturgy with emphasis on light, light could be emancipated from being merely subordinated, representational, illusionary and atmospheric. Light autotomizes, attains direct performative roles and becomes a co-performer, a protagonist and an antagonist in this performance. Light spills out from its usual physical space (on stage) and aesthetic space (as a supporting media in performance) to a new space of performance. Light as an artistic media also takes up a new role of critique to the authoritative system of medicine and science. The cross-disciplinary, cross-media and cross-contextual flow of light- theatre-medicine in this performance provokes reflection, re-thinking and re-proposal both on the concept of medicine/bodies and on contemporary performance aesthetics.

Bik-Wan Amy, Chan (CHN). Light Artist. Theatre Practitioner. Practicing Pathologist. Hong Kong/ China. Work selection: A Tree to be Found (Hong Kong Arts Biennial 2003); Interdisciplinary and cross-media museum theatre performance and installation project The Hong Kong Plague of 1894; Site-specific solo performance Morbid Anatomy (2016). abwchan@gmail.com

Kit-Ying Natalie, Cheung (CHN). Creative Director of Drama COLLABoratory., Dramaturg, Director, Producer and Drama Educator. Hong Kong/ China. Recent works: Morbid Anatomy, The Hong Kong Plague of 1894 Museum Theatre Project; Forum Theatre Project for people with lived experience of mental ill health; The Elderly Oral History Community Theatre Project - Sham Shui Po. Publications in Hong Kong Drama and applied theatre quarterly magazine TEFOzine. abwchan@gmail.com

1.16

Interruption of OverFlow

Thursday, June 8

15:30
17:00

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Berns, Ute (DE). Flow – Friction – Overflow: Science in Performance

The staging of scientific knowledge across the media is a cultural given in Western knowledge-based societies, and the theatre, too, has accepted the challenge. Yet how does scientific knowledge fare in the flows of the performance space, and what kinds of friction does it create there? How, precisely, does the theatre integrate scientific concepts and modes of perception with other, equally relevant modes of perceiving and engaging with the environment? Can a theatrical framework and the flow, friction and overflow in its performance space reorient the scientific “vectorizing of concrete experience” (Stengers)? In this paper I will consider these and related issues by addressing two instances of scientific knowledge in the theatre that tackle the sciences of climate change. Rather than looking at science and scientists featuring in plays written by non-scientist dramatists, I will investigate two productions that were co-created by scientists themselves. The first is Chris Rapley, Duncan Macmillan and Katie Mitchell's 2071, premiered at the Royal Court Theatre in London in 2014 with guest performances in Hamburg, the second Rimini Protokoll's Weltklimakonferenz, produced in Hamburg also in 2014.

Wihstutz, Benjamin (DE). On Imperfect Flow. Potentials of a Disability Aesthetics in the Performing Arts

There is a downside to the inclusion of the superfluous, to the empowerment of the powerless, to the ‘enablement’ of the disabled. All these positive goals perfectly meet a Post-Fordist logic of self-optimization and human resourcing. In this context, ‘flow’ is the magic word of a “performance principle” (Marcuse) that guarantees economic growth based on the ability, mobility and flexibility of people. But this principle is not limited to an economic perspective: When we see the success of “Superhumans” (Channel 4) during the Paralympics, the virtuosic dance of a person in a wheelchair or the Hamlet performance of an actor with Down's syndrome – it often comes down to a narrative of achievement, and thus to a similar “performance principle”, that anyone can accomplish anything if she is trying hard enough. In my talk, I would like to take a different perspective, drawing historical lines from the performances of freak show artists to contemporary examples of disability performance – works that do not follow the performance principle but rather demonstrate the political potentials of a disability aesthetics (Siebers) that is bound to the value of imperfection, dependence and stagnation.

Berns, Ute (DE). Professor of English Literature. Hamburg University/ Germany. Publications: Theatre and History: Cultural Transformations, Special Issue of JCDE (with V. Keidel and J. Wierzoch); Figurations of Knowledge in British and German Romanticism, Cluster Issue of EER (with S. Gustafson). Ute.Berns@uni-hamburg.de

Wihstutz, Benjamin (DE). Junior Professor of Theatre Studies. Johannes Gutenberg-Universität Mainz/ Germany. His research focuses on politics and aesthetics, German theatre around 1800, and performance and disability. wihstutz@uni-mainz.de

Thursday, June 8

15:30

17:00

Alabama

O’Gorman, Róisín (IRL). Practice-led Scholar and Lecturer. Department of Drama & Theatre Studies, University College Cork/ Ireland. r.ogorman@ucc.ie

Llana, Jazmin Badong (PH). Associate Professor and Chair of the Department of Literature. De La Salle University-Manila/ Philippines. Member of PSi Board of Directors. In 2010 she received the prestigious Dwight Conquergood Award from Psi jazmin.llana@dlsu.edu.ph

From Bubbles to Global Water Dances: Embodiments of Water in Practice Based Research In the overflow the bubble is released. The bubble is tantalizing – a hovering promise of delight – in part because we know it will pop – but we don’t know exactly when, or how. This paper begins with Matthew Goulsh’s figure of the vulnerable yet delightful Homo Bulla (2012) – and will blow, bounce and pop this bubble across a range of performative sites and theories to further understand the linked intricacies of the leaky, overflowing watery body of the human with the registers of the watery world, its flows, floods, and freezes. Following and troubling ideas from new materialism and feminist theories, Bennett and Haraway in particular, the paper offers the theoretical framework for a developing practice-as-research based project which investigates how water moves both inside and alongside the human body and how this might trouble issues around water rights and public management of water. The project is based in and responds to particular protests around austerity and water rights current in Ireland but places this water-rich and overflowing country in counter-point to a number of global sites, with specific reference and examination of the Global Water Dances project.

Sugar Overflows and Teatro Obrero’s Escalante Story At harvest and miling time, sugar overflows in Escalante, Negros, Philippines. The tiempo muerto (dead season) is over and there are jobs to be had in the fields, in the mills, at the ports. The sugar will find its way to the rest of the world and into our food and drink, even back to Negros. In September 2016, bodies, too, overflow in Escalante, as the city hosts Tanghal sa Kinabuhi, a theatre festival, and artists from other parts of the country gather in solidarity with the local group, Teatro Obrero, as it stages its 31st reenactment of the 1985 Escalante massacre. The visitors join in the reenactment, ‘becoming’ sugar workers in the general strike of 1985, battling the water cannons and teargas, living through the carnage, or ‘dying’ like the twenty who did die. Bodies pile up on the massacre site on the day of commemoration. The sound of gunfire and terror wash over one’s skin. Rage overflows, thick, like burnt sugar. The paper looks at the 31-year-old reenactment theatre of Teatro Obrero in the context of the sugar workers’ movement, the sugar industry in Negros, Philippines, and the global trade in sugar. The enquiry spills into how sugar is said to be once at the center of the issue and practice of slavery in America and Europe – sugar and its overflows in slave blood – and its parallels with and connections to Philippine sacada labor and their oppression by the elite sugar farmers and their foreign partners.

Levine, Gabriel (CAN). Postdoctoral Fellow. Department of Theatre, Concordia University, Montreal/ Canada. Publications: Practice (with M. Boon, forthcoming); The Museum of Everyday Life: Objects and Affects of Glorious Obscurity (article); Animate Entities: Objects in Performance (curator). gabriel.levine@concordia.ca

Levine, Gabriel (CAN). Before the Flood: Moving with the Tide By Side Procession in Miami Beach The coastal circum-Atlantic world is suffused with an overflow of water, bodies, capital, and culture—a flow which anthropogenic climate change threatens to turn into a flood. Even if the burning of fossil fuels is slowed over the coming decades, coastal cities are facing the existential threat of rising sea levels. Miami Beach, with its extreme vulnerability and extreme wealth, has been on the forefront of climate adaptation efforts, pouring millions of dollars into a system of seawalls and pumps designed to ensure the continued viability of the barrier island’s hotels, homes, beaches, and cultural institutions. What better site, then, for a procession—a human flood—to celebrate the perverse existence of this low-lying agglomeration of sand, concrete, money, and ingenuity? Directed by the curator Claire Tancons, the Tide by Side procession (November 2016) gathers a range of artists and performers from across the Atlantic world and beyond, including Gia Wolff, Arto Lindsay, Los Carpinteros, Carlos Betancourt, Miralda, and many others. The procession marks the opening of the Faena Forum, a mid-Beach cultural center that is the latest venture of Argentinian condo and hotel developer Alan Faena. Tide By Side promises to reinvent circum-Atlantic processional traditions through a carnivalesque, participatory and multi sensory spectacle. It aims to activate Miami’s diasporic and geographic ties to the Caribbean, and to emphasize the tension between luxury and precarity, both economic and terrestrial. What contradictions between capital, vernacular performance, contemporary art, civic ritual, and climactic shifts might arise as bodies flow through flood-threatened streets? This paper tracks Tide By Side through a participatory engagement in its various flows, offering an immersive and critical perspective on the procession as it skirts the edge of a sinking world.

1.17A Refugees welcome? Ethics and Politics of the Performing Arts for Refugees

Thursday, June 8

16:30

17:00

6A

This paper discusses ways in which European cultural institutions have addressed and welcomed newcomers. It is assumed that performing arts practices in the public space may be examined and discussed both ethically and politically. How are performing artists and institutions handling the current refugee situation? Are models for engagement emerging from this crisis and opening up new ways between performance and political action? As the asylum process is long and time consuming, artistic and cultural activities may play an important part in the first stages of the integration process. The performing arts can be a means of outreach and connection that is not weighed down by the bureaucracy of the asylum process. The performing arts and community-based art practices link creativity and artistic engagement in a way that is pedagogically powerful and makes newcomers feel welcome. Not all performing art forms are dependent on language. They can communicate in other ways that may help those arriving in a strange land to articulate their trauma and sense the promise that awaits them in their new home.

Rosenberg, Tiina (SWE). Professor of Theatre and Performance Studies at Stockholm University/ Sweden. Publications: *Don't Be Quiet, Start a Riot: Essays on Feminism and Performance* (2016). tiina.rosenberg@teater.su.se

Thursday, June 8

6C

O'Donnell, David (NZL). Overflow and Eco-Crisis in Contemporary Theatre from Aotearoa How does a small nation perform itself to the world, and for what purposes? In Aotearoa/ New Zealand, landscape and waterways are frequently 'cast' in performances that highlight the nation's '100% Pure New Zealand' brand, for the purposes of promoting its agricultural products and tourist attractions. Such 'productions' emphasize the natural environment in terms of free-flowing rivers, waterfalls, waves breaking on pristine beaches, pure white sheep grazing in vivid green fields. This 'clean green' image however, is largely an illusion, as farmers have increasingly converted from sheep to dairy farming as a more lucrative form of income. The 'flow' of New Zealand's natural environment has accelerated to an 'overflow' of nitrates, effluent, chemicals and agricultural waste which have transformed formerly healthy waterways into toxic sewers. At the centre of the family's estate is a lake that has become toxic from the run-off of dairy farming. George's reversal of the ecological Indian stereotype disconnects the audience from common assumptions of Māori as kaitiaki and opens up potent questions of blockage, leakage, toxicity and overflow. How does the staging of Māori relationships with agriculture speak to the dominant narratives of the '100% Pure New Zealand brand' and open up new spaces for understanding and interpreting debates about Indigeneity and environmental crisis?

Kubiak, Daria (SE), Skjoldager-Nielsen, Kim (SE). Overflow Feedback in Hotel Pro Forma's NeoArctic The Anthropocene is rapidly gaining recognition as a new epoch in Earth's history, in which Man has become a natural force changing the environment and the biosphere (Steffen et.al. 2011). Danish Hotel Pro Forma explores how to aesthetically shape the ecological impact on human existence in the visual opera-performance NeoArctic (2016). As spectator one is left with the notion of human activities having caused what we would call an "overflow feedback": digital visuals of plastic oceans, dust storms, tsunamis, charts of worldwide temperature rises, etc. are front-projected onto a huge horizontal backdrop spanning the width of the stage to create, in a very concrete sense, an overflow of the choir-performers on stage; mostly dressed in white they almost disappear in the image or become ghostly shadows. Simultaneously, the spectator experiences an overflow of (sensual) inputs mirroring the immensity of grasping the complex processes of change. There is a formidable beauty to the visuals that invite a stoic acceptance of the inevitable disaster. Yet, human prevalence might be hinted at by a flowing together of past and future in the costume design, at once that of ancient Inuits and high-tech survival gear, and the insistent presence of performers resisting the overflow throughout the performance. Taking its theoretical point of departure in ecological theatre

(May 2007, Kershaw 2009, Morton 2010), post-dramatic theatre (Lehman 1999), and experience of beauty (Jørgensen 2006; 2014), the paper will discuss the potential effects of the performance's aesthetics: does the performance's rendering of the Anthropocene inspire political action?

Whybrow, Nicolas (UK). Whither the Weather: an Urban Ecology of Ebb and Flow My paper addresses the central conference question relating to the kinds of knowledge and forms of critique produced immanently by visual arts practices, specifically regarding notions of abundance and redundancy. It draws on the example of the south Kent coastal town of Folkestone, UK – once seen as the 'gateway to Europe' – where a concerted attempt has been underway for a decade now to re-animate the declining urban environment using the arts and education. The paper focuses on the town's third international art triennial of 2014, whose title, Lookout, points towards the role Folkestone performs as Britain's 'first receiver' of 'what will come and what will go', an ebb and flow of bad and glad tidings that addresses issues relating to social media, migration, climate and natural resources of wind and water via works by artists such as Michael Sailstorfer, Tim Etchells, rooftoptwo, Marjetica Potrč and Alex Hartley.

O'Donnell, David (NZ). Associate Professor in Theatre. Victoria University, Wellington, Aotearoa/ New Zealand. He has directed many New Zealand plays and published extensively on New Zealand and Pacific theatre. Editor of the Playmarket New Zealand Play Series (since 2010). david.odonnell@vuw.ac.nz

Skjoldager-Nielsen, Kim (SE). PhD candidate in theatre studies. Stockholm University/ Sweden. President of Association of Nordic Theatre Scholars; Member of Norwegian-based network Aesthetics, Natural Sciences and Theology. Research interests: cosmology, aesthetics, spirituality, ecology and contemporary staged events. kim.skjoldager-nielsen@teater.su.se

Kubiak, Daria (SE). PhD candidate in theatre studies. Stockholm University/ Sweden. Vice-chairwoman of Rococo Foundation researching cultural institutions' management and performance, Board member of Association of Nordic Theatre Scholars, Student member of IFTR ExComm. Research interests: audience development, marketing and theatre, cultural policy. daria.kubiak@teater.su.se

Whybrow, Nicolas (UK). Head of the School of Theatre, Performance and Cultural Policy Studies, University of Warwick/ England, Principal Investigator in a 3-year AHRC-funded research project entitled Sensing the City. Publications: Art and the City; Performing Cities (Editor, with chapter contributions from an international line-up of artists and scholars). n.whybrow@warwick.ac.uk

1.19

Panel and Roundtable: Overflowing the Archive

Thursday June 8

15:30

18:15

[k]X

Laster, Dominika (PL/USA). Cities of Refuge: Genealogies of the Praxis of Hospitality

Szeman, Ioana (UK). Performing Bollywood: Young Roma and Cultural Citizenship in EU Romania

Szucs, Aniko (HU/USA). Postcommunist Melancholia: The Crisis of Activism in the Performances of the Central European Left

Roundtable | Overflowing the Archive

Erçin, Nazlıhan Eda (Turkey/UK)

El Zein, Rayya (LB/USA)

Laster, Dominika (PL/USA)

Liu Carriger, Michelle (USA)

Mendel, Agnieszka (PL/UK)

Nicely, Megan (USA)

Spatz, Ben (USA/UK)

Szeman, Ioana (UK)

Szucs, Aniko (HU/USA)

1.20

Ecosexual Feedback

Thursday, June 8

17:15

18:15

[k]33

Lim, Alvin Eng Hui (UK/SGP). To Suffer a Sea Change: Eroded Ecologies, Desert Islands, and Resettlements Weaving together video, visual arts, performance, and an installation of a reconstructed Bugis warring ship, Zai Kuning's work, Dapunta Hyang (2014-2017) is a mediative process that accounts for the discrimination of the Orang Laut (or Sea Nomads) and the decline of the ancient practice of Mak Yong. It searches into Kuning's Bugis ancestry, his Malay identity and genealogy. Kuning's artistic practice thus reflects a nomadic overflow brought about by an erosion of origins, and an overlapping of oral narratives and performance practices. This paper will retell the ecological entanglements between states, geographies, people, traditions, spirits, and practices as Kuning, the storytellers and mediums he met, and the performance media he uses are entwined in practice. 'To suffer a sea change' is as much as about the ongoing physical trauma of being uprooted from home as it is about the transience of physical sites and erosion of spiritual sites, as nomads move from home to home, sea to island. My story assumes that words are spiritual and that the lessons of muted oral stories "come home in part through the abandonment of words" (Phelan 1991, 508).

Augsburg, Tanya (USA). Witty Fluidity: Recent Ecosexual Art by Elizabeth Stephens and Annie Sprinkle In 2008 Elizabeth Stephens and Annie Sprinkle performed Green Wedding #4 under the California Santa Cruz redwoods. Besides exchanging vows, Stephens and Sprinkle married the earth, proclaiming the earth as their lover. Stephens and Sprinkle came out as ecosexuals, promoting an inclusive sexual identity that welcomes all nature lovers. My presentation examines their 2015 project Here Comes the Ecosexual. Stephens and Sprinkle apply the lessons they learned from making their 2013 film Goodbye Gauley Mountain by bringing their ecosexual art activism to multiple locales in California with the immediate goal, as they say, to get people wet about H2O. Their witty double entendre underscores the importance of language and communication for contemporary art in general and for their ecosexual art in particular. Sprinkle and Stephens literalize metaphors with their mini-camper that is painted a deep blue hue to resemble a drop of water. They mix metaphors by calling it their "Pollination Pod," illustrating their cross-fertilization of ideas. They send mixed messages with their water warrior costumes. A serious aesthetic concern enacted in Here Comes the Ecosexuals, however, is the creation of multiple fluid social sculptures based on the artists' conversations with their interlocutors. Engaging in social sculpture, we, along with Sprinkle and Stephens as our guides, actualize Beuys's celebrated dictum, "Everyone is an artist." How does their recent project related to their art production as a whole? And how do we situate the witty fluidity of their latest ecosexual art within contemporary performance and art currents? My paper presentation will address these questions.

Lim, Alvin Eng Hui (UK/SGP). Post-doctoral Fellow. Institute for Advanced Studies in the Humanities. University of Edinburgh, England. Member of the After Performance research ensemble. Publications: Actor training and intercultural jam in a multicultural context; Theatre, Dance and Performance Training. elleha@nus.edu.sg

Augsburg, Tanya (USA). Associate Professor of Humanities and Creative Arts. School of Humanities and Liberal Studies, San Francisco State University/ USA. Publications: Becoming Interdisciplinary: Introduction to Interdisciplinary Studies, 3rd Ed.; recent curatorial project, F*ck U! In the Most Loving Way. Recent performance: Kitchen Table Talk. tanya@sfsu.edu

1.21 Addi Patt Sequ

Thursday, June 8

17:15
18:45

P1

A series of specific movement patterns are unfolded gradually in space and time, following strategies of addition, subtraction, overlap, repetition or elision, composing a dynamic ongoing motion. The movement material disclosed in these sequences are not finished actions themselves but rather isolated parts of potentially but not necessarily recognizable movements. Some will perhaps be partially concrete, some other movements are just accents, accidents, leftovers taken from general actions, or meaningless reductions of gestures taken from laboring and working flows.

Kim, Su Jin (DE/KOR). MA Performance Studies, Hamburg University. She is interested in exploring body-systems and new movement possibilities through the observation of her body in social and daily live. Furthermore she investigates dance and movement in different contexts and in relation to different disciplines

Carrera, Marc (DE/ES). MA Performance Studies. Hamburg University. Founding member of two theatre companies (La Quadra Mágica – satirical/political theatre, and Microscopia Teatro – object/visual/experimental theatre and the electro-pop-performance band Zink Tank). Founded the artist-run space for performing arts Tatwerk Berlin

1.22 Historical OverFlow II

Thursday, June 8

17:15
18:15

[k]4

In times of revolution, transgressive acts both in politics and in the arts can be observed. This talk will discuss performative practices in the German 'November-revolution' and some theatrical projects following this rupture. Rigorous and stringent political performances coexisted with more transgressive, uncontrollable, and futile acts that nevertheless contributed to the revolutionary situation in many ways. The term 'OverFlow' can refer to a fairly common pattern of revolutionary 'street politics': Squares and boulevards in the inner city were filled by the crowds and, sooner or later, intentionally overcrowded. Such practices are characterised by a number of meaningful tensions: First of all, a tension between strategy and discipline on the one hand and a kind of free-flowing contingency on the other. Secondly, a direct exchange between performances of protest in the street and revolutionary projects in the theatre, but at the same time an invisible boundary separating the two spheres. Last but not least, transgressive practices often evoke a tension between ethics and aesthetics. This last aspect will lead to some comments on current transgressive performances in the economic and political crisis in Europe.

Warstatt, Matthias (DE). Professor of Theatre Studies. Freie Universität Berlin. Publications: Soziale Theatralität. Die theatrale Konstitution der Gesellschaft (forthcoming); Theater als Intervention. Politiken ästhetischer Praxis (mit J. Heinicke, J. K. Kalu, J. Möbius, N. Siouzouli); Theaterhistoriografie. Eine Einführung (mit Jan Lazardzig, Viktoria Tkaczyk); Krise und Heilung. Wirkungsästhetiken des Theaters. matthias.warstat@fu-berlin.de

1.23 Boats, Bodies, Borders – Contested Spaces

Thursday, June 8

17:15

18:45

6A

Philip Scheffner's *Havarie* (2016) shows an inflatable boat full of people. The camera zooms 90 minutes in and out of the image. While the boat is overcrowded, it seems to be lost in the vastness of the Mediterranean sea. At the same time, the story of a rescue crew, a woman phoning from France to her husband in Algeria, Russian and Ukrainian cargo workers talking of encounters with this refugee boat can be heard. The film condenses sound and disassociates it from the image to create a space of perception depleting the senses. Against this backdrop, we want to pose questions addressing the in/visibility and 'fluidity' of borders and somatic spaces: Where is the role of bodies in social counter-spaces? How can bodies access hybrid spaces? When is the subversion of space through a collectivity of bodies possible? (Foucault 1967; Soja 1996; Borri/Fontanari 2015).

Strohmaier, Alena (DE). PhD Candidate. Marburg University/ Germany. Research Fellow in the BMBF research network Re-Configurations. History, Remembrance and Transformation Processes in the Middle East and North Africa. Member of the NECS Steering Committee. Editor of the NECSUS book review section. Managing editor of META-Journal. Publications: *The State of Post-Cinema. Tracing the Moving Image in the Age of Digital Dissemination* (with Malte Hagener and Vinzenz Hediger). alena.strohmaier@staff.uni-marburg.de

Spahn, Lea (DE). PhD Candidate. Member of the core team for the postgraduate course "Cultural Education in Schools" at the University of Marburg. She is working as a dance and movement pedagogue, also in collaboration with German stage service, Theater Im G-Werk (Marburg). Currently, she is editing "Heterotopies – Bodies – Education" in the series *Soma Studies* (transcript). lea.spahn@staff.uni-marburg.de

1.24 Theatre of Excess

Thursday, June 8

17:15

18:15

6C

Onishi, Deidre (USA). Kabuki: the Aesthetics of Overflow The idea of "overflow" is more than a description; it encapsulates an aesthetic. In its vitality Kabuki Theatre defines this aesthetics of "overflow." Kabuki illustrates the power of finely detailed costumes, precise movement and vocal patterns, music, and complicated scenic choreography to bring the audience to push past Realism to create a flow and an overflow of realistic emotions. Part of the power of Kabuki is the use of quiet moments to stop the momentum in order to then push the tempo to a heart-racing pace. Using visual examples and textual analysis of two plays *Mirror Mountain: A Women's Treasury of Loyalty* by Yoh Yohtai and *Yotsuya Ghost Stories* by Truruya Namboku IV, both translated by Mark Oshima. I will discuss these elements which create the aesthetics of overflow.

Roesner, David (DE). »Overflow« and »Excess« in Karin Beier's Work In several of German director Karin Beier's recent productions "overflow" was at first sight a very literal and tangible phenomenon: the litres of paint dripping down the walls of Johannes Schütz' stage design for *Demokratie in Abendstunden*, the gallons of water and mud flooding the stage, also by Schütz, in *Das Werk / Im Bus / Der Sturz* (Jelinek). But the sense of overflow is present on more levels than these: the verbal excesses of Elfriede Jelinek's 'Sprachflächen' (textual planes) in *Das Werk*, the multiplicity of textual, filmic and musical references in the *Demokratie* collage, the excessive expressiveness of the actors and last but not at least the virtual 'flooding' of scenes with music (Jörg Gollasch), which not only permeates both productions completely, but often seems to take over, take centre stage. This creates – to stay with the metaphorical theme – a 'fluidity' between music-theatrical formats (is it a Performance? A happening? A concert? A sound-installation?), and an 'overspill' of words into music, music into gesture, gesture into sound etc. In my paper I will seek to investigate the notion of excess and overflow in Karin Beier's recent works with particular attention to the role of music, which clearly 'overflows' the boundaries set by theatrical conventions in terms of its theatrical presentation and function. The sense of incidental music as a subordinate craft in the fabric of theatrical meaning making, a purely functional "Gebrauchsmusik" (utility music), potentially superfluous and thus easily and justifiably neglected, is pointedly called into question here and deserves a closer look.

Onishi, Deidre (USA). Studied Kabuki at the University of Hawaii-Manoa and at workshops at the Kabukiza in Tokyo. Onishi is currently teaching and directing for the Department of Art, Music, and Theatre Arts at Cameron University in Lawton, Oklahoma, USA. daonishi@uwalumni.com

Roesner, David (DE). Professor for Theatre and Music-Theatre. LMU Munich/ Germany. Publications: *Theatre Noise. The Sound of Performance* (with Lynne Kendrick); *Composed Theatre. Aesthetics, Practices, Processes* (with Matthias Rebstock); *Musicality in Theatre. Music as Model, Method and Metaphor in Theatre-Making*. d.roesner@lrz.uni-muenchen.de

1.25 Summer School #0.5

Thursday, June 8

17:15

18:15

5th Floor

2nd Session:

Friday, June 9

10.45–11.45 | 5th Floor

3rd Session:

Sunday, June 11

09.00–10.30 | 5th Floor

The PSi Future Advisory Board proposes an inaugural summer school to coincide with PSi#23 in Hamburg. PSi Summer School #0.5 will bring together scholars, artists, and activists over the course of four days and in an intensive series of activities directed at thinking through, working with, and creating anew pressing issues and rising trends in performance studies. We propose the interval '0.5' in the title as a gesture to the temporality in which the summer school happens, in between conferences, but also, and perhaps more centrally, to the fertility of the unfinished, the incomplete, and the "not-yet here" (Muñoz 2009). This inaugural edition will therefore take the themes of Performance Climates (PSi#22 Melbourne) and OverFlow as the frame for our discussions. Looking forward, the discussions of PSi Summer School #0.5 will be carried forth in an overflow into our next summer school #1.5 at PSi #24 in 2018.

PSi Summer School #0.5 will include four sessions: one fieldwork outing into Hamburg facilitated by German activist and scholar Oliver Kontny and the PSi Future Advisory Board, and three workshops led by senior scholars in the field. The outing will be organised in conjunction with activists and residents of the city and will touch on ecological and refugee activism and their local enactments. The workshops will follow up with some of the central concerns raised during the initial outing. Each workshop leader will tackle these issues through their own scholarly, cultural, and political positioning. Workshop leaders will include Jazmin Llana (De La Salle University, Manila), Sean Metzger (University of California, Los Angeles), and Caroline Wake (University of New South Wales, Australia). Attendees, limited to fifteen, will be selected through a special call launched through PSi's webpage. Five places will be reserved for participants from German universities, either doctoral candidates or early-career researchers.

The Future Advisory Board (FAB) is a new PSi initiative that aims to bring together graduate students and early career scholars and artists worldwide, and increase visibility of the diversity of Performance Studies. The FAB represents new generations of Performance Studies emerging in different ways at different places. The FAB advises the PSi board both with regard to the interests of emerging scholars and artists, and with regard to the future of the field as new generations see this. To this end, the FAB initiates projects (both online and at conferences) that demonstrate this diversity and contribute to the further development of Performance Studies in ways that acknowledge this diversity. The FAB was officially launched at PSi #22 in Melbourne, where it held its first activities. Current members include Felipe Cervera (National University of Singapore), Shawn Chua (Independent Scholar), João Florêncio (University of Exeter), Eero Laine (University at Buffalo, State University of New York), and Evelyn Wan (Utrecht University).











Friday June 9 Economies of the Local and the Global

2.1

Radical and Dissident Citizenship, Affect and Performance

Friday, June 9

09:00

10:30

[k]2

This curated panel emerges from research strands of the on-going JNU/University of Warwick collaboration focussed on the themes "Gendered Citizenship" and "Cultures of the Left: Manifestations and Performances." The panel aims to offer multifaceted and interdisciplinary engagement with key questions of performing radical and dissident citizenship asking: How can the language of performance and theatre enable us to see and engage with the contemporary embodiments of the political from different cultures of protest and forms of activism to manifestations and rituals of political power in various global contexts? How does the notion of performance (as both embodied practice and as a conceptual lens) synthesise different domains of inquiry, bringing together the political with the social, the economic, and the psychological aspects? What are the roles of agency, efficacy and affect in understanding the political? What is the relationship between politics, performance and the affective turn in cultural criticism evident in many different areas of inquiry: from cultural memory and public cultures that emerge in response to histories of trauma, and the production of compassion and sympathy in human rights discourses, to new forms of historical inquiry that emphasise the affective relations between past and present, and the cultural politics of everyday life?

In her paper "Performative Reintegration: an Affective Approach to Applied Theatre and the Social Reintegration of Guerrilla Ex-combatants in Colombia" Maria Estrada-Fuentes posits that there is still little known about the role of human emotions and bodily transactions in enabling and securing the sustainable reintegration of ex-combatants in contexts of former or continuing violent conflict. As a result, Estrada-Fuentes argues, scholars and policy makers are yet to explore fully the importance of affect and performance, both as paradigm and practice, in enabling and sustaining social reintegration. Drawing on her own experience working on reintegration programmes and capacity building in Colombia, Estrada-Fuentes discusses the implementation of performance practice in public policy on reintegration. Focussing on the private processes, the affective transactions and body-based critical understanding of secondary care that can be facilitated by performance practice, the paper asks how can performance, and creative practice facilitate affective transactions that contribute to the 'flow' of citizens from combatant identities to civilian contexts? Estrada-Fuentes also outlines a methodological approach to applied theatre in reintegration public policy, with an emphasis on the benefit of an affective focus to performance in secondary care practice.

2.1 Radical and Dissident Citizenship, Affect and Performance

Promona Sengupta's "Echoes of Tiananmen: Political Performances and Student Protagonists of the Umbrella Movement" explores the commemorative events of the June Fourth Movement and the Tiananmen Square massacre of 1989, still a highly censored historical event, during the Umbrella Movement of Hong Kong in the year 2014. The paper argues that the Umbrella Movement has not only been one of the largest mass protests for democracy led by students in contemporary Hong Kong, it has been crucial in being the stage for them to play out various performative roles such as the dissident, the student, the youth, the citizen and the subject of history. The paper assesses the "role" of the student within the space of the contemporary city of Hong Kong, which has become a hub of dissidence against the People's Republic, as well as a glowing example of the late capitalist Asian super-city. Sengupta attempts to assess the relationship of these roles and their performative repertoire with those of Tiananmen Square protests in 1989. While studying socio-political movements in China and other populous Asian countries can make it convenient to analyse them in "mass" terms, the paper argues that it is time to map the return of the mass political congregation in a different framework, as a rupture in the narrative of mass consumption, shot through with the overflowing political affect of Tiananmen '89. Unsurprisingly, it finds as its protagonists one of the most vulnerable demographic within contemporary capitalism – students.

Milija Gluhovic "Fanaticism, Revolt and Spiritualisation of Politics" takes as a point of departure Alberto Toscano's (2010) compelling counter-history of fanaticism, which explores the critical role fanaticism played in forming modern politics and the liberal state, questioning the idea that liberalism and fanaticism are irrevocably opposed, as well as Alain Badiou's (2012) provocative account of the modern 'militant,' a transformative figure at the front line of emancipatory politics. The paper will address this thematic with reference to recent European plays and performances such as Milena Markovic's *The Dragonslayers* (Serbia, 2014), Milo Rau's *The European Trilogy* (Switzerland/Germany, 2014-16) and De Warme Winkel's *Gavrilo Princip* (The Netherlands, 2014), which explore extreme and unyielding political behaviour against the backdrop of war and genocide, religious fundamentalism and terrorism, displacement and racial alienation of ethno-diasporas' in contemporary Europe.

Jestrovic, Silvija (UK). Reader in Theatre and Performance Studies at the University of Warwick. She is the author of *Performance, Space, Utopia: Cities of War, Cities of Exile* (Palgrave 2012), and *Theatre of Estrangement: Theory, Practice, Ideology* (U of Toronto Press 2006); and the co-edited collection (with Y. Meerzon) *Performance, Exile, and 'America'* (Palgrave 2009). sjestrovic@gmail.com

Gluhovic, Milija (UK). Associate Professor of Theatre and Performance at the University of Warwick. Research interests: Contemporary European theatre and performance, memory studies, discourses of European identity, religion and secularism, migrations and human rights. Publications: *Identities, Feelings, and Politics in the Eurovision Song Contest* (with K. Fricker); *Representation, Religion, and the Public Sphere* (with J. Menon, Stanford). m.gluhovic@warwick.ac.uk

Estrada-Fuentes, Maria (UK). Early Career Fellow, Institute of Advanced Study at the University of Warwick. Research interests: Conflict transformation, peace-building, applied theatre, politics and performance. Publications: *Becoming Citizens: Loss and Desire in the Social Reintegration of Ex-combatants in Colombia* (in *Gendered Citizenship: Manifestations and Performance*, eds. Bishnupriya Dutt, Janelle Reinelt and Shrinkhla Sahai, forthcoming 2017). M.A.Estrada-Fuentes@warwick.ac.uk

Sengupta, Promona (UK). PhD scholar at Theatre and Performance Studies, department at School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. Currently: Doctoral Fellow at International Research Centre Interweaving Performance Cultures at Freie University, Berlin. Her academic interests: Student movements, campus politics, youth culture and the future of education in neoliberal economies. mogermulluk@gmail.com

2.2

Saturated, Tiger, Cornucopia

Friday, June 9

09:00

10:30

[k]33

Trencsényi, Katalin (UK). *The Dramaturgy of Contemporary Cornucopia*

Contemporary Western societies feed on overflow: burgeoning populations, mass production, a multiplicity of information, news, and data etc. In order to be able to manage and process this deluge, they need to be contained and organised into some sort of order. This paper looks at a variety of examples of overflow, and how formless mass is shaped into patterns for efficiency. By analysing these processes, the ways patterns are recognised and/or created, it will examine how the arrangement of this abundance can gain value or be manipulated – and create meaning. It will also consider what purposes those narratives may serve in our society, and how contemporary performance making can utilise some of these strategies.

Keegan, Daniel L. (AE). *Theater with a Tiger: Potentiality and Overflow in Performance* "Potentiality" is a figure for overflow. It names those human faculties that exceed and resist the regularities of everyday life and of austerity thought. Potentiality provides a rich resource for conceptualizing modes of resistance.

This paper examines potentiality as a practical and conceptual resource for theatre and performance's overflow of the assumptive logic of our late capitalist present. It does so by reflecting on and critiquing the recent reception of the concept into theatre and performance studies, especially in the work of José Esteban Muñoz and Daniel Sack. While these thinkers, especially Sack, have gone in quest of something like a "pure" potentiality, I argue that theatre and performance can and do model a more practical, more variegated account of potentiality. I name this potentiality dimensional potentiality.

This dimensional account of potentiality emerges through close attention to Gustave Guillaume's notion of "operational time." This notion, for Guillaume, provides a figure for linguistic potentiality; I argue that it can provide a more comprehensive understanding of potentiality in theatre and performance. I explore this notion of "operational" potentiality through an engagement with *The Method Gun*, a performance piece by the Austin, Texas-based Rude Mechanicals. This piece, to summarize precipitously, stages the 10 year long rehearsal process for a production of *A Streetcar Named Desire* that excludes the roles of Stella, Stanley, Mitch, or Blanche. In so doing, I argue, it provides a thoroughgoing investigation of the operative, dimensional potentialities of performance.

Harari, Dror (ISR). *Saturated Moments* "Here it is a question of the excess, of the excess of intuition over the concept, of the saturated phenomenon and of its givenness outside the norm – and in excess – once more." (Jean-Luc Marion, *In Excess*, xxi)

2.2 Saturated, Tiger, Cornucopia

“where there is art at work among the things we call works of art, it is always joined to the kind of transformation from not seeing to seeing [...]” (Alva Noë 2015, 104-5)

My understanding of the notion of OverFlow in performance context is of a “saturated” (Marion 2002) phenomenal moment (or element) within the performance continuum. This moment of excess that bewilders spectatorial intentions and subverts expectations is also an access point into the work and into the “event-ness of performance” (Fischer-Lichte 2014) that truly “emancipates” the spectators (Rancière 2007), initiating their presence and deep engagement in the performative situation. The starting point for my discussion on saturated moments that engender performative co-presence and interaction is Jasper Jones’s painting *Tango* (1955), and also, my experience of Angélica Liddell’s *Todo el cielo sobre la tierra* (El síndrome de Wendy). In these peculiar saturated artistic occasions – ‘in which givenness not only entirely invests manifestation but, surpassing it, modifies its common characteristics’” (Marion 2002: 225) – what was received from the objects (a painting and a theatre piece) was in excess of what one’s intention anticipated. When (and if) transformation occurs in performance situations, it happens in these saturated moments of investment and engagement.

Trencsenyi, Katalin (UK). London-based Dramaturg, Researcher and Associate Lecturer at Royal Academy of Dramatic Art (RADA). Publications: *Dramaturgy in the Making. A User’s Guide for Theatre Practitioners* (Bloomsbury, 2015); *New Dramaturgy: International Perspectives on Theory and Practice* (Bloomsbury, 2014, co-editor); *Bandoneon: Working with Pina Bausch*. (Oberon, 2016, editor). katalin.trencsenyi@gmail.com

Keegan, Daniel L. (AE). Assistant Professor of English. American University of Sharjah (UAE). Articles: *Performing Prophecy* (Shakespeare Quarterly, Fall 2011); *Indigested in the Scenes* (PMLA, forthcoming). dkeegan@aus.edu

Harari, Dror (ISR). Senior Lecturer. Department of Theatre Arts, Tel Aviv University. His recent articles have appeared in *Performance Research*, *TDR*, and *Teoria ve’Bikoret* (Theory and Criticism). His book, *Self-Performance: Performance Art and the Representation of Self*, was published in Hebrew by Resling Publications (2014). His current research, funded by a research grant from the Israel Science Foundation (ISF), focuses on the historiography of performance art in Israel, from its origins in the 1960s and through the 1970s. drorh@post.tau.ac.il

2.3

Out of Bounds: Performance and / as OverFlow in Germany from the Post-War Era to the Present

Friday, June 9

09:00

10:30

P1

Live performance inherently accesses central categories of experience, producing boundaries of space, time, body, and language, while simultaneously challenging and exceeding those bounds. Beyond these formal dimensions, artists deploy performance as a means to construct and contest the parameters of social and political life, of subjectivities and identities. Living in a country that was dissolved into four parts, resolved into two, and then united as one within 45 years, people in Germany experienced shifts in spatial and cultural identities in particularly fraught ways. While Germany’s national perimeters fluctuated, furthermore, immigration, women’s movements and sexual revolutions intervened in categories of race and gender central to conceptions of Germanness. Responding to such rapid and fundamental changes in national and social structures, German artists of the twentieth and twenty-first centuries continually employed performance to question, contest, explore, and expand the ideological boundaries that formed and transformed around them. This panel thus investigates the dynamics of limit and overflow that are constituted in and constitutive of performance, while also examining the political stakes—both nationally and personally—that inhere in that exchange for German artists from the post-war era to the present. Individual panelists consider performances that enact surplus, excess and overflow as modes of critical engagement with the limits of social, cultural and political practices and institutions. In order to enliven a discussion of art forms inextricably bound to immediacy in spatial, temporal and corporeal experience, the organizers are also inviting actors to incorporate elements of live performance in the panel.

Jackson, Sara (USA). Assistant Professor of German Studies., University of Massachusetts Amherst. Author, „Embodied Femmes Fatales: Performing Judith and Salomé on the Modernist German Stage“ in *Women in German Yearbook*. sarajackson@german.umass.edu

Weist, Caroline (USA). Assistant Professor of German Studies., University of Richmond. Author, „Playing Brecht: Creative Appropriation in the Foreign Language Classroom“ in *Brecht Yearbook*; „Beholding the Denkspiel: Genre, Bodies, and Interpretive Practices in Georg Kaiser’s *From Morning to Midnight*“ in *Text & Presentation*. caroline.weist@richmond.edu

Howes, Seth (USA). Assistant Professor of German., University of Missouri. Co-editor, *Beyond No Future: Cultures of German Punk* (Bloomsbury, 2016). howesw@missouri.edu

Ellis, Robin (USA). Visiting Assistant Professor of German., Davidson College. Dissertation, “*Making Translation Visible: Interpreters in European Film and Literature.*” robin.i.ellis@gmail.com

2.4 OverFlow of Production

Friday, June 9

09:00
10:30

[k]4

Stäheli, Urs (DE) is professor of sociological theory at the University of Hamburg and speaker of the Ph.D-programme „Loose Connections: Collectivity in Digital and Urban Spaces“. His work include poststructuralist political and social theory, the genealogy of finance economy. Current research are the list as cultural technique and the sociology of undoing networks. urs.staeheli@wiso.uni-hamburg.de

Kunst, Bojana (DE/SVN). Philosopher, Dramaturg and Performance Theoretician. Professor at the Institute for Applied Theater Studies in Justus Liebig University Gießen. Leader of the international master program 'Choreography and Performance'. Member of the editorial board of Maska Magazine, Amfiteater and Performance Research. bojanacvejic@gmail.com

Stäheli, Urs (DE). Shelfwarmers – The Materiality of »Too Much« The paper looks at an often neglected phenomenon of contemporary consumer cultures: the shelf-warmer (Ladenhüter). It addresses the question of overflow as the abundance of goods. The shelfwarmer is a good which cannot be sold. It is the unfulfilled promise of becoming a good and of being consumed. Looking at the shelfwarmer allows us to analyze the mechanisms and techniques of dealing with this overflow and to look at the strange materiality of a material item, waiting to become part of the circuit of culture. The shelfwarmer confronts us with the question of how to account for the materiality of the „too much“, of the useless and excess, not in terms of people, but of things.

Kunst, Bojana (DE/SVN). On Redundancy of Work and Abundance of Waste. The Poetic of the Artistic Labour In the talk, I would like to tackle the notion of abundance to address issues around artistic labour. I would like to show how the redundancy of the public role of the artist on one side, and the abundance of his work and processes on the other, opens an interesting insight into the paradoxical core of contemporary production and economy in general.

The production today could be described as the accelerated, almost maniac procedure of continuous process of evaluation and dis-evaluation of almost everything that exists (work, life, natural resources, dreams, imaginations, etc.). The work of the artist, in many experimental practices throughout modernity, often resisted the link between the labour and the production of value, turning itself transparently and often intentionally into the abundance of waste. Here, I will try to explore the status and interlink of the abundance of waste on the one hand and the overflow of current productive work logics on the other. This contribution examines the proximity between artistic work and other modes of productive labour today, trying to explore in which way this proximity can appear as a chance to disclose the contemporary production for what it actually is: a redundant production of waste.

2.5 Excessive OverFlow

Friday, June 9

09:00
10:30

Alabama

Manchev, Boyan (DE/BGR). Pandora's Toys, or Transformation after the End of the World Pandora still has a lesson for us; but it is not coming from her revengeful 'box'. Pandora will teach us her own gift, the gift of counter-technique. Today we are witnessing a true gigantomachy around the destiny of technique (and of performance as paradigmatic technique), which determines the ontology of the actuality; let's call it Pandora's paradox. On the one hand, under Pandora's fatal charms, the thauma idesthai, we can witness the rise of the performance value as the paragon of contemporary performance capitalism; on the other hand, we could imagine the irreducible potential of emerging counter-techniques. Let's return then to the concept of transformance, at times in which transformation, the horizon of the human condition, becomes an ultimate commodity. Thus, the terra ultima of this philosophical experiment will possibly take shape in the stormy ocean beyond the vortex of transforming forms, beyond the excessive rhythm of change, beyond the horizon of the metamorphosis of the world. However, there is no promised land in the end. Such is our condition today, and it has to be faced with hopeful and courageous thought. Against the new apocalyptic discursive crash-tests of the world, against this world itself, beyond the spell of the end, Pandora wants to play with her toys.

Müller-Schöll, Nikolaus (DE). The Human Overflow Departing from Brecht and Bataille and with regard to performances by The Nature Theatre of Oklahoma, William Forsythe and René Pollesch I will argue that in the most advanced contemporary artistic works on stage the human manifests itself in nothing but an overflow or surplus: What we might call human - in a sense that is by no means compatible with any form of humanism – is that which blasts any economy, norm, regulation or definition of the human being.

Manchev, Boyan (DE/BGR). Philosopher. Professor at the New Bulgarian University and at the Berlin University of the Arts. He proposed the perspective of a dynamic transformationist ontology and new materialism. He is the author of *Miracolo* (2011), *Logic of the Political* (2012), *Clouds* (2017), among others. b.manchev@hzt-berlin.de

Müller-Schöll, Nikolaus (DE). Chair of Theatre Studies and Head of the M.A. program in Dramaturgy at the Goethe-University in Frankfurt/Main. He published amongst others: *Das Theater des ‚konstruktiven Defaitismus‘. Lektüren zur Theorie eines Theaters der A-Identität bei Walter Benjamin, Bertolt Brecht und Heiner Müller.* Frankfurt/M. and Basel 2002; *Performing politics* (2012 co-ed.). Mueller-Schoell@tfm.uni-frankfurt.de

2.6

Exceeding Austerity: Performing in the Cracks of Brazil's Recent Institu- tional Crisis

Friday, June 9

09:00

10:30

6A

Steuernagel, Marcos (USA). The precarious stumble of PROJETO bRASIL Following a period of economic growth and relative political stability, Brazil has recently experienced an intense level of political upheaval, institutional rupture, and cultural transformation. In line with a broader Latin American (and to some extent global) conservative turn, in less than a decade Brazil went from poster-child of the new Latin American Left to having the most conservative Congress, President, and Cabinet since the military dictatorship. In 2013, one of the most prominent new theatre groups in Brazil today, the Cia. Brasileira de Teatro, started the three-year project PROJETO bRASIL, which included a two-year tour all over the country, and culminated in a production they refer to as “a heterogeneous grouping of actions, performances, images, and connected thoughts.” The precariousness of the times in which this project took place – from the widespread protests of June 2013, through the anti-World Cup movements and narrow reelection of Dilma Rousseff in 2014, to the political environment which made her probable impeachment possible – is deeply embedded in the structure of PROJETO bRASIL. Given the size and economic importance of Brazil, as well as the national and international popularity of Lula in the past, the current conservative turn of the country is important for a global understanding of the place of the left in the world today. This paper grapples with this question, by asking what are the performative reverberations that PROJETO bRASIL contributes to this crucial conversation, as it purposefully stumbles to find a footing in the perplexing times the country witnesses today.

Andrade, Sérgio (BRA). Baderna and Autoimmunity on Street Demonstrations in Brazil: Overflowing the Right to the City, the Right to Dance This paper explores the ways in which disruptive tactics of struggle and disproportionate, excessive, uses of force on public demonstrations have become radical performative practices of democracy, commonwealth, and sovereignty in Brazilian contemporary polis. The emergence of different social movements and disruptive events in the country, mainly since June 2013, have put the streets and the public space [literally] on fire, challenging the limits of the political, its networks and forms of organization. It is interesting to note that these events have been called badernas by the conservative segments of Brazilian society. While the term baderna can be translated as “street riot”, “mess” and “vandalism,” it also has a singular rhetorical history in Brazil. The term derives from the name of Italian immigrant dancer, Marieta Baderna, whose work developed during Brazilian romantic ballet of mid 19th century. Baderna also was a leading figure in the dancing fever that occupied squares, salons and urban public spaces, events that disturbed the bourgeois patriarchal values of the period. From a “proper” name to a performative

that interpellates and criminalizes any radical dissident movement that disturbs the sovereign, baderna embodies a blind spot on the political contemporary narrative, one that has not yet been considered. In my analysis, I consider the iterability of baderna as speech act and its historical trace within dance, as well as questions regarding Henri Lefebvre’s “right to the city” and the notion of “autoimmunity,” the real and symbolic suicide of democracy proposed by Jacques Derrida.

Steuernagel, Marcell (USA). Prophesying from the stage: contemporary performance of political discourse in Evangelical Brazilian „Gospel” music Political participation of Brazil’s evangélicos has increased significantly in the past twenty years, along with the percentage of Brazilians who consider themselves Evangelical Christians. This paper investigates how musical performers involved in the Brazilian Gospel movement (a Brazilian version of the American Christian Popular Music industry) weave political and social commentary into their performance of Christian music. The paper focuses on how these artists have dealt with themes at the surface of the political conversation in Brazil, such as corruption and change. The conflation of theological and political discourses has become common in the gospel scene, as artists address Brazil’s recent political crises. Analyzing the way in which the practice of „prophesying” appears in song lyrics, spontaneous and extemporaneous preaching and commentary from the stage, and gestures of rendition, conviction, and celebration that contribute to the construction of meaning in this context, this paper examines the connection between music and context from the perspective of performance theory.

Meireles, Flavia (BRA). The Spring of Women’s movement in Brazil: performing their own body in Feminism and Democracy The mismatch between prevailing gender binaries in Brazil’s low-intensity democracy – especially with the 2016 coup – and the force of recent insurgent movements, including women’s movements, that have recently gained media visibility is blatant. The contemporary feminist movement has occupied streets in a non-violent way and is claiming the right to self-determination over their bodies; not only undoing the connection between sexuality and reproduction, but in the case of poor women, actually claiming for their lives. With a fight against patriarchy with agendas that are correlated and precise, Brazil has seen the emergence of a new kind of feminism on the streets in collective movements such as Primavera das Mulheres (The Spring of Women, 2015). How can we hear their voices in a performative way? The feminist movement has gained other skin tones, reinventing language itself through inventive campaigns, with other voices that are in dissonance with the conservative turn in Brazil. The conservative turn has its own woman-hating façade, which culminated in President Dilma Rousseff’s impeachment. The fight against misogyny is at the root of the fight for a higher intensity democracy. Circulating and amplifying other voices, collective agendas claim for the autonomy of women’s bodies and discuss body control and sexuality. This paper wants to understand these agendas taking body control and voice amplification as a starting point.

Steuernagel, Marcos (USA). Assistant Professor of Theatre. University of Colorado Boulder. Ph.D. in Performance Studies, New York University. Co-editor with Diana Taylor of *What is Performance Studies?* (Duke UP, 2015) and *Resistant Strategies* (forthcoming). Research interests: Performance and politics, Brazilian and Latin American theatre and performance, and the digital humanities. marcos.steuernagel@colorado.edu

Andrade, Sérgio P. (BRA). Ph.D. and Artist.; Professor of Dance, Performance, and Philosophy. at the Universidade Federal do Rio de Janeiro; Coordinates the Laboratory of Critics; As an artist, he has worked in dance, performance art, urban intervention, and video art projects in Brazil, Colombia and the USA. sergioandrade@ufrj.br

Steuernagel, Marcell (USA). Ph.D. student., Church Music, Baylor University.; MA in Music Composition, Universidade Federal do Paraná, Brazil.; Research interests: musical composition, performance studies, and practical theology; As a musician, he has performed in both the popular and concert scenes in Brazil, North America, Europe, Africa, and Asia. Marcell_Steuernagel@baylor.edu

Meireles, Flavia (BRA). Ph.D. student., Communication and Culture., Universidade Federal do Rio de Janeiro.; MA in Visual Arts, UFRJ; BA in Dance, Faculdade Angel Vianna.; Research interests: Crossing artistic and non-artistic fields, arts and politics, and the body; She is also an artist and coordinates the research group Themes on Dance. meireles.flavia@gmail.com

2.7

Performing Logistic Ecologies: Cutting Through Cities & Flows

Friday, June 9

09:00

10:30

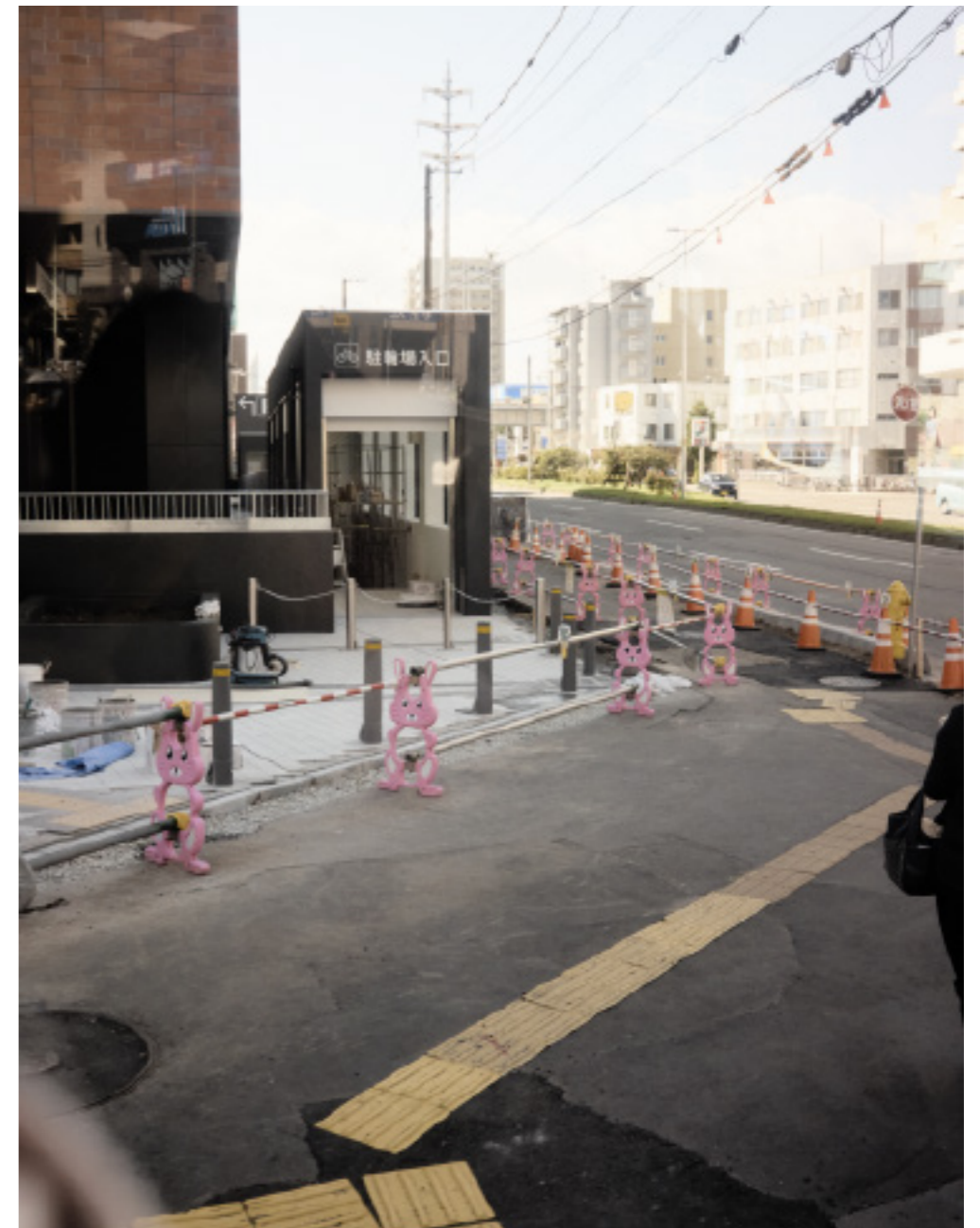
[k]X

Logistics and logisticality name important modes of governance in our times and thereby become leading paradigms not only for cultural and performance theory but also for our political economy in a situation which is characterized by increasing migration movements. The seamless flows of goods, workforces, and money create a network of capitalist value production. Nevertheless, the circuits and chains of global production and action have not only expanded into biological life and the environment, they also encompass affective and social flows. From choeopolitics to new border thinking and a general distribution of productivity along disciplinary and biopolitical lines of assembling, we perceive how the operations of management take hold of the performance of nearly every daily activity, turning it into one of the many sites of surplus extraction. Furthermore, with the complete operationalization and "real subsumption" of every domain of social life, the values at stake are not output any more but throughput: A shift from products towards processes cutting through the production and reception of media practices. In the face of the current modes of operationalization of various domains of life, we want to address the following questions:

- How can we think of logistics in a broader sense that includes next to economic factors affective, ecological, social, and geological flows?
- How can resistance operate immanently to these logistical networks?
- What kind of (non-)capitalist value production are at work at the logistical operations?
- How can we think of cities like Hamburg as logistic knots and how are these cities also more than just the interconnection of logistical operations?

The panel brings together different aesthetic approaches to the performative documentation of logistic overflows in our home cities (Hamburg, Frankfurt, Berlin). Each of the experimental techniques (video, choreography, line-drawing, photography) can be seen as a specific cutting through in terms of a logistics of space, which we want to document from within. In a first step we want to exchange and reflect upon audio-visual and performative documents being created in the cities where we live before the actual PSi gathering at Kampnagel and in a second step deepen our research in the frame of a mobile lab during the conference in Hamburg. In a third step we will present the outcome of our common investigations at the conference.

Bee, Julia (DE). Assistant professor for image theory. at Bauhaus University Weimar. She works on perception and desire, visual anthropology and images based research practices. Publications : Dramaturgien des Anfangens, Berlin 2015; Gewalt, Begehren Differenz. Zu einer Politik der Wahrnehmung, in: Jochem Kotthaus (Hg.): Sexuelle Gewalt im Film, Weinheim und Basel 2015. julia.bee@uni-weimar.de



Hölscher, Stefan (DE). Published his PhD entitled Capable Bodies: Contemporary Dance between Aesthetics and Biopolitics in 2015 at transcript, Bielefeld. He works as a research associate for the Chair of Philosophy and Aesthetic Theory at the Academy of Fine Arts in Munich. His position is connected to the part project Inferior Mimesis of the DFG research group Media and Mimesis. apostolou-hoelscher@adbk.mhn.de

Brunner, Christoph (DE). Assistant professor for cultural theory. at Leuphana University Lüneburg. In his work he deals with questions of collectivity in art media and activism. In his most recent research his research focuses on aesthetic politics and emergent forms of technopolitics in translocal social movements. He has published in Third Text, fibreculture, Open!, and Conjunctions amongst others. christoph.brunner@leuphana.de

Egert, Gerko (DE). Studied Theater Studies and Sociology in Berlin and Potsdam. He is a postdoctoral fellow at Freie Universität Berlin. His research deals with the politics of movement, human and non-human choreographies, contemporary dance, weather and touch. His publications include: Movements of Touch in MAY-BE FOREVER in Touching and Being Touched ed. by Brandstetter, Egert and Zubarik (De Gruyter 2013), Berührungen. Bewegung, Relation und Affekt im zeitgenössischen Tanz (Transcript 2016) and Choreographing the Weather – Weathering Choreography (in: TDR 2016). gerko.egert@fu-berlin.de

Hildebrandt, Paula (DE). Doctoral degree in European Urbanism from the Bauhaus University Weimar. Coordinates the graduate school »Performing Citizenship«. and teaches at Hamburg University of Applied Sciences (HAW). The aim of her Aim of the Post Doc project »Welcome City« is to explore the secret, mostly unspoken rules for living, visiting and settling in a new city. paula.hildebrandt@hcu-hamburg.de

2.8

Distrust and Terror

Friday, June 9

10:45

11:45

[k]2

Peetz, Julia (UK) Overloading the System? Populist Performance, Democracy and Distrust During the 2016 U.S. presidential election, anti-establishment rhetoric seemed to overwhelm political discourse. Often seen as symptomatic of a system in crisis, this kind of rhetoric opens the door to talented populists' emotional performances promising a more authentic politics. In the view of many – from Plato's antitheatricality and Rousseau's skepticism of political and theatrical representation to the American founding fathers' fear of demagogues and more recent accounts by political scientists and media scholars – performances of populism constitute an antipolitical degradation of a political system that should ideally function through more purely rational and deliberative forms of thought and communication. This position brings forth the familiar calls for a focus on central issues of policy rather than politicians' personalities.

Yet it is possible to argue that, to the extent to which they rely on politicians' performances to ensure legitimate representation, representative democracies are fundamentally and ineradicably theatrical and performative. In this paper, I investigate what it might mean to take seriously the proposition, explored by the historian Paul Andrew Friedland and the political scientist Michael Saward, that representative democracy functions through politicians' performances and voters' suspension of disbelief. In particular, I ask whether this means that distrust of politicians, so skillfully mobilized in populist rhetoric, is inherently built into our politics – the variously exploitable kink in the system of representative democracy.

Gray, Leslie Jewell (USA). Performances of Terror and the Virtual Flowing of Blackpain It should go without saying that the Internet is full of horrible videos. The darkest elements of marginal humanity seem to populate even the most seemingly superficial corners of web space. With the exceptions of misdirecting shock videos attached to a neutral sounding URL's, these are usually medias that must be sought out. More prominently and perhaps more casually encountered are the proliferating images of black bodies being assaulted, murdered, or otherwise harmed by state sanctioned protectors in often-stale spaces of Facebook and Twitter juxtaposed with puppy pictures and Minion memes. At times, the viral nature of these videos is countered only by the rate at which lives and bodies are extinguished, producing newer content for viewer consumption. This paper examines repetitious mediated performances of domestic terror enacted on the Black American body. How can the footage of a New York resident crying out as he suffocates in a police chokehold or the surveillance tape showing a twelve-year-old black boy with a toy gun being indiscriminately shot at by police

shared across social media platforms perform and re-inscribe contemporary trauma? In contrast, I also want to consider how sharing and viewing the videos of what theorist Debra Walker King terms "blackpain" enables opportunity for catharsis, solidarity, and possibility healing. As names such as Till, Garner, Bland, and Rice become embedded in shared vernacular, it is integral to examine how virtual documentations of their corporal revocations overflow to make homes in the space of an anxious, justice-seeking cultural imaginary.

Peetz, Julia (UK). Ph.D. researcher in performance and politics. University of Surrey. Her faculty-funded research explores performances of populism through a focus on politicians' speeches. She holds a BA ("with distinction") in English philology and political science from the University of Göttingen and a research-MA in cultural analysis from the University of Amsterdam. j.peetz@gsa.surrey.ac.uk

Gray, Leslie Jewell (USA). Ph.D. Student and dramaturg in Theatre and Performance Studies. University of Maryland. Research interests include performances of black bodies, domestic spaces and trauma. Dissertation will examine performances of black bodies and the generation of home through embodied knowledge. Les@umd.edu

2.9 Biopolitical Aggression

Friday, June 9

10:45

11:45

[k]31

Wang, Wei-Chih (TWN). Biopolitical Engagement: The Search for a New Body in Modern Taiwanese Theatre

The denial of Taiwan's status as a nation by international communities has long served as a catalyst for local theatre practitioners' enthusiastic pursuit of an essentialized national corpus that can embody national identity. Bodily performance thus insinuates the flow of identity construction. In particular, through first revisiting the evolution of the historical discourses of searching for a "Taiwanese body," I suggest a traumatic understanding of modern Taiwanese theatre. In the second part of the paper, I reread the text of *Far Away from Home* (1988) written by Hugh. K.S. Lee (1955-2013) and its performance archive of 2004, which depict a diasporic Chinese mainland veteran in Taiwan. In critical conversation with Diana Taylor's understanding of performance as a cultural "repertoire" and Rebecca Schneider's theorization of "performing remains" by foregrounding the embeddedness of the performing body in local society, I argue that Lee proposes the body as a site for refracting social formations, identities, and the history of Taiwan in the late 1980s – a period during which Taiwan was saturated by both its perplexing relationship with China and the pressures of rapid modernization. Lee's performing body transfigures both the sociopolitical specificities of Taiwan and humanistic concerns over the oppressed into a melodramatic, realistic style. His proposal for emotional engagement in the theatre opens up an alternative way to structure personal subjectivity and Taiwanese national identity. Ultimately, my analyses of the discourse and the performance of "Taiwanese bodies" suggest a paradoxically biopolitical understanding of the modern theatre as it functions in contemporary Taiwan.

Serrano, Natalie (USA). »Aggressive Humanism« as Artivism: A Case Study in Performed Parafiction

No fiction can exist without some basis in truth, just as no truth, in its entirety, is rid of its fictional elements. But what of the liminal space that exists in-between? In "Make-Believe: Parafiction and Plausibility" art historian Carrie Lambert-Beatty designates parafiction as the genre of art that plays in this very overlap, where real and/or imaginary personages and stories intersect with the world as it is being lived. Further expanding Lambert-Beatty's theories on parafiction, and analyzing how Augusto Boal's pedagogy influences the work of artists (artists-activists), particularly focusing on the work of the Berlin based collective Center for Political Beauty, I question the potential of parafiction as artivism. By exploring the Center's archive, specifically concentrating on their Federal Emergency Programme, whose strategies in "aggressive humanism" provided temporary asylum to 55,000 refugee children from the Syrian War, I argue that when taken seriously, parafiction generates alternate spaces, fosters critical awareness, and strengthens communities, by making contact with,

and intervening in, socio-political realms. As such, this paper analyzes the political potential for parafiction to offer a varied perspective on the concept of "reality," engaging and mobilizing "spectators," and bringing about a new distribution of the sensible, which creates possibilities for additional memories, histories, and connections to alternate realities. Ultimately, in proposing a move away from the traditional binary of reality and fiction, this paper examines the spectrum in which the Center for Political Beauty's actions take place as performative interventions, creating scenarios that partly rely on existing social realities, and at times actively entering those social realities to generate work. As such, I contend, the parafictional always maintains one "foot in the real."

Wang, Wei-Chih (TWN). M.A. Theatre and Drama. National Taiwan University in Taiwan, 2010. Ph.D. in Comparative Literature and Asian Studies. Research interests: Modern Taiwanese theatre, postcolonial studies, theories of memory, and performance and the body. weichihwang16@gmail.com

Serrano, Natalie (USA). MA in Performance Studies. New York University's Tisch School of the Arts, where she focused her studies on the ways in which the arts shape and create meaning for social life. Assisting the Department of Performance Studies at NYU, Natalie curated lecture series events and meeting with artists. nis238@nyu.edu

2.10

Border-crosser & Protests

Friday, June 9

10:45

11:45

[k]33

Olbers, Sofie (DE). Bordercrossers – Water-walkers. Paradoxical Re-Presentations of »Refugee« in Performance Theatre The Performance „Evros Walk Water – A Cage-Re-Enactment“ from Rimini Protokoll plays with the absence of the actors and turns the division between „us“ (who are allowed to be present) and „them“ (who are not permitted to be here) into a productive relation that crosses borders. The present spectators are instructed via audio recordings by the absent refugee boys (who are stranded in Athens) to perform the Fluxus-concert „Water Walk“ by John Cage as representatives of them.

This performance is discussed in terms of the paradox of re-presentation: How are post dramatic forms dealing with the problematic re-construction of the 'refugee'? Some moments of this performance will be presented in order to consider the „refugee crisis“ in an alternative way. Connecting the “crisis” to the matter of the water, the crossing of the river and the reenactment of the Fluxus-concert. The installation of narratives, things and sounds involve the spectator both as listener and instructed performer in order to simultaneously create a subjective and shared experience despite temporal and spatial distance. Moreover, the performance set-up attempts to overcome the paradox of re-presentation while making use of it at the same time.

Gunnell, Terry (ISL). Pot and Pan Protest Performance: Iceland 2009-2016

The aim of this paper is to analyse first of all the background and development of the so-called “Pot and Pan Protests” that took place daily outside the Icelandic parliament as a result of the financial crash that took place in Iceland in 2009, mainly from the viewpoint of performance. As will be demonstrated in the lecture, the “art” of protest performance of this kind (which grabbed the attention of the world press, and downed a government) was actually comparatively new in Iceland, and actively learned from the visitors of foreign protestors who had come to Iceland to protest against the visit of the Chinese prime-minister (Falung Gong) and then against the building of a large dam in the east of Iceland. The form of the use of “pots and pans” as a means of protest was adopted from Spain and South America, and goes back to charivari traditions. Bearing in mind the attention that these protests received at home and abroad, in the second part of the lecture, I will examine the performance space of the protests (as a stage), the messages performed in the space, and the guises, roles and behaviour of the various participants, noting the ways in which the various participants interacted during the protests. Some consideration will be given to the wider framework of these protests in terms of space, and their long term aftermath. With regard to “Overflow”, there is no question that these protests could be regarded as “Over-

flow” in various ways, not least in terms of people of all ages having reacted their limit and finding themselves forced out onto the streets to take on new roles as protester. “Overflow” can also be applied to the way the performances (which had clear borderlines) only ran into trouble when these accepted borderlines of performance and performance spaces were broken.

Olbers, Sofie (DE). Doctoral researcher of Educational Science.
sofie.olbers@uni-hamburg.de

Gunnell, Terry (ISL). Professor of Folkloristics., University of Iceland; book publications: *The Origins of Drama in Scandinavia*; (ed.) *Masks and Mummification in the Nordic Area*. terry@hi.is

2.11 The Pedagogy of Tears: Learning to Cry in the Laboratory and on Stage

Friday, June 9

10:45

11:45

P1

How can we know the pain of another? Pain may be a private language, as Ludwig Wittgenstein claims, but we are told that the tear is a universal sign. We can see and feel the tears that signal suffering's piercing affect even if we don't quite know what that sign references. But if someone is crying in a theatre is it „real“ pain? Or is it always diverted, dressed up and playing a part? In the tear we find a prism through which to view the theatre's inherent tension between simulation and sincerity, between community formation and isolation.

This talk will explore two methods for crying – one mechanically, the other emotionally – in order to pose questions central to the theatre's relationship to affect production. I set my own personal encounters with these pedagogies alongside Emil Hrvatin (Janez Janša)'s *The Cabinet of Memories – A Tear Donating Session* (1998), an installation for one person aimed at collecting tears through personal reflection, viewing emotional video footage, or – as a last resort – the cutting of an onion. Hrvatin's *Cabinet* is a private theatre, but also a pseudo-scientific laboratory for dissecting the emotional; my talk will operate in a similar manner, employing fiction and fact to begin to analyze the act of crying.

Sack, Daniel (USA). Author of *After Live: Possibility, Potentiality, and the Future of Performance* (2015); *Samuel Beckett's Krapp's Last Tape* (2016); Editor of *Imagined Theatres: Writing for a Theoretical Stage* (2017). He is on the faculty at the University of Massachusetts Amherst.
dsack@english.umass.edu

2.12 Critique & Collectivity

Friday, June 9

10:45

11:45

[k]4

Jakovljević, Branislav (USA). Walter What?: Copy as a Critique of Artistic Production In July 1986, a lecturer appearing under the name Walter Benjamin gave a talk “Mondrian '63-'96” in Ljubljana's SKUC Gallery. The speaker commented extensively on the paradoxical gesture of copying Mondrian's geometric abstractions, to conclude that the copy exceeds the original: it “contains the idea of its exemplar, as well as its own idea: the idea of the copy. From this it follows, paradoxically, that a copy can be more complex and layered than the original.” Years later, conceptual artist Goran Đorđević acknowledged that he was “involved” in this lecture. Đorđević, who was the youngest member of Belgrade conceptual art group associated with SKC in the 1970s and an important catalyst of *Neue Slowenische Kunst* in the 1980s, renounced artmaking in favor of production of copies. Around the time of this talk he gave up his identity of an artist and started appearing under the name Walter Benjamin. This paper investigates the ways in which this insertion of excess artworks (copies of Mondrian) and personalities (Walter Benjamin) offers a working critique of the institution of art.

Noeth, Sandra (DE). Border of Collectivity, or: On the Importance of Dis-Engaging Recent political, social and environmental crisis and conflicts impact artistic lives in many ways. They observably tighten up geo-political borders and restrict mobility and travel; at the same time, they introduce less tangible boundaries that condition artistic contents and imagination, as increasing cases of (self-)censorship show. Under the effect of these dynamics that concern artists, institutions and audiences alike, collectivity is evoked in multiple respects. Artists, for instance, are challenged to inscribe their work into a broader political, national or ethnic cause, to affiliate with an existing or imagined community or network of solidarity, or to evoke predominant and often powerfully mediated history of image-making.

The paper is interested in the meaningful links between an individual, singular body and a collective body that are accessed, established, projected or questioned here. Grounded in the analysis of selected examples of contemporary choreographic work from the Arab region and following the physicality and the performativity that the body introduces in the discussion, I propose a shift. Rather than the narration of borders and collectivity, it seeks to accentuate the more instable, responsive and potentially ambivalent experience of the latter: the thresholds of empathy and expression, the impact of vulnerability and fragmentation and the agency of hesitation and failure. Here, the movement-based and choreographic strategies of the artists, I would like to argue, depict the body as a site of power in which moments of dis-engagement, of non-participation and over-flow appear as constitutive elements for both, the experience of borders as well as the experience of collectivity.

Jakovljević, Branislav (USA). Associate Professor and Chair of the Department of Theater and Performance Studies at Stanford University, California. His most recent book is *Alienation Effects: Performance and Self-Management in Yugoslavia, 1945-1991* (University of Michigan Press, 2016).
bjakov@stanford.edu

Noeth, Sandra (DE). Dramaturg, Curator and Researcher. Member of the Graduate School Loose Connections at Hamburg University. 2009-2014: Head of Dramaturgy and Research: *Tanzquartier Wien*. Co-author of *MONSTRUM* (2009, with deufert + plischke); Co-editor of *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography* (2011, with G. Klein); *SCORES* (Tanzquartier Wien, 2010-2016). noethsandra@gmail.com

2.13 Terror and Crime

Friday, June 9

10:45

11:45

Alabama

Molly, Kenneth (USA). Error: Overflow: 9/11 and the Islamic Dracula In computing, “overflow” is a designation of error: conceptual verticalities – “stacks” or “heaps” – transgress their limits, and thus memories are corrupted, systems are crashed. Error: Overflow: 9/11 and the Islamic Dracula posits this cybernetic failure to perform, or performance of failure, as a script for the psycho-socio-spiritual disorder of the “clash of civilizations,” in which superabundant bits of data analogize the “bits” of theatricality: gesture, intonation, and visual trope. Reading a range of embodiments of the vampire Count Dracula – whose persona singularly nucleates terrors of miscegenation, distemporality, and upended colonial relation – alongside conspiracist tracts, critical race studies, and figurations of lapse and slippage in the Islamic sciences, the project examines the deployment of infinitely compounded error in imperial constructions of racial and religious difference that convert the living to the undead and performance theory to conspiracy theory.

Molly, Kenneth (USA). PhD Candidate in Performance Studies. Presidential Fellow at Brown University. NEH grant recipient and one of fewer than 3,000 Americans to have visited the DPRK since 1953. MFA: Dramaturgy, Harvard University; BFA: Dramatic Writing and Classics, New York University. Kenneth_molloy@brown.edu

Paper & Film

2.14 Labour

Friday, June 9

10:45

11:45

6A

Chow, Broderick D.V. (UK). Progressive Overload: Laboured Performances in Contemporary ‘Progressive overload’ is defined as training in which progressive amounts of stress stimulate the body’s adaptive mechanism, increasing strength and mass. Since its development as a means of rehabilitating soldiers after WWII, progressive overload has become a central pillar in fitness training for athletics, weight lifting, and bodybuilding. Taken to its logical conclusion, progressive overload suggests that the body can withstand almost unlimited demands, so long as they happen little by little. In this way, science provides a justification of the co-opting of fitness practices by a neoliberal ideology of ‘resilience.’ This paper investigates the historical and present instrumentalization of fitness for capitalist work-discipline. Firstly, I read the use of physical culture as a recovery tool for ‘neurasthenia’ (weakness of the nerves) in the early 20th century, through American writer Theodore Dreiser’s roman-à-clef, *An Amateur Laborer*. I argue that Dreiser positions physical culture in a liminal space between productive and unproductive labour, and suggests that there are other values to be found in physical culture than its ability to sustain a system of production. Secondly, I examine this liminal space of unproductive/productive labour through my practice of strength sports including CrossFit and weightlifting. While the concurrent growth of progressive overload training and economic precarization might indicate a shared neoliberal ideology of resilience, I argue that such performances also produce valuable alternative or surplus modes of relation for its practitioners, through the intensely communal experience of shared overload.

Ortuzar, Jimena (CAN). The other Occupy Central: A Transient But Ever Present Overflow Of Foreign Female Labour Every Sunday the central business district of Hong Kong is transformed into a cardboard city when thousands of Filipina migrant domestic workers turn out en masse to socialize with one another at the city’s core. Escaping from the cramped high-rise apartments of their employers where they work as live-in maids, Filipina workers become a spectacle on “maids’ day off” when they take over Central, sprawling out in front of posh boutiques and building makeshift temporary houses from cardboard boxes under bank towers. Seated together in the streets, the women can be heard chatting loudly while sharing Filipino dishes, playing cards, dressing-up and performing choreographed dances. Visitors stop to snap photos of the bustling crowds while a nonprofit offers a cultural immersion tour of the event. But more than a curiosity for tourists, the weekly overflow of Filipino women out in the open is a persistent eyesore for many Hong Kongese who would prefer these undesirable bodies remain out of sight. This paper examines this surplus of ‘foreign maids’ as a transgression that increasingly threatens the image of maintenance this site upholds in Hong Kong’s postcolonial landscape.

As maids, migrants, and racial others, Filipina domestic workers are tolerated only insofar as they provide a compliant and disposable labour force that maintains the lifestyles of the middle classes. What happens, then, when the flow of female migrant labour to the private households of the nation begins to overflow into the public sphere? This study argues that this transient (but enduring) 'maid overflow' claims a public presence for an otherwise invisible migrant workforce and offers a potential site from which political subjectivities might be constituted.

Chow, Broderick D.V. (UK). Senior Lecturer in Theatre. Brunel University London. Principal investigator AHRC Leadership Fellows Project Dynamic Tensions: New Masculinities in the Performance of Fitness. Book publication: Performance and Professional Wrestling (editor; with E. Laine, C. Warden). broderick.chow@brunel.ac.uk

Ortuzar, Jimena (CAN). PhD candidate. University of Toronto's Centre for Drama, Theatre and Performance Studies. Investigating how new citizenship identities are emerging as a result of the global division of labour, migration, and gender. Published on topics ranging from parkour and urban activism to Latinx performance and human rights in the Americas. jimena@nyu.edu

Swimming in Possibility, or, »Enough Already?«: Collecting, Hoarding, FoMO

Friday, June 9

10:45

11:15

6C

FoMO – Fear of Missing Out, an “uneasy and all consuming sense that friends and others are having rewarding experiences from which one is absent” (after Riordan et.al, 2015), operates as a watchword for contemporary populations who have too much. Living in a state of experiential and possessive abundance, those who experience FoMO know that the number of experiences available to them exceeds the number of experiences in which they may partake. We propose that FoMO is a kind of fear inherently related to practices of collection and hoarding, as possible contingencies. But, when collecting becomes hoarding an extreme accumulation creates an overflow of its own, and too-muchness takes over again. Collaborating across our bases in contemporary art, design, dance and performance studies, we invite PSi attendees to join in exploration of this puzzle through a series of experiments by investigating practices, ethics, and politics of hoarding and FoMO. What can be done when one starts with too much? Participants will be asked in advance to collect items during the days of PSi (these might include objects, words, concepts, gestures) or, bring to the workshop other personal ‘collections’ (such as communication devices with overflowing storage), yielding materials for experiments in mapping abundance. By exploring the artistic possibilities of collecting, together we might unsettle the pathologization of hoarding and FoMO, as problematics of unfulfilled ‘needs’ that emerge not from shortage but from surplus. Please collect advance workshop information from the conference registration desk.

Stanger, Arabella (UK). Lecturer in Theatre and Performance. at the University of Sussex, UK. R; recent publications: 'Choreographing Epic' (OUP); 'Dramaturgy and Sabotage' (Valiz); 'Heterotopia as Choreography' (Performance Research); a.stanger@sussex.ac.uk

Stratimirovi, Ljudmila (SRB). Designer, Artistic Director and Curator of Visual Art Program of the European Centre for Culture and Debate GRAD, Belgrade, Serbia. One of the founders of Belgrade's NGO Cultural Front; the founder, director, fashion designer and performer of fashion and theatre company The Hats Theatre (1993-2006).

Tomi -Vajagi, Tamara (UK /SRB). Senior Lecturer in Dance., University of Roehampton, London. R; recent publications include, the study of leotard ballet costumes (Scene, 2014); the emergence of self/portraiture in performance of dance (Performance Research, 2014); and dancers' explorations of noncharacter in ballet (Dance Research, 2016). tamara.tomic-vajagic@roehampton.ac.uk

2.16 Political Mobility & Exile

Friday, June 9

10:45

11:45

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Schwadron, Hannah (USA), Negasade, Mahdi (DE/IRN), Alizada Ghulamsakhi (DE/AFG). Choreo-Histories of Migration & Flow This presentation introduces Dancing Exile, an ongoing improvisation and performance project developed across borders, cultures and disciplines. Dealing directly with experiences of contemporary refugeeism in Hamburg, the project underscores the work of political and artistic representation, storytelling and mobility. Through the joint experiences of core project collaborators, the presentation addresses the ongoing dynamics of this cross-cultural exchange. Choreographer Hannah Schwadron, whose family emigrated from Hamburg to Shanghai during WWII, opens her own political history as a starting point for conversation and collaboration regarding the movement of bodies, both en masse and in dance. Ghulamsakhi Alizada, who was forced to flee his homeland of Afghanistan, and participated in two improvisation and performance workshops with Schwadron in 2016 shares his personal journey as it intersects with the realm of dance experimentation. Mahdi Negasade, a human rights activist from Iran who lives and works in Hamburg, brings support as a political and cultural organizer with deep ties to the local activist community. Together, the creative team articulates the nature of their participation in the project, and mines the relationships between the local histories of migration and current issues of “flow.”

Marchevska, Elena (UK). Performing Border Logistics: Mobility Against the Border Flow The new borders are being erected in Europe and racial and ethnic profiling in train stations, airports and on European cities streets has escalated, revealing the ‘we’ to be both contestatory and exclusionary. In the wake of this multiple sustainability crisis, unexpected forms of political art practice have gained momentum and public visibility. This paper will look at two distinct forms of performative political practice: Tanja Ostojic’s “Misplaced women?” (2009-present) and Rimini Protokoll’s “Cargo Sofia-X” (2008). The paper will focus on how the chosen artists explored the border, the flow of bodies and the bio-political logistic of this ‘non-place’. (Augé, 1995)

The paper will question the form that a borderland takes, trying to challenge its accessibility, permeability and potential as a contact and communication zone. This comes from artists’ experience of an actual border as the boundary line between two states; one which has a concrete location and a set of geographic attributes. In reality, however, border is a far more complex entity, traversed on both sides, with a constant leakage of hostile bodies, never able to sustain the separations and protect the inhabitants in the way that its huge political mobilization set out to do (Rogoff, 2000:136).

Schwadron, Hannah (USA). Assistant Professor of Dance. Florida State University. Creative and scholarly research interests intersect dance and performance studies, ethnic and race studies, and gender and sexuality studies with a focus on the politics of dance parody.

hschwadron@fsu.edu

Alizada, Ghulamsakhi (DE/AFG). Lives and works in Hamburg, Germany, where he currently seeks political asylum. Studies German language and auto mechanic theory, and has collaborated with Schwadron since May 2016. Holds a degree in Economic Uncertainty from Aria University in Mazar-e-Sharif, Afghanistan, where he taught courses in English.

Negasade, Mahdi (DE/IRN). Human Rights Activist, Beekeeper, and Chef. He has collaborated with Schwadron since May of 2015. He is a former political prisoner from Iran, where he committed his life to peace and anti-fascist news media. Living and working in Hamburg for the last twelve years, he brings his love of art and social justice organizing to this project.

Marchevska, Elena (UK). Practitioner and Researcher. Interested in new historical discontinuities that have emerged in post-capitalist and post-socialist transition. Writing extensively on issues of belonging, the female body, the border and intergenerational trauma. 2016: Researcher in residence at Live Art Development Agency exploring Live Art practices and methodologies in relation to the experiences of the displaced. elenamarchevska.com

2.17

Empowering Movements: Space, Performance Art and Activism

Friday, June 9

12:00
13:30

Foyer

Activist refugee movements like “Women in Exile” in Berlin or “Lampedusa Hamburg” transform public spaces into activist spaces trying to change the precarious political situation refugees are facing. Various performance collectives use their artistic strategies to empower these movements, whereas some theatrical institutions structurally contribute to these logics of empowerment by, e.g., providing spaces where people can keep their communities alive. In all of these cases each context – political or artistic – exceeds itself, overflows its boundaries and aims at creating a culture of “empowerment.” This one to two hours roundtable would like to provide a platform for an exchange of different respective strategies that have emerged from the hybrid sphere between activist and artistic movements.

Benbenek, Ewelina (DE). Research Assistant at the Professorship of Contemporary German Literature/Theatre Research (Prof. Martin Jörg Schäfer) Hamburg University. Her research fields include the question of postcolonial and post migrant discourse in contemporary German theatre, aesthetics of violence and the question of the political in literature, theatre and performance art of the 21st century. ewelina.benbenek@uni-hamburg.de

Stollmayer, Hannah (DE). PhD student at the Doktorandenkolleg Geisteswissenschaften at the University of Hamburg. Her research fields include the concepts of pop and mainstream in literature and theatre as well as the question of theatrical agency of non-professional actors, especially in so called postmigrant theatre.

von Glasenapp, Anna (DE). Started working in the dramaturgy team at Kampnagel, Hamburg in 2014, where she plans the artistic program, corresponds in international networks and works with artists, activists and foundations from Germany as well as abroad.

Aboura, Anas (DE/SYR). Curator at Kampnagel, especially engaged in projects around Migrantpolitan.

2.18

Disciplinary Values: Strategies for Staying Sane in an Academic Culture of Measurement and Overflow

Friday, June 9

12:00
13:30

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As performance scholars working in a culture of growing ‘scientization and neoliberalization’ (Brown 2011), the value of our work is increasingly measured in terms of monetary worth, citational metrics or social impact indicators. At the same time, an ever-expanding demand for academic productivity has led – as scientists have argued (Siebert et al 2015) – to an ‘overflow’ of output that has begun to erode peer esteem and trust.

The roundtable will offer different perspectives on the question of the ‘value’ of performance studies by scholars working in different institutional and geographical contexts and at different stages in their careers. How do we as a community value our work, and how do we make our values count? How can we foster a disciplinary ethos that supports the valuable work of our peers through our teaching, writing and practice? How can we develop strategies for countering the culture of measurement and production overflow and still thrive?

Roms, Heike (UK). Professor in Performance Studies. at Aberystwyth University. B; book publications include: Contesting Performance – Global Sites of Research (ed.; with J. McKenzie and C.J.W.-L. Wee, 2010); When Yoko Ono did not come to Wales – Locating the Early History of Performance Art (forthcoming); PSi Board member. hhp@aber.ac.uk

Bleeker, Maaike (NL). Professor., Department of Media and Culture Studies.; University of Utrecht.; Bbook publications include: Transmission in Motion – The Technologizing of Dance (ed.; 2016); Performance and Phenomenology – Traditions and Transformations (ed; with E. Nedelkopoulou & J. Foley Sherman); Visibility in the Theatre. The Locus of Looking (2008). M.A.Bleeker@uu.nl

Grehan, Helena (AUS). Professor of Theatre and Performance Studies. at Murdoch University. B; book publications include: New Media Dramaturgy: Performance, Media and New-Materialism (with P. Eckersall and E. Scheer); Performance, Ethics and Spectatorship in a Global Age; ‘We’re People Who Do Shows’ Back to Back Theatre: Performance, Visibility, Power (ed. with P. Eckersall). h.grehan@murdoch.edu.au

Llana, Jazmin (PH). Department Chair of Literature., De La Salle University- Manila. A; associate editor of Akda: The Asian Journal of Literature, Culture, Performance; PSi Board member. jazmin.llana@dlsu.edu.ph; jazmin.llana@dlsu.edu.ph

Eckersall, Peter (USA). Professor, Graduate Centre, CUNY. Book publications include: New Media Dramaturgy: Performance, Media and New-Materialism (with H. Grehan and E. Scheer); Performativity and Event in 1960s Japan: City, Body, Memory (2013); Theatre and Performance in the Asia-Pacific: Regional Modernities in the Global Era (with D. Varney, B. Hatley and C. Hudson, 2013); ‘We’re People Who Do Shows’ Back to Back Theatre: Performance, Visibility, Power (ed.; with H. Grehan). Vice-President of PSi. peckersall@gc.cuny.edu

Wake, Caroline (AUS). Australian Research Council DECRA Fellow. and Lecturer at the University of New South Wales, Sydney. F; forthcoming book publication on representation, participation and self-determination of refugees in performance forthcoming; editor of Performance Paradigm journal; PSi Board member. c.wake@unsw.edu.au

2.19 Overflowing Local Bodies in Global Age

Friday, June 9

12:00
13:30

[k]31

The subject of modern Japanese “overflowing bodies” obscures the demarcation of performance order, whether ‘universal’ or ‘local.’ On the one hand, if we would stand on the position derived from the philosophical quest to discover what the body is and how it is represented, bodies and performances should not be categorised according to ethnicities. Bodies are unconstrained by the parameters of a specific races and cultures to the extent that they have universal essences for all human beings in universal culture. On the other hand, the concept of ‘locality’ of bodies and performances is based on an artistic approach that finds style in endemic and indigenous bodies and body movements, favouring an eccentric, unsophisticated, and premodern or local or ‘rural’ location. Performers or performance groups quite often find their artistic identities in personal or separate consciousness based on the specific site and tradition. Would overflowing bodies from certain site still keep its remarkable uniqueness in another culture or change to be assimilated into the cultural climate? Does the overflowing of bodies reflect its ambivalent combination of universal and local, emphasising a ubiquitous, transnational, and nomadic nature detached from any cultural *Urheimat*? Does the concept of cultural based bodies only illusion reflecting conservative politics? Taking the examples of various Japanese bodies in European site, we will open discussion for all participants who may have any interest in the permanency or transformation of bodies and performances irrespective of Japanese contexts.

Kosuge, Hayato (JP). Professor and Director of Research Center for Liberal Arts in Keio University, Tokyo. Representative of Tohoku cluster, PSi#21 Fluid States. His research interests include the Japanese Butoh dance and Shakespearean criticism from contemporary and Asian standpoints. hamlet@keio.jp

Miyagawa, Mariko (JP). Ph.D. candidate in Graduate School of Arts and Science at the University of Tokyo. She was a research fellow of Japan Society for the Promotion of Science in 2014-2016. Her study focuses on the relationship between his words and movements. mm.lilienthal@gmail.com

Hagiwara, Ken (JP). Professor of the School of Global Japanese Studies, Meiji University in Tokyo. He gives courses on Japanese theater history and does research on modern and contemporary German and Japanese theater. His activities include preparation / operation of subtitles for guest performances by companies from German-speaking countries in Japan. hagi@meiji.ac.jp

Tanaka, Rina (JP). PhD candidate in Graduate School of Global Japanese Studies at Meiji University. Her primary research interest is cultural interactions between German-speaking countries and Japan through musicals. Her most recent publication is “Beyond the Oedipus Complex: The Viennese Musical Project Freudiana (1990) and its ‘Flop’” in 2016. cu56001@meiji.ac.jp

2.20 The (Mis)Performance of Presidency: The Case of Philippine President DU30

Friday, June 9

12:00
13:30

[k]33

In the light of Philippine President Rodrigo Duterte's war on drugs that has killed thousands of suspected drug offenders, an action that has become highly controversial receiving both (local) admiration and (international) condemnation, this paper revisits my creative project in 2012 which is a creative intervention aimed to help women in prison find articulation through their participation in a creative process. Involving some incarcerated women drug mules, the creative project involved a creative process that developed a performance based on the personal narratives of women accused of drug trafficking detained in a prison facility in a city in the Philippines. The project hoped for significant social and personal change and transformation through the symbolic embodiment of experiences such as identity, personality, crisis, and social structure. Based on the narrative of the universal quest for recovery, it examined the place of a creative process and how, by these women's participation, it impacted their lives as well as others. The women served as the storyteller, narrator, character, and audience within the context of their own performance. It argues that such work actively nurtures the well-being of disempowered individuals and an empowering experience for these women. In many ways, these personal narratives directly address the absence of ‘authentic’ stories such as theirs to move from the position of misrepresented and passive subject to a more powerful position of creative agency. These counter narratives are designed as sites of resistance to dominant narratives branding drug offenders as pure evil and therefore not worthy to live.

Malaco, Oscar H. (PH). The Rowdiness of Duterte: Performing Identities in the Speeches of President Roa Rodrigo Duterte. This paper contextualizes performance of identity in the rhetoric of the President of the Philippines. The President-elect Rodrigo Roa Duterte has been under the limelight since he started his office in June 2016. His rhetoric has been the center of criticism of experts and some of the masses both locally and internationally. His language game provokes attention because oftentimes, it is claimed to be misinterpreted and out of context. The frequent cussing and non-bowdlerize words in his speeches fueled this analysis. Through the lens of Performance Studies, his ethno-linguistic background is exposed in the way he manages his utterances in various speaking engagements. This paper problematizes the execution of his various identities as a Visayan from Davao City, as a Lawyer, as a former Mayor, and as a man. The analysis suggests that the rhetoric of the President is the encapsulation of the intersection of the performances of his identities. Also, this paper claims that his communicative style is well accepted by many because of the unfamiliarity of his rhetoric as influenced by his being the first Mindanaoan and Visayan President of the Republic of the Philippines. Furthermore, this academic

2.20 The (Mis)Performance of Presidency: The Case of Philippine President DU30

endeavor will contribute in the budding literature of Performance Studies in the Philippines, and to the performances of identities in the realm of Leadership and Politics in various contexts.

Crisostomo, Junesse (PH). The Dilemma of a Nation at War: A Rhetorical Analysis of the Duterte Administration's War on Drugs as Social Drama This is a qualitative study which seeks to critique President Rodrigo Duterte's War on Drugs as a social drama. Using a rhetorical analysis approach, the researcher classifies various events in the senate hearings on the current administration's War on Drugs into Victor Turner's Elements of a Social Drama, namely: the Breach, the Crisis, the Redressive Action, and the Reintegration/Schism. The Redressive Action chosen by the researcher as lens in analyzing the War on Drugs is the senate hearings conducted for the probe on the summary executions of alleged drug addicts and drug pushers all over the nation. These sessions highlighted the first two preceding stages of the social drama, the Breach and the Crisis. The researcher sees the importance of relativism in analyzing such social phenomena as shown in the two versions of the Breach and the Crisis, specifically highlighted by the conflicting rhetoric between President Duterte and Senator Leila De Lima. The researcher also sees an overlap of the Crisis stage and the Redressive Action phase in this particular analysis of the social drama because pieces of evidence and important revelations from both sides are only revealed during the system of redress itself.

Calingacion, Belen D. (PH). Professor of Speech Communication and Performance Studies. at the University of the Philippines Diliman. Her research interests include explorations on the use of theatre/performance for empowerment and education of marginalized communities (i.e. street children, women in prison) and for those affected by disasters. belcal@yahoo.com

Malaco, Jr., Oscar H. (PH). Instructor of Department of Speech Communication and Theatre Arts. University of Philippines. Gender advocate: His scholarship is focused on LGBTQ issues focusing on kabaklaan, a gender identity which is considered to be innately embodied by the Filipinos. Master-Student in Speech Communication (with Performance Studies as his main interest) at Magna Cum Laude at UP Diliman. clingmalacojr@yahoo.com.ph

Crisostomo, Junesse (PH). Instructor and MA student at the Department of Speech Communication and Theatre Arts at UP Diliman. junesse.crisostomo@gmail.com

Multi-Media intervention

2.21 Streets of ... 7 Cities in 7 Minutes

Friday, June 9

12:00

13:30

P1

For this intervention I will make use of digital material and sensorial stimulations used in Streets of ... 7 cities in 7 minutes, a multisensory installation exploring three intersecting migration routes: the Indo-European migrations, the Silk Road and the Transatlantic Slave Trade. The intervention will reflect on the flow of cultural memes (the smallest units of memory) from one city to another as they unconsciously resurface in the body movements, sounds, rituals and practices of the everyday life in Naples, Shanghai, Mumbai, Tangier, Salvador de Bahia, Lisbon and London.

The installation reflects my deep interest in the intersection between bodies, memories, urban space, and digital environments. It was presented in London and internationally as an experiential artwork composed of seven immersive environments made up of digital sounds and images, smells, tastes and artefacts of the places. By observing the role played by the body as 'place in time', I will reflect on the feminine paradigm of sensory cultural analysis in which the artwork is inscribed, as well as its role in the design of other hybrid spaces in which digital recordings, sensory perceptions and embodied cultural practices effectively challenge accepted stereotypical representations of 'others'. This helped me to envisage new forms of participatory action research and community interaction that make creative uses of new technologies and multisensory digital interfaces.

Terracciano, Alda (UK). Artist, Curator, Researcher and Cultural Archivist. Over the years she has been involved with culturally diverse communities in Britain and internationally, placing the theme of migration centre stage in her practice. She is artistic Director of AL-DATERRA Projects, Honorary Research Associate at UCL and Visiting Researcher at the University of Gothenburg. a.terracciano@ucl.ac.uk

2.22 Overdoing It: Toward a Micropolitics of Hyperbole

Friday, June 9

12:00
13:30

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What efficacy might a politics of hypercompliance hold for our contemporary moment in which traditional radical leftist modes of opposition and refusal have proven ill-adapted to an era of chronic crisis? What might it mean to answer the constraints of our political present not by fighting them frontally or by seeking a means of escape but by accepting – or rather, performing an acceptance of – such conditions in order to challenge them from the inside? Performances of hyperconsent share an affinity with what Slavoj Žižek, Jean Baudrillard, and others have described, in terms of “overidentification” and “overacceptance,” as a manic maneuver by which one pretends to take the system at its word, performing its codes and conventions so virtuosically that the system ultimately cannot bear such hyperbolic participation. Here, compliance stages interference, not through direct, open, or straightforward critique, but rather, through exaggerated adoptions of its scripts.

Papers on this panel will aim to theorize and historicize hypercompliance as an aesthetic, critical, and political modality – mining its possibilities and confronting its pitfalls – across a range of experimental and conceptual media, art, theater, and performance sites: from BDSM constructions of the worker in financial domination to the classical figure of the mimetic parasite who gets by trading in flattery, from the works of tactical media collective Ubermorgen to the plays of Suzan Lori Parks to the correspondence art of Ray Johnson.

Watkins Fisher, Anna (USA). Assistant Professor of American Culture. University of Michigan. Her research spans the areas of digital studies, performance studies, feminist and queer theory, contemporary art and visual culture. Her first book theorizes parasitism as an ambivalent mode of resistance in 21st-century art and politics. annawfis@umich.edu

Ramos, Ivan A. (USA). President's Postdoctoral Fellow. UC-Riverside. Department of Ethnic Studies. iramos09@gmail.com

Gosse, Johanna (USA). Mellon Postdoctoral Fellow. Department of Art History & Archaeology at Columbia University. PhD in the History of Art. Her research focuses on contemporary art and experimental film and media. Currently completing her first book, *Atomic Sublime: The Experimental Films of Bruce Conner*; also started working on her second book project, *On Site: Ray Johnson's New York*, which received a Creative Capital/Andy Warhol Foundation Arts Writers Grant in 2015. johannagosse@gmail.com

Pittman, Alex (USA). Term Assistant Professor of Women's, Gender, and Sexuality Studies at Barnard College. Working on a book, titled *Under Pressure: Race, Performance, and the Intensification of Capital*, that analyzes links between social marginality, aesthetic production, and material life in the making of post-Civil Rights capitalism. apittman@barnard.edu

Hilton, Leon J. (USA). Mellon Postdoctoral Fellow in the Humanities. University of Pennsylvania. PhD in Performance Studies from New York University. His writing has been published in *GLQ*, *African American Review*, and *TDR/The Drama Review*. Received 2016 Creative Capital/Andy Warhol Foundation Arts Writers Grant. lhilton@sas.upenn.edu

2.23 Energies of OverFlow

Friday, June 9

12:00
12:45

Alabama

Foster, Susan Leigh (USA). Regulating Dance's Energy as Flow and Overflow This presentation explores the connection between flow in dance and the energy of dance – both the energy that is expended during dancing and also the energy that dance may generate through the doing of it. Many varieties of dance can be conceptualized as evidencing flow. Even the stop action of popping and locking can qualify as flow. Choreographies that include abrupt interruptions, shifts of energy, and unpredictable changes nonetheless have short periods of flow, and also the longer sense of their continuity from a beginning to an ending. But what is it, exactly, that flows in dance, and what would qualify as an overflow in dance? As to focus this inquiry, I will focus on ways that some practices of training and of choreography have invoked representations of dancing as generating a superfluity of energy, while others have treated energy as scarce and precious. In both cases, the flow of energy is carefully monitored and regulated. By examining how energy flow is represented and valued in different practices, and when it is deemed necessary to regulate, channel, interrupt, or arrest it, I hope to shed light on the changing parameters within which overflow is constituted – whether it is viewed as desirable or menacing, extravagant, unruly, or simply natural.

Foster, Susan Leigh (USA). Choreographer and Scholar. Distinguished Professor in the Department of World Arts and Cultures/Dance at UCLA. Currently working on a book about dance and value. sfoster@arts.ucla.edu

2.24 Genealogies of Overflow & Containment in Southern Louisiana

Friday, June 9

12:00

13:30

6A

Flanagan, Lisa (USA). Assistant Professor in Communication Studies. at Xavier University of Louisiana. Her research interests include the poetics of place,; body and space. E; early 20th century avant garde performance. V; visual and material culture. T; tourism, communication and performance. O; oral history,; ethnography,; performative writing and mystery. I; interdisciplinary and community-based performance. lflanagan@xula.edu

Jackson, Sarah (USA). Assistant Professor of Communication Studies. Southern University at New Orleans. Her work has been published in *Technocultures* and *Liminalities*. Her dissertation theorized Joseph Cornell's artistic processes as chronotopes of assemblage art. Her recent research and creative works revolve around the tension of environmental/cultural preservation and decay. sjackson@suno.edu

From Katrina to Deepwater Horizon to the recent flooding of Baton Rouge, Southern Louisiana is repeatedly inundated as climate change, petrochemical industries, and faulty infrastructures make its citizens vulnerable to ecological overflows. Simultaneously the region continually (re)invents containment models for our "excesses" of difference and cultural vibrancy. In this performance/installation that overflows out of a set of suitcases, we entangle metonyms of a complex genealogy of overflows.

Keepers of the Flame From within the interwoven historical legacy of the political, economic, and socio-cultural structures that have informed life in South Louisiana, tactics have emerged which co-opt, usurp, and reinvent the symbols that comprise those dominant narratives of the region's history. Tactics flare up in the play of significance in cultural artifacts and practices like the flambeaux and fleur de lis, masking and marching, touring and telling tales. Symbols and practices meant to isolate and limit certain members of the culture become devices of revelry and resistance. The systemic and intertwined nexus of excesses from rampant neighborhood gentrification, unprecedented incarceration rates, continued environmental racism and classism, and extreme poverty and income inequality is exposed and unraveled by repeated adaptation and reappropriation of the concepts, artifacts, and practices once designed to contain and restrain those outside the purview of the powerful.

Home/Place(Less) This installation centers on Glenn Albrecht's term, solastalgia, used to refer to the emotional and psychological distress that occurs when one's home becomes unrecognizable due to environmental change. The installation concerns solastalgia in relation to two populations in Southeast Louisiana, the pelicans of Cat Island and the Biloxi Chitimacha Choctaw Tribe of Isle de Jean Charles. In 2010, Cat Island was saturated by oil from British Petroleum's Deepwater Horizon spill. The oil killed the mangrove trees, whose roots held the sediment of the island intact. The already disappearing island began its rapid dissolution and disappeared entirely in spring 2016. Several miles west of Cat Island, the Biloxi Chitimacha Choctaw Tribe have been marked as the first human climate change refugees. The once 12 by 5 miles island is now 1/2 by 2 miles. Ancestral land, traditions, and self-sufficient livelihood are being washed away. The installation intertwines the similar emotional and psychological distress both humans and animals experience as their homes

rapidly become unfamiliar due to the deadly combination that puts Southeast Louisiana at the forefront of land loss: the construction of the levee system to protect communities within the levee walls, dredging canals to service oil rigs, and global warming.

Louis, Ross (USA). Associate Professor of Communication Studies and co-founder of Performance Studies Laboratory at Xavier University of Louisiana. Recent projects include *This Other World* (site-specific performance of Richard Wright's haiku) and *Performance Presence in the Haiku Moment* (forthcoming in *Text and Performance Quarterly*). rmlouis@xula.edu

Flaring the Mississippi Applying a genealogical lens to the Mississippi River, this installation considers the "flare" as a metonym for overflow and resistance in relation to the river's transformation over 300 years. In the 1700s, African slaves were brought to Louisiana to transform the river's adjoining bayous and floodplains into sugar, indigo, and cotton plantations. In 1811, Charles Deslondes led a revolt of several hundred slaves along the river toward New Orleans. When a militia captured him, they cut off his hands, shot him in the legs and torso, threw him into a bundle of hay, and then burned him. Today, over 125 oil refinery and petrochemical plants line the banks of the Mississippi for 85 miles between New Orleans and Baton Rouge, occupying the same territory as the former plantations and relying on the river as a route for their products. Most nights, residents see colorful flames erupting from these sites, as the plants burn off excess chemicals at levels beneath and above the limits established by the U.S. Environmental Protection Agency. More flares occur each Christmas Eve, when residents build and light massive wooden bonfires along the river levees. The installation positions the flare as both container and overflow, drawing connections between captivity, freedom, and resistance.

Stephenson Shaffer, Tracy (USA). Associate Professor and Graduate Director in Communication Studies at Louisiana State University where she researches and teaches performance studies and film. She serves as the producing director of the HopKins Black Box, an experimental theatre at LSU. She is the current editor of *Text and Performance Quarterly's* Performance Space. tsteph3@lsu.edu

If Ever In late summer of 2016, a torrential rainfall in southern Louisiana resulted in historic and devastating flooding that damaged almost 150,000 homes across twenty of Louisiana's parishes. My childhood home built by my recently deceased father was one. Studies have found that climate change exacerbated the flood. On Christmas Eve in 1989, a thunderous explosion at the second largest oil refinery in the United States located on the Mississippi River in North Baton Rouge in Louisiana killed one and injured several others. The explosion at the Exxon plant could be felt fifteen miles away. My father worked for Exxon for over thirty years. His paycheck put food on our table and paid my college tuition. This performance installation reckons with these fateful connections through an overflow of imagery, emotions, and meaningful totems.

Terry, David P. (USA). Assistant Professor. in the Department of Communication Studies at Louisiana State University. A; among his research foci are creative and scholarly projects on death and dying, essays on performance and rhetoric in North Korea, and innovations in the video essay form. davidterry@lsu.edu

Wetland Chronotope Levees, like the systems of global capitalism that both require and enable them, produce efficiency from which mostly those upriver benefit. They make deep chasms that flow rapidly in single directions, pushing river silt out to the vast global sea, erasing the productive, intractable inefficiencies of wetlands. This installation takes wetland and levee as metaphors for responses to globalization and neoliberalism--from Brexit and Trumpism to #NoDAPA--and creates odes to inefficiency, to the cul de sacs, roadblocks, swamps and quicksands that muddy the waters of progress. Collages of cultural detritus challenge the audience's sense of which direction things are flowing and ask them to find pleasure in being stuck.

Suchy, Patricia A. (USA). Associate Professor and HopKins Professor of Performance Studies at Louisiana State University. Her most recent work, supported by the National Science Foundation's Antarctic Artists and Writers Program, is a video installation featuring re-enacted photographs from the Heroic Age of Antarctic science entitled *Persistence of Vision: Antarctica*. psuchy@lsu.edu

Portmanteaux Overflow In English usage, the word "portmanteau" describes a word made of multiple words whose meanings are combined, often with a degree of linguistic play. The performers of "Genealogies of Containment and Overflow in Southern Louisiana" were each asked to strive to contain a genealogy via metonyms to be installed in a suitcase, but as our ideas for these took shape they began to overflow. Some of the fluidity of this process takes the form of a "portmanteaux overflow" montage of images projected onto the suitcases manipulated by the performers.

2.25 Performance to the City: Hong Kong at the Overflow

Friday, June 9

12:00

12:30

[k]X

City is not only an infrastructure, but also an arena with flow of different form-of-life (Agamben, 1996), as well as a site of struggle for the right to the city (Harvey, 2012). Hong Kong has witnessed an overflow of uncertainty and struggles since the sovereignty transfer in 1997. On the occasion of the 20th anniversary of the Handover, this panel will present three scholars and their research on street music, performance art and performativity of activism in Hong Kong. By tracing these flows of different forms-of-life and performative practices in the city, the presented papers intend to map and compare the shifting social and cultural landscape in the city before and after the Handover. Wen Yau will discuss about the 'over-performance' in Hong Kong's political arena and the risk of slactivism; Ahkok Chun-Kwok Wong will examine the practice of hangpan in relation to global nationalism and cosmopolitanism, and Damian Wai-pang Cheng will look at how People's Theatre and performance art in Hong Kong are crossing the paths on the 'Cultural Turn' of Political Activism.

Yau, Wen (CHN) **In the Name of Resistance: Over-performance and/or Slactivism?** Hong Kong has been a so-called 'city of protest' since the 1997 Handover, as demonstrations take place from time to time. Protesters not only concern about livelihood and other social issues, but also show a stronger and stronger resistance to PRC Central Government's increasing control over Hong Kong. The rise of 'localism' in recent years has shown Hongkongers' urge of safeguarding the territory's autonomy as well as local identity and culture against PRC's encroachment. Through various forms of demonstrations ranging from rally to playing tricks in everyday life or formal occasions, firestorms in social media and even mob violence. The massive use of extravagant performances as tactics of resistance in these protests often ends up to be backfired. Are these protests voicing the people's resistance, advocating desired social change, and/or turns out to be slactivism? This paper will investigate the efficacy of such activists' 'over-performance' in parallel to the construction of postcolonial identity and development of civil society in the Hong Kong after the Handover.

Wong, Ahkok Chun-Kwok (UK/HK) **Hang, Handpan, and the Practice of Cosmopolitanism** This paper traces the rich history of a contemporary musical instrument named 'hang' (German pronunciation: [ha]) or the later incarnation, handpan, a metallic idiophone invented in 2000 in Switzerland. Hang is arguably the only acoustic musical instrument invented and popularized globally in this century. Wong follows the trajectory of this new instrument and explores the successive layering of its identity as it maneuvers across a globalized urban network, and finally ended up in Hong Kong where it became an important tool for both local and foreign street perfor-

mers. This paper will examine the ways in which the cultural status and meaning of hang/handpan have changed over time and how they are shaped by performative identities and media representations. Drawing upon urban ethnomusicology, cultural studies and cosmopolitan theories, this research aims to scrutinize the unique trail of the hang/handpan by analyzing and mapping both the social and material worlds, how they are connected, and what it means in an era when global nationalism emerges.

Cheng, Damian Wai-pang (CHN) **Performance Art as People's Theatre: On the 'Cultural Turn' of Political Activism in Hong Kong** In late 1970s, numerous artists, intellectuals and political protesters in Asia were inspired by the social protest and counterculture in the West and turned to cultural activism and especially to People's Theatre in Hong Kong. People's Theatre in Hong Kong was first pioneered by Augustine Chiu-yu MOK and his comrades, some of whom were then young activists actively participating in social movement in the 1970s. Over almost four decades, these political activists have explored different forms of cultural activism, ranging from People's Theatre to Playback Theatre, arts with the disabled, community arts and performance art. This paper will look at People's Theatre and performance art practiced by Mok and his comrades, and examine how these performative practices explicate the 'cultural turn' in civil society in the colonial and postcolonial Hong Kong.

Yau, Wen (CHN): Cross-Media Artist, Researcher, Curator and Writer, concentrating on performance / live art and art activism. Currently writing her PhD thesis *Performing Identity: Performative Practices in postcolonial Hong Kong Art and Activism* at Academy of Visual Arts, Hong Kong Baptist University. wenyau.net@gmail.com

Wong, Ahkok Chun-Kwok (UK/HK) Musician, Author, Lecturer, active in social movements. Published in local newspapers, magazines and digital media, such as articles on music, band ecology, communities in industrial areas and related government policies. PhD student at Department of Music in Goldsmiths, University of London.

Cheng, Damian Wai-pang (CHN). Researcher, Theatre- and Art Critic, Poet, Writer. Research Interests: Cultural activism, urban spatial politics, cultural development of city, cultural economy, and performativity. Lecturer at Office of University General Education, Chinese University of Hong Kong. Founding member of Inmedia.hk, Board Director of the International Association of Theatre Critics (Hong Kong).

2.25A Borders Resurfacing

Friday, June 9

12:00

15:15

5th Floor

Flows of people and cultures come to an abrupt halt as borders suddenly reemerge all over the world. Borders reappear between countries within the EU. Borders harden between people, communities, and assigned identities. Anxieties rise in response to perceptions of overflowing and seemingly uncontainable borders. Our workshop will combine presentation of materials produced during our long-distance research project and creative prompts that ask each of the participants to ruminate on their own personal as well as current political and discursive relationships to borders, mobilities, and flows through movement, writing, and other media.

Chatterjee, Sandra (DE/USA). Dancer, Teacher, Scholar. Choreographic and scholarly work is situated at the intersection of theory and practice deals with performance, dance, and the body with a focus on gender, post-colonial and migration studies. sandrachatterjee.net

Ling Lee, Cynthia (USA). Choreographer and scholar, instigates postcolonial, queer, and feminist-of-color interventions in the field of experimental body-based performance. Trained in US postmodern dance and North Indian classical kathak, she is committed to intimate collaborative relationships, ethical intercultural exchange, and foregrounding marginalized voices and aesthetics. cynthialinglee.com

2.26

Workshop

Off/Sight/Seeing. An Alternative Map of Hamburg

Friday, June 9

13:30

14:30

Westfoyer
Probekühne im
Gängeviertel,
Archipel,
Centro Sociale,
Dance in Response,
Frappant,
Gängeviertel,
Hallo Festspiele/
Schaltzentrale,
Keine Knete
Trotzdem Fete,
P/ART,
Planbude,
Plateau,
Westwerk

OFF/SIGHT/SEEING puts an array of different artistic, political, and cultural initiatives in Hamburg on the map. All projects share the common ground of being self-organized and are all linked to a specific space/area. This open space is hosted by Probekühne im Gängeviertel* who invite you to get to know these art and rehearsal spaces, festivals and initiatives. OFF/SIGHT/SEEING is an alternative mapping, a decentralized bazaar and meeting point for fluid interactions.

*rehearsal space in formerly squatted houses in the Gängeviertel quarter

HOSTED BY Probekühne im Gängeviertel e.V. with das Archipel, Centro Sociale, Dance in Response, Frappant, Gängeviertel, Hallo Festspiele/Schaltzentrale, Keine Knete trotzdem Fete, P/ART, Planbude, Plateau, Westwerk.

PROBEBÜHNE IM GÄNGEVIERTEL

Höckner, Gloria (DE). Choreographer and Performance Artist, Hamburg. MA Performance Studies, 2015. 2014: Completed MA in Theatre-, Film and media sciences at the University of Vienna. Co-founder of Überblau, a community space for artistic exchange; member of kompanie; Probekühne Gängeviertel; was part of queer-feminist magazine fiber; co-founder of Spielwiese.

Scharm, Annika (DE). Studied Applied Theatre (BA) in Brisbane (Australia). 2012: MA in Performance Studies from University of Hamburg. Works as a freelance performer and theatre maker. Annika Schwarm performed her pieces BALZTÄNZE (courtship dances) at Kampnagel, 2015; Murder of Crows (Kampnagel 2016). Co-initiated Treffen Total 2016 with other Hamburg artists (K3, Hamburg).

Granderath, Greta (DE). Theatre Maker and Writer based in Hamburg, Germany. Actively involved in the Probekühne im Gängeviertel. Curated the interdisciplinary art project Palette at Jupi Bar (Gängeviertel, 2017). Co-directed the one-to-one dance performance "Private Dancer" (K3 | Tanzplan Hamburg/International Summerfestival Kampnagel, 2015). Received scholarship from the City of Hamburg (2016) and of „Film- und Medienstiftung NRW" (2015).

Oliveira, Juliana (DE). Performance and Theater-Maker. 2007: Concluded her studies in Performing Arts Sciences at University of Lisbon. Since 2008 based in Hamburg. 2012: Master in Performance Studies from University of Hamburg. Solo works Babe Babel Dear_The Authentic Volume (2012) and RUIINS (2016). Engaged in organization of Probekühne im Gängeviertel e.V

Bartel, Lois (DE). Lives and works as a freelance performer and theatre-maker in Hamburg, Germany. She studied acting at Hochschule der Künste Bern in Switzerland and finished her Master in Performance Studies at the University of Hamburg in 2016. From 2007 – 2012 she has been a member of the theatre-collective „reckless factory". Is concerned with questions of perception and relations between language and representation.

ARCHIPEL

Brüggemann, Finn (DE). Lives and works in Hamburg, Germany. After his BA studies in Liberal Arts and Sciences at Amsterdam University College he studied at the University of Fine Arts in Hamburg with Marjetica Potrč. Since 2011 he realized several community-building projects, amongst others in Serbia, Hamburg, Southafrica and the USA. In 2015 he co-founded Das Archipel. He graduated with a Master of fine arts in 2016.

Tohermes, Nuriye Elisabeth (DE). Studied fine Arts and social design at HFBK Hamburg. Since 2012 she conceptualizes and realizes participatory and sitespecific work for a community organized public space in Soweto, Southafrica; Silent Lunch Discussions in New York, USA for the New Museum or a Conference on collaboration in Tromsø, Norway in cooperation with UniGrowCity. She is one of the co-founders of Das Archipel, a laboratory for self-organization in Hamburg.

DANCE IN RESPONSE FESTIVAL

Schindler, Yasna (DE). Creator, Artistic director, Co-Curator of DANCE IN RESPONSE festival. Founder of performance-collective kompanie with five other choreographers of Hamburg, 2015. Created performances at Performance Research Project in Frankfurt, 2000-2012. Studied dance and choreography at European Dance Development Center and at Dance Academy in Arnheim, Holland.

Werthschulte, Marie (DE). Artistic Co-Director, -Curator, -Organization of the festival DANCE IN RESPONSE since 2016. She works in the fields of Choreography, Video Art, Ritual. Member of the performance collective kompanie, Hamburg. Studied Media and Cultural Studies (B.A.) at HHU Düsseldorf and UBC Vancouver and Performance Studies (M.A.) at University Hamburg.

HALLO FESTSPIELE/SCHALTZENTRALE

Halbrock, Dorothee (DE). Initiated the collaborative development of the transdisciplinary space-developing format Hallo Festspiele in Hamburg in 2014, hosting a longterm artistic community center Schaltzentrale in a former power station. Founding member and former Curator of MS Dockville Kunstcamp and Festival along with Lüttville, Daughterville and Vogelball (until 2013). Graduated in culture studies and works as a guest lecturer at several universities.

KEINE KNETE TROTZDEM FETE

Keine Knete trotzdem Fete. Formed in 2004 when a group of activists from Hamburg-Harburg had the idea to culturally use the by that time rarely used open air theater in Harburg's municipal park. It was immediately clear that no one will be financially enriched but uncommercial culture should be made available for everyone. As a sign of lived solidarity and as a counterpart to dominant conditions, anti-capitalist, anti-Fascist and anti-sexist – a piece of lived utopia.

FRAPPANT

Wibbeler, David (DE). Graduated with a degree in media engineering before joining Frappant e.V. in 2012. Working as a freelancer at that time he joined the collective. Organizing events at Frappant's club Kachelraum. He finally took the step/responsibility to becoming a board member in 2014, accompanying the foundation of the cooperative fux e.G. which allowed the former tenants to buy the Viktoria-Kaserne in 2015. After several month of reconstruction Frappant reopened its event-and galleryspace in march 2017.

CENTRO SOCIALE

Hartmann, Jakob (DE). Studied History of Arts, Cultural Sciences and Mediation of Arts and Culture (M.A.) at University of Bremen. Dedicated to, amongst others, to the aesthetization of the city, to fascist architecture and concepts of body and gender in fine arts. Currently employed as lecturer at the University of Bremen, Dpt. of Sciences of Arts. Also working as art mediator, light technician, author and performance artist.

GÄNGEVIERTEL

Kowalski, Hannah (DE). Has been studying Political Science as well as Directing and Dramaturgy (Hochschule für Musik und Theater Hamburg). Implements performances at Forschungstheater Hamburg and with geheimagentur. Since 2012 she writes her PHD in the Graduate Program Assembly and Participation at Hafen City University Hamburg. Active member of the Gängeviertel collective since 2009.

WESTWERK

Rabe, Carsten (DE). Fine-art photographer and curator living in Hamburg. He has exhibited his photographs in national and international solo and group shows since 2000. In Carsten Rabes art-works he uses documentary photography to explore the beauty of the ordinary and the present. His motives reflect on our everyday actions and examine people in their living environments. His Fotobook blossom was nominated for the German Fotobook Award 2016.

PLATEAU

Frischkorn, Moritz (DE). Works as a Choreographer, Performer and Theoretician within contemporary performing arts. He studied dance and comparative literature in Berlin, Paris and Salzburg. In 2014 he finished his MA in Performance Studies and New Performative Practices at the University of Hamburg and the University of Dance and Circus (DOCH) in Stockholm. In the same year he was invited to ImpulsTanz festival as a danceWEB scholarship holder.

PLANBUDE

Zander, Lisa Marie (DE). Works in the field of architecture, design and activism in Hamburg, Germany. Since she graduated as an architect from the Hafen City University she started studying experimental Design at the HFBK Hamburg in 2016. Since 2014 she is founding team member of PlanBude. Currently she works on different levels of urban practice with her office kompliceschaft in Hamburg.

Tribble, Renée (DE). Working in urban planning and architecture since her diploma in architecture at the Bauhaus University in Weimar 2005. From 2008 to 2014 she has been an assistant teacher at the HafenCity University Hamburg at the chair of Prof. Dr. Michael Koch, urban design and neighbourhood planning. Since 2014 she is founding team member of PlanBude, Hamburg. Being enrolled in the International Doctoral College „Spatial Research Lab" she is completing her Phd on the effects of urban practice in neighbourhood planning.

2.27 Experimental Counter-currents to Political Excess and Overflow

Friday, June 9

13:45

14:15

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The notion of “flow” in the self-help industry as a “pathway to happiness wellness and the good life” is traceable to the 60s “anti-psychiatry” movement and to the controversial psychiatrists like R.D. Laing, Leon Redl and Joseph Berke. These psychiatrists broke with the “flow” of established psychiatric treatment, forging a new current in psychiatry that rejected coercive institutionalization and was aligned with principles of non-violence. This historical and theoretical backdrop, which I construct from a careful reading of the work of R.D. Laing, Erving Goffman and Gilles Deleuze and Felix Guattari, will provide the context for my paper’s careful examination of what for lack of a better term I want to characterize as a moment of “backwash” – which is its own type of “overflow” – in the attempt made by Laing, Redl and Berke to put their theories into practice in the therapeutic communities that they established at half-way houses like Kingsley Hall in London where patients and staff lived together in a seemingly non-hierarchical setting. At the most basic level, what makes those therapeutic communities of interest to performance studies scholars, my paper argues, is that they were conceptualized not merely in performative terms but in terms that rehearsed a break from conventional theatrical form in favor of experimental performance, or, to put it more succinctly, in terms that rehearsed a break from dramatic in favor of postdramatic theatre.

Harding, James (USA). University of Maryland. Publications: *Performance, Transparency and the Cultures of Surveillance* (Forthcoming: Michigan, 2017); *The Ghosts of the Avant- Garde(s)* (Michigan, 2013); *Cutting Performances: Collage Events, Feminist Artists, and the American Avant- Garde* (Michigan, 2011); and, *Adorno and a Writing of the Ruins* (SUNY, 1997) jharding@umd.edu

2.28 Friendship and War

Friday, June 9

13:45

14:15

[k]31

Designing Wars – Performing Battles: The Performance Design of the Peace A number of war designs are just now performing in Syria, Iraq and Afghanistan, played, directed and set designed according to European and American dramaturgies. The game design of the wars follows Aristotle and Hollywood models and should - as in the tragedy - be completed by the powerful solution of the main conflict. War drama is planned and implemented by politicians, interest groups and the military. The artistic drama is written, realized and performed by playwrights, performers, directors and stage designers. Would the skills and tools artists possess and daily brings to life in front of or together with their audience could be seen as dramatic and culturally more adequate designs than those now used by political-military strategic models?

I want in my paper to provide a performance design analysis of the prevailing war performances with the purpose to provide other alternatives than the catastrophe in the conclusion of the tragedy.

Gaspar, Renata (UK). Practicing Citizenry Through Place-Making: The Overflowing Potential of Friendship for Artistic Collaboration My presentation addresses the role of friendship in practices of artistic collaboration. Specifically, friendship’s (political, ethical, and social) overflowing potential to act as catalyst and means to create artwork that aims to contribute to counter-hegemonic notions of citizenship and cultural practices.

The exercise of overlapping collaborative artistic practice with strategies for societal transformation asks, I propose, for an inclusive and multifaceted kind of interpersonal relationship that can act as bridge between art-making and participation in civil society. Therefore, my exploration of artistic collaboration focusses on a relational model that involves friendship. My suggestion is that relations of friendship productively overflow the sites of artistic production, connecting them to wider sites of everyday democratic participation. Through friendship, artistic collaboration enhances its spatial mobility across diverse sites of cultural production (between the public and private spheres of live, institutional and non-institutional forms of knowledge). Additionally, models of citizenship both produce and result from individual moral values; and issues of political membership, agency, and belonging are exercised, foremost, in the immediacy of everyday social relations.

Based on friendship’s main characteristics and their connection with ideas of democratic participation (Friedman, 1993; Nixon, 2015), together with perspectives on artistic collaboration (MacDonald, 2012) and feminist pedagogy (Crabtree et al., 2009), I illustrate my analysis with examples of my own collaborative practice, in order to stimulate a critical discussion about friendship’s role in artistic collaboration as a potential strategy of overflow towards a pluralistic practice of citizenry.

Albright, Kelsey (USA). Analysis of Olympic Refugee Uniforms This costume-based research identifies the cultural transformations that flow between borders within the 2016 Rio Summer Olympic Games. My analysis will center on a detailed semiotic reading of the Refugee Olympic Team's (ROT) uniforms, in addition to broadcasted images from the Olympics, media and print commentary, including interviews with players. The goal is to determine how the ROT uniforms functioned as a visual symbol of the refugees and their struggle to legitimate themselves before an international audience. I will compare the uniforms to those of nationally-affiliated teams and also survey past independent Olympic teams for visual parallels, and connect the imagery of the ROT uniforms with western social symbols. Placing our conversation about uniforms in a specifically western context is important given the broader conversation surrounding western nations' responses to the refugee crisis. In this paper I seek to analyze what the Refugee Olympic Team uniforms in particular say about its members' status as citizens in the world-at-large, in the athletic arena, and in the social consciousness. How does one identify a nationless olympian? The task of creating a uniform for the refugee team is one that acknowledges the social and political stigmas surrounding the refugee crises and seeks to carefully construct a visual means of trust.

Harsløf, Olav (DK). Professor of Performance Design. Former Rector of The Rhythmic Music Conservatory and the National Theatre School in Copenhagen. Book publications: *Per- formance Design* (with D. Hannah); *Den Store Festival / The Great Festival*; *Måltidsoplevelsens poetik / The Poetics of the Meal Experience*, *Engaging Spaces* (with E. Kristiansen). olavharslof@mail.dk

Gaspar, Renata (UK). Performance Artist currently working on notions of place and mobility in relation to practices of cultural resistance. With background in Dance and MA in Performance Making (Goldsmiths, London), Renata is PhD candidate at Roehampton University, London. renatagaspar.com

Albright, Kelsey (USA). Master of Fine Arts student of costume design and technology at University of Georgia, Athens. kla09865@uga.edu

2.29 Becoming Tool

Friday, June 9

13:45

14:15

P1

The work documents the Class 14055 of Industrial Welding at the Employment Center and Technical Formation of Alverca – a post-industrial area of Lisbon, Portugal. It maps the corporeal processes of learning a craft, and critically questions the pedagogy applied at this site, in a time of economical austerity – structured by Troika and the Portuguese government, a coalition of right and extreme-right wing parties.

Technical Formation Centers were a heritage from Industrial Schools of the early 1900's, where humanities have been replaced with technical subjects, to respond the demand of specialized labour of the 2nd wave of Industrialization. Since the 2008 crisis, some have been merged with Employment Centers, creating an hybrid structure, where unemployed subjects are set to reskill in order to adapt to the changing labour market.

The interest in approaching industry from the inside-out, derives from the work of Karl loganson, that attempted to critically better the conditions for workers in URSS's factories by becoming one. Influenced by the 1 year performances of Tehching Hsieh, it devises the case study as a 365 days durational performance, looking for what kind of relations and knowledge can derive from a continuous form of involvement. Contaminated by Allan Sekula 'School is a Factory', the work re-questions the functioning of such sites of education.

The work ends with labouring at the shipyard Lisnave, from where in the 1980's welders were hired to work at Kochums Shipyard in Sweden. This migration initiated a portuguese community in Malmö, the city where the artist was living before returning to Portugal.

Negro, João (PRT). Background in Computer Science and Choreography. Creates time-based performance art works. Selected for Jetlag no.2 at Pact Zollverein, by Siemens Arts Program, with *The End Must Go On* (or how to survive midnight without becoming a pumpkin in 10 easy steps). Won audience award for *We Hope You* (or why there are no butterflies in winter) at Festival Huis a/d Werf.

2.30 Cultures of the Left: Aesthetics and Politics

Friday, June 9

13:45

15:15

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This curated panel emerges from one of the research strands of the on-going Jawaharlal Nehru University/University of Warwick collaboration that is focusing on the theme Cultures of the Left: Manifestations and Performances. The panel explores how tendencies within Left praxis interrogate and offer a redefinition of critical historical events in independent India through the lens of performance. The panel does so by bringing to centre-stage, the significant problem in Left praxis, that of the spectacle, whether it be that of scenography involving revolving stage, promenade, installations, gigantic sets and visually stunning lights, architectural spaces, video projections or that of bodily practices associated with 'collective' such as circus. By problematising the central categories in Left praxis such as people and labour as linked to the staging of spectacle, the three papers foreground how one might conceive an alternate historiography wherein the historical events could be seen as broken histories- spilling over as well as rupturing the historical narrative. The panel addresses the conference theme of 'Overflow' by interrogating the staging of excess and abundance as a productive category in Left aesthetics.

Banerjee, Trina Nileena (IND). Art of Staging: Spectacle, Realism and the Idea of the 'Minimal' in Left Theatre Aesthetics in Calcutta This paper focusses on certain key moments in theatre history to engage in a historical and theoretical unpacking of the tensions between minimalism and the element of spectacular in the conventions of stage design that have operated on the Calcutta stage. Beginning with the debate around the revolving stage in the production of Nabanna (1944), her paper moves towards discussing the subsequent debates in leftist political theatre and the need for/extravagance of 'spectacular' staging in the plays of Utpal Dutt in the late 1950s and 1960s. Through analyzing these critical productions and discourses surrounding them, the paper addresses the larger question of the relationship between the paradigms of Realism, the concern with the representation of the 'masses' in what ostensibly aspires to be a 'people's theatre and the visual politics of minimalism versus excess on stage.

Gandhi, Aastha (IND). Circus Performer at the City Centre – A Case of Shifting Spaces and Shifting Ideologies Gandhi analyses the process through which the director brings the two groups together- marginalized, skilled circus artists and urban theatre actors questioning how their identities are at play, underneath their performance and behind the stage. Analysing the process of earlier patronage to circus by the Indian state in its relationship to Cold war politics, Gandhi contextualizes the complexity of the identity of circus as 'socialist' in a Third World space. What is the mode of survival for these artists today, in the

very absence of this support, in the neo-liberal era, when the middle-class audiences, the state and its laws have turned a blind eye towards them?

Parameswaran, Ameet (IND). explores how an emergent tendency in theatre in India involves the spectacular staging of the event of post-coloniality as mediated through iconic art works: novels or the practices of modernists that brings to fore the crisis of the newly formed nation following a state-led developmental path after the independence. The performances move away from conventional theatrical structures by bringing together structures of promenade, installations, architectural spaces, video projections and huge ensemble of performers foregrounding their labour of acting, dancing, singing, acrobatics, and cooking. The paper specifically analyses the performances Khasakkinte Ithihasam (2015) by Deepan Sivaraman, The Tempest by Abhilash Pillai (2016) and 409 Ramkiners (2015), a collaborative performance by theatre directors, installation artists, academics as dramaturgs including Anuradha Kapur, and Vivan Sundaram New Delhi, showing how the performances becomes a ground allowing the overflowing of the original work/event, what he calls a scenography of 'abundance'.

Banerjee, Trina Nileena (IND). Assistant Professor in Cultural Studies. Centre for Studies in Social Sciences, Calcutta. Publications: Kanhailal's Draupadi (2000): Resilience at the Edge of Reason (Theatre of the Earth: Clarifying the Trajectory by Kanhailal Heisnam; Political Iconography, Embodiment and the case of Indira Gandhi. trina.banerjee@gmail.com

Gandhi, Aastha (IND). Performance Researcher, Lawyer and Dancer. Ph.D.-Candidate in Theatre and Performance Studies, School of Arts and Aesthetics, Jawaharlal Nehru University. Publications: Emerging Choreographies: Developing New Pedagogies in Dance (Contemporising the past: envisaging the future, 2015), Constructing and Performing the Odissi Body: Ideologies, Influences and Interjections (Journal of Emerging Dance Scholars, 2013).

Parameswaran, Ameet (IND). Assistant Professor at the School of Arts and Aesthetics, Jawaharlal Nehru University. Publications: Affirmation and Disidentification: The Labour of Performing Brand India, (Performance Research: A Journal of the Performing Arts); Zooësis and Becoming with in India: The Figure of Elephant in Sahyandre Makan: The Elephant Project (Theatre Research International) ameen.parameswaran@gmail.com

Dutt, Bishnupriya (IND). Dean and Professor of Theatre and Performance studies. School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi India. Her publications include Performing Resistance with Maya Rao: Trauma and Protest in India (CTR vol 25 issue 3, August 2015); Engendering Performance, Indian Woman Performers in Search of an Identity (co-authored with Dr. Urmimala Sarkar), Sage Delhi 2010.

2.31 Sovereign OverFlow

Friday, June 9

13:45

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Etzold, Jörn (DE). Affect and Representation. From Aeschylus to Arendt

The fifty young maidens, daughters of Danaus, overflow the community. They reach the shores of Argos, coming from Egypt, via the wild and ungoverned sea. They take rest at a holy hill in front of the city walls and act as The Suppliants (Hiketides), demanding protection as refugees from their fifty cousins who are chasing them, trying to force them into marriage. Aeschylus stages the following scene:

The girls and their father address Pelasgus, the king of Argos; they lament and they menace the city. Finally, Pelasgus, out of fear to act as their representative in front of the (invisible) assembly in the agora behind the scene, asks his people to let them in. Hence, to gain not only protection by the Gods, but political asylum, the girls have to be made 'representable': This is the process Aeschylus shows. In this context, it is striking that Hannah Arendt, in her analysis of the modern figures of refugees, states that they simply cannot be represented in the juridical system since they have not committed any crime. It is exactly this lack of this 'representability' that constitutes their 'rightlessness' and their exclusion from humanity, handing them over only to the police. My talk will address this constellation asking for its actuality.

Franko, Mark (USA). Sovereignty between the Symbolic and the Imaginary: The Ethics of Gesture in Benjamin and Schmitt

In State of Exception Giorgio Agamben has written: "[T]he state of exception appears as a threshold of indeterminacy between democracy and absolutism." I start with historical example of Kantorowicz's distinction between the body politic and the body natural as a wedge against absolutism in order to rethink the choreo-political in the context of an overflow of authority into the 'exceptional' body of the ruler. I propose to think this through as a difference between Benjamin and Schmitt on the ethics of gesture.

Etzold, Jörn (DE). Professor of Theatre Studies. Ruhr University Bochum. He was working at the universities of Frankfurt, Erfurt, Weimar, Giessen, Bochum and at Northwestern. Among others he has been working on Guy Debord, Walter Benjamin and Friedrich Hölderlin. Joern.Etzold@rub.de

Franko, Mark (USA). Professor of Dance and Chair. Theater Arts Department University of California, Santa Cruz. He has also maintained a unique dance career bridging and intertwining practice and theory. He and his company, NovAntiqua, have been performing in the United States and abroad since 1985. tuf08933@temple.edu

2.32 Austerity, Implosion and Fun

Friday, June 9

13:45

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6A

Hager, Philip (UK). Excessive Austerity and the Spectacle of the European Crisis

In the aftermath of the 2008 credit-crunch and through a series of negotiations between government officials of European member-states and the leadership of the Union, a spectacle of crisis begun to unravel. In this spectacle that was excessively televised although it mostly unfolded behind closed doors, all parties sought to 'protect' the Union from collapsing under the weight of the economic crises. In addition, antagonisms between European leaders emerged, markers of ostensibly distinct positions on the proposed solutions. The negotiations resulted to a wave of excessive austerity that swept European states, starting with the weakest links: the four states of the European periphery, Portugal, Ireland, Greece and Spain that lost their credibility towards the 'markets' received substantial bail-out packages in exchange for austere reforms. As austerity has amplified unemployment and poverty, and the problem of debt has not yet been addressed, further austerity, negotiations and antagonisms are constantly in store – thus the spectacle of crisis is perpetuated.

The European 'stars of decision' and their 'responsible' performances are the focus of this paper. Looking at the ways in which the spectacle of crisis is staged (and sustained), I seek to question the spectacular antagonisms between nation-states and propose that they serve and conceal the 'unity of poverty' (Debord, 1995, 41) in which European societies are drowning.

Tindemans, Klaas (BEL). Political Implosion and Performative Chaos – The Precarious Performances of the Brussels collective K.A.K

The K.A.K. performances are chaotic events, they produce 'liquid' itineraries through abandoned spaces and derelict neighbourhoods, they re-produce the precarious conditions of living, without any overt political statement.. In my contribution, I want to raise the question of the political weight of this (well-organized) 'performative chaos'. Is the aesthetic denouncement of politics indeed a symptom of de-politization? Or is it an exposition, by means of irony, of vicissitudes caused by the implosion of the political establishment as-we-know-it? In which sense can the work of the K.A.K. collective of young actors and directors, all immersed in the unique biotope of Brussels, be symptomatic for the political state-of-the-art, both in the dramaturgy of their 'shows' as in the meaning of their urban presence?

Abulhawa, Dani (UK). Beneath the Skatepark, the Beach: SkatePAL and Skateboarding Practice in Palestine

Histories of skateboarding's development are closely connected to water, with modern ramp practice commonly attributed to Californian surfers who used the undulating asphalt and concrete of the urban LA landscape as a replacement for sea waves when the surf was flat

2.32 Austerity, Implosion and Fun

(Dogtown and Z-Boys 2001, Brooke 2001, Lorr 2005). This adaptability is echoed in scholarly analysis, which often discusses skateboarders' resourcefulness within environments available to them (Borden 2001, Mould 2014, Friedel 2015), and their forming of supportive networks across cultural boundaries.

My paper considers how skateboarding (as physical practice and ideology) impacts within the socio-political context of Palestine, in which Palestinian people live in a state of uncertain statehood and citizenship due to persistent failures of the peace process (The Economist 2014: 37, Mock et al. 2014). Considering the fluid undercurrents shared by skateboarders, Palestinian people, and Palestine as a state, my paper reflects upon the personal and social waves occurring through skateboarding practice in Palestine.

Hager, Philip (UK). Associate Lecturer. University of Winchester. Book publications: *Performances of Capitalism, Crises and Resistance: Inside / Outside Europe* (with M. Zaroulia); book chapters: *Europhile or Euro-sceptic? Gaps in the Narrative and Performances of Panic* (with M. Zaroulia); *Dramaturgies of Crisis and Performances of Citizenship: Syntagma Square, Athens*. philip.hager@googlemail.com

Tindemans, Klaas (BEL). Ph.D. in Law, Teacher/Researcher of Performance Studies, Cultural Policy and Political Theory at Royal Institute for Theatre, Cinema and Sound (RITCS), Brussels and Royal Brussels Conservatory. Was active Dramaturge and directed plays: *Bulger* (2006); *Sleutelveld* (2009). Publishes about law, politics and theatricality; ancient tragedy amongst others. klaas.tindemans@skynet.be

Abulhawa, Dani (UK). Senior Lecturer in Performance at Sheffield Hallam University. Publications and Performances: 'Locating Rhythms: Improvised play in the built environment' (book chapter), 'Knowledgeable Artefacts: the role of performance documentation in PaR' (journal article), 'Precarious Assembly' (curation of performance event with Accumulations - Whitworth Gallery, Manchester, UK). D.Abulhawa@shu.ac.uk

2.33 Alienation Effects

Friday, June 9

13:45

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This roundtable will be devoted to the discussion of Branislav Jakovljević's recent book *Alienation Effects: Performance and Self-Management in Yugoslavia, 1945-91* (University of Michigan Press, 2016). The panel's goal is to articulate a collective understanding of the book's intervention in and importance for performance studies and art history.

Alienation Effects treats Yugoslav performance through an interdisciplinary lens. Its case studies range from performance and body art, to musical performance, to state-organized spectacles, to student protests. Jakovljević's history revolves around the moment following 1968, which he argues saw the emergence of a social art practice characterized by an intimacy between conceptual art and self-management socialism, uniting "unproductive" aesthetic activity and industrial production. In contrast to the numerous histories of art in Central and Eastern Europe which polarize dissident art practice from official culture, Jakovljević reveals a form of performance which draws politically and aesthetically on multiple international and domestic sources. Moreover, he stresses the importance of this historical performance as a resource for imagining the political potential of performance in the present. In this respect, the book speaks to PSi Overflow's invitation to participants to consider the politics of being rendered superfluous. In *Alienation Effects*, self-management socialism, a system rendered superfluous or obsolete in economic policy, returns in cultural practice to envision alternatives to present-day capitalism.

The roundtable is based on the conviction that *Alienation Effects* is important for helping us understand the theoretical, artistic, and political lineages that inform contemporary global performance, and in particular its relationship to labor. The panel brings together scholars interested in the art, visual culture, and cultural politics of Yugoslavia and its successor states. Participants will pre-circulate papers to each other before the conference and at the meeting will deliver short (5-minute) synopses of their perspectives on the book. These contributions might range from critiques, to discussions of how the book connects to the presenter's own work, to articulations of how it moves forward the subfield of art and performance history of Central and Eastern Europe, to considerations of its implications for performance studies and art history broadly writ. Questions that emerge from those contributions will form the basis of a substantial group discussion, which will begin among the panelists and then open up to include members of the audience.

2.34 More Real than Life

Friday, June 9

13:45

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This panel considers how recent practices of “interventionist performance” enact forms of rupture: of national borders, logistics-based infrastructures, electoral processes, and even the constitution of the “performance activism” itself. These papers all insist on a radical rethinking of the form, process and experience of performance activism. What kind of politics do activist performances enact? How do the performative qualities of these projects constitute emergent conceptions of the political? The panel attends to the inherent challenges of political art, particularly the negotiation of the legibility of meaning, bodies, structures and acts in relation to calls for political efficacy.

In “Art Not Oil,” Stephen Bottoms argues that when understood in the light of Rancière’s theorization of political art, the activist interventions of the collective Liberate Tate are paradoxically not activist in the strict sense. However, it is in their complexity and illegibility that their performances subvert the Tate Modern’s own curatorial practices. Tony Perucci addresses this mobilization of performative paradox in “Politics are Interested in You” in which he considers the Dutch collective Wunderbaum’s multi-project initiative The New Forest, which seeks to engage what they call the “the power of the performative” to respond to the European “society-in-crisis” by producing an “alternate society” in which they “postulate fictitious themes that would turn into reality.” Teater NO 99 (Estonia) similarly created what they call the “fictional” constitution and campaigning of a new political party in their project, NO 75 Unified Estonia Assembly, which culminated in a spectacular party assembly attended by 7,500 people.

In “Borders Blasted,” China Medel contends that use of techno-cultural objects and tools in the the US/Mexico border performance art of the collectives Electronic Disturbance Theater 2.0 and Cognate Collective materially transforms the practices, visualities, and auralities of border movement. Shane Boyle likewise addresses the material aspects of direct action in “Slowing and/or Shutting it Down,” his investigation of recent interventions by Occupy, #BlackLivesMatter and the “Boycott, Divest, and Sanction” campaign that seek to not simply protest business as usual, but shut it down. He describes how political tactics that take aim at logistics infrastructures (such as highways, ports, and railroads) challenge the tendency of performance scholarship to privilege political intervention as primarily a means of symbolic action.

Bago, Ivana (HRV). Art Historian, Writer and Curator based in Zagreb. Ph.D. candidate at the Department of Art, Art History and Visual Studies, Duke University. Co-founder of Delve | Institute for Duration, Location and Variables. Dissertation: Post-Yugoslav Generation: Art, History, and Theory at the Unidentified Grave of Yugoslavia.

Rounthwaite, Adair (USA). Assistant Professor of Contemporary Art at the University of Washington in Seattle. Her first book, *Asking the Audience: Participatory Art in 1980s New York*, appeared with the University of Minnesota Press in 2017. Her current research focuses on Yugoslav art of the 1970s and ‘80s. vadair@uw.edu

Louveau, Nastasia (CH). Ph.D. candidate. University of Zurich working on a doctoral thesis on Pair Performances and Performing Couples in Yugoslavia and the USSR within the framework of the ERC consolidator grant Performance Art in Eastern Europe (1950-1990): History & Theory. She is also a visual artist experimenting with portraits, collages & visual thinking. nastasialouveau.com.

Jakovljevi, Branislav (USA). Associate Professor and Chair of the Department of Theater and Performance Studies at Stanford University, California. His most recent book is *Alienation Effects: Performance and Self-Management in Yugoslavia, 1945-1991* (University of Michigan Press, 2016).

Tomic, Milena (CAN). Teaches at OCAD University and the University of Toronto Mississauga. She is currently completing a book on quotational practices in Yugoslavia and has published on contemporary art in *Word & Image*, *Oxford Art Journal*, *Tate Papers*, *Art in America*, *frieze*, *TOPIA*, *ARTMargins Online*, *Journal of Curatorial Studies*, and other venues.

Tumbas, Jasmina (USA). Assistant Professor in the Department of Art at the University at Buffalo, SUNY. Her teaching and research fields focus on modern and contemporary art and theory, histories and theories of performance, body and conceptual art, art and activism, feminist art, and critical theory.

Ili, Marko (UK). Associate Lecturer at The Courtauld. Teaching Fellow at Newcastle University. His Ph.D. surveyed Yugoslavia’s Students’ Cultural Centres between 1968-89, examined how these institutions played host to the New Art Practice under socialist self-management. It further traced how they foreshadowed later subcultural developments in Ljubljana and Sarajevo during the 1980s.

2.34 More Real than Life

Wunderbaum (NL). The New Forest is a four-year project (2013- 2016) with which we focused on the phenomenon of 'transition'. Transition is a collective term for all sorts of great social, economic and political changes that take place in our current 'society-in-crisis'. Transition is the denominator for numerous initiatives by innovative thinkers and doers in a great diversity of social issues. We bring them all together under the foliage of the new forest and we offer them a stage for their ideas, providing theatre performances, seminars, a film project, context programmes and online content. We will also discuss our new initiative, Bubbles, which explores the ways in which privilege is maintained through the "gated communities" of race, class and gender

This panel considers how the proliferation of performance activist tactics overflows the limits of conventional activism by willfully undermining distinctions of the "artistic" and the "activist," the "artistically ambiguous" and "politically coherent," as well as direct and symbolic actions.

Perucci, Tony (USA). Associate Professor of Performance Studies. University of North Carolina at Chapel Hill. Book publications, Paul Robeson and the Cold War Performance Complex and On the Horizontal: Mary Overlie and The Viewpoints (forthcoming). perucci@unc.edu

Boyle, Shane (UK). Lecturer in Drama, Theatre and Performance. Queen Mary University of London. Recent publications: Performance and Value: The Work of Theatre in Karl Marx's Critique of Political Economy; Container Aesthetics; Brecht's Gale: Innovation and Postdramatic Theatre. m.s.boyle@qmul.ac.uk

Wunderbaum is a Dutch-Flemish actors' group based in The Netherlands. Works include Schrecklich Amüsant - aber in Zukunft ohne mich (Theater der Welt 2017) and Looking for Paul (winner, Total Theatre Award, Edinburgh Fringe Festival 2014.)

2.35 Power and Performance: Revaluing Theatre in the 21st Century

Friday, June 9

15:30

17:00

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Comprising three members of the research project 'Power and Performance: Revaluing Theatre in the 21st century', this panel will examine live art and performance works that address the operations of immersion, invitation, and trespass. Drawing on the work of Sandro Mezzadra and Brett Neilson in *Border as Method* (2013), Stuart Elden's *The Birth of Territory* (2013) and James C. Scott's *Seeing like a State* (1998), the panel will explore how the intersections of art and community seen in recent examples of performance might complicate notions of exclusion and inclusion in contemporary social practice.

Paterson begins by analysing the uses of fences, gates and borders in the work of Australian artists Amy Spiers and Catherine Ryan in *The Least of the Doorkeepers* (2016) and *Nothing to See Here* (2015). With reference to *Community Art: The Politics of Trespassing* (de Bruyne and Gielen (eds), 2011) and Slavoj Žižek's *On Violence* (2008), Paterson explores experiences of spatial control and public ordering in immersive performance. He addresses artistic provocations to systemic violence, trespass and collective struggle, and the difficulty of reframing participation in performance as an agonistic action.

In her paper, *Uninviting: The Aesthetics of Invitation in Recent Australian Live Art with Refugees*, Wake examines what Gareth White has termed the "aesthetics of invitation" in the context of live art made by and with refugees – those the nation state considers "the uninvited." Through an analysis of Dagmara Gieysztor's *Bureau of Worldly Advice* (2014) and Amy Spiers's *Wait Until Called* (2014-15), this paper considers a broader tension in performance with made refugees: whether to reproduce the experience of being treated with hostility or to model the experience of being treated with hospitality. This paper asks which, if any, of these scenarios is likely to lead to audience action beyond the live art event.

Reinelt probes issues of belonging and exclusion in immersive theatre practice in relation to spectatorship. Recent scholarly studies (Alston, Lavendar) have focused on issues of responsibility and engagement in the context of the 'experience economy' of neoliberal culture. But what is being experienced, and what constitutes an ethical claim in simulative experiences that are both 'real' and fictional – often in the same breath? Do these performances have the possibility of calling into being a community or at least a certain counter-public? Examples will come from British and European artists ranging from Punch Drunk to Ontroerend Goed. The role of the spectator and the methodological question of how best to research it will be the focus of this paper.

Paterson, Eddie (AUS). Senior Lecturer in the School of Culture and Communication, University of Melbourne. He is the author of *The Contemporary American Monologue* (2015) and serves as the Development Officer for Performance Studies international. eddiep@unimelb.edu.au

Wake, Caroline (AUS). Australian Research Council DECRA Fellow and Lecturer. University of New South Wales, Sydney. Forthcoming book publication on representation, participation and self-determination of refugees in performance forthcoming; editor of *Performance Paradigm* journal; PSi Board member. c.wake@unsw.edu.au

2.36 Economical Crises

Friday, June 9

15:30

17:00

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Nagler, Christian (USA). Becoming Unprepared: Affective Enactments in Crisis There is a current surge of interest in a “basic universal income”, a monthly cash allowance distributed uniformly to a group of people, who are neither required to pay the quantity back (as in a micro-loan) nor mandated to meet any condition (as in charitable gifts or development funding). This has been imagined on the scale of the village, the mega-city, the nation, and the entire global human population. This might prefigure a redistributive, communitarian ethic, an egalitarian biopolitics of subsistence as a universal right. However, the interest, and its practical application, has emerged from points across a wide political spectrum: from neoliberal economist Milton Friedman, who advocated for a “negative income tax” for the poor, to Silicon Valley venture capitalists, who imagine that a universal income will increase the probability of “surplus innovation” at the same time that it might preclude resistance to crises driven by increased automation of labor. Currently, experiments in Basic Income are being carried out in India, Kenya and Namibia, run as collaborations between start-ups and economic development NGOs. These experiments bring along with them dense surveillance structures regarding the economic decisions of the recipients, who are counted on to perform their priorities. What questions does this raise about the mobilization of welfare for the purpose of knowledge-production, and the use of communities in the global south as sites of economic modeling?

Frischkorn, Moritz (DE). Performance, Delegation and Choreologistics. On Lloyd’s Assemblage Based on a brief history of Lloyd’s coffee-house and its historic offsprings (the maritime register of the same name, but also today’s largest market-place for insurances, Lloyd’s of London), I will argue for an extended notion of performance. By opening a coffee-house in London in 1688, Edward Lloyd may be said to have partaken in the foundation of an important spatial infrastructure of the emergent Bourgeois public sphere. All the while this new mode of performing civic subjectivity is predicated on a set of choreological practices that can be linked to the same name: an intensified operation of transatlantic slave trade which makes coffee an affordable mass commodity and which is overviewed and accompanied by unprecedented models of risk management and accounting, i.e. the birth of modern insurance trade. Still today afro-american slave descendants try to sue Lloyd’s of London for their participation in this bloody business.

Paramana, Katerina (UK). This Is Good: On Neoliberal OverFlows and the Reconceptualization of Economy It has been argued that the term ‘overflow’ – despite its changing meaning in different fields, contexts and epochs – is al-

ways discussed in relation to scarcity, and that all discourses of overflow have a moral dimension (Czarniawska-Joerges and Löfgren 2012). In the contemporary moment, we witness, for example, a scarcity of time and of stability in social relations and employment, and an overflow, a great spillage, of neoliberal ethics and rationalities (which have contributed to inequality, precariousness and injustice) into all areas of social life. In this paper, I propose a rupture with these ethics and rationalities and the economic model itself, by suggesting a reconceptualisation of the term ‘economy’ on ethical terms. For this, based on a Byzantine era definition of the term which I rehabilitate and extend, I argue for and propose a redefinition of the term ‘economy’ which points to an ethics of care and justice, and which becomes the subject of the case study of this paper – my installation-performance IDEA: THIS IS GOOD (Gasworks Gallery, London, 2014). I begin by offering a discussion on the history, etymology and genealogy of the term ‘economy’, and the changing ethics attached to the term from Ancient Greece to the current times, drawing on texts on the history of economic thought and on Michel Foucault’s, Jeremy Gilbert’s, and Wendy Brown’s thinking. I then trace the process through which I arrive at the redefinition of the term and discuss IDEA: THIS IS GOOD, which performs this redefinition in its making and presentation, pointing to the importance of economy’s reconceptualization.

Nagler, Christian (USA). Ph.D. candidate in Performance Studies. University of California, Berkeley. Publications: „Strike Debt’s Rolling Jubilee: The Promise, and the Performativity of Financial Contracts“ (TDR and in the edited volume); „Yoga for Adjuncts: The Somatics of Human Capital“ (Art Journal); „Market Fitness“ (Performance Research).

Frischkorn, Moritz (DE). Ph.D. Student. Graduate School Performing Citizenship (HafenCity University, Hamburg University of Applied Sciences, FUNDUS Theatre, K3 – Center for Choreography, Hamburg). moritzfrischkorn@yahoo.de

Paramana, Katerina (UK). PhD; Lecturer in Theatre., Brunel University London. ; Publications/ Performances: The Contemporary Dance Economy: Problems and Potentials (in press, Dance Research); Re-turning to The Show (Performance Research); On Resistance through Ruptures and the Rupture of Resistances (Performance Research); Now What? (Cacoyannis Theatre, Athens; With E. Koukoli); IDEA: THIS IS GOOD (Gasworks Gallery, London). katerinaparamana.com

2.37 The Factory of Disobedience

Friday, June 9

15:30
17:00

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What if „making art is making a break”? Following Mladen Dolar’s thought, we would like to focus on the contemporary modes of practicing disobedience in the performing arts field. Having in mind current political, social and economical context of not only Poland, but also Eastern Europe, we aim to problematize our positions as an artist and a curator within the local and international artistic community and try to answer following question: how can we hold critical position in the regime of constant productivity?

The trap is simple: you need to be part of the constant flow of new projects, to be open for new ways of working, being able to work simultaneously on several projects. If you refuse: you loose not only your position, but also the resources. Hyperactivity, regime of constant simultaneity, mobility and creativity form what Franco ‚Bifo’ Berardi names „the factory of unhappiness”. Berardi proposes to see delay, laziness but also depression as a form of political resistance. But what if we attempt to consider even depression as productive and useful - as a political tool? Are we deprived also of being depressed?

We would like to problematic our positions – as a curator and an artist – and therefore examine how never-ending temporality influences our subjectivity, how it changes modes of working together, how it destroys the solidarity within the community, how finally it weakens the emancipatory and political potential of the artistic practices. In our opinion we need to refuse the flow to hold any political credibility.

Jakimiak, Agnieszka (PL). Dramaturg, Playwright, Film Critic, and Essayist. Collaborated with Weronika Szczawińska and Oliver Friji. Currently she is working as a freelancer affiliated with a group of choreographers (Agata Siniarska, Agata Maszkiewicz), theoreticians and theatre curators (Marta Keil, Grzegorz Reske and Goran Injac) music composers and theatre practitioners. agnieszka.jakimiak@yahoo.com

Keil, Marta (PL). Performing Arts Curator, based in Warsaw. Curates together with Grzegorz Reske Confrontations festival; EEPAP, Identity.Move!; Program of Teatr Polski in Bydgoszcz; worked as curator and dramaturg with i.e. Agnieszka Jakimiak, Rabih Mroué, Agata Siniarska and Ana Vujanovi. marta.keil@gmail.com

2.38 Cultures of the Left: Political Theatres and Performances of Resistance

Thursday, June 8

15:30
17:00

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Dutt, Bishnupriya (IND). Dean and Professor of Theatre and Performance studies. School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi India. Author of *Engendering Performance, Indian Woman Performers in Search of an Identity*, Sage Delhi 2010 and *Historicizing Actress Stories: English Actresses in India (1839-42)*, (Singh, OUP 2009).

Sarkar, Urmimala (IND). Teaches at the School of Arts and Aesthetics, Jawaharlal Nehru University, in New Delhi, India. Publications include co-edited monographs *The Moving Space: Women in Dance*, (Primus Books), and *Traversing Traditions: Celebrating Dance in India* (Routledge, 2010); edited publication *Dance: Transcending Borders* (Tulika, 2008), and co-authored book *Engendering Performance* (Sage, 2011).

Jestrovic, Silvija (UK). Reader in Theatre and Performance Studies. University of Warwick. Author of *Performance, Space, Utopia: Cities of War, Cities of Exile* (Palgrave 2012), *Theatre of Estrangement: Theory, Practice, Ideology* (U of Toronto Press 2006) and the co-edited collection (with Y. Meerzon) *Performance, Exile, and 'America'* (Palgrave 2009). sjestrovic@gmail.com

This curated panel emerges from one of the research strands of the on-going JNU/ University of Warwick collaborations that has recently been focusing on the theme Cultures of the Left: Manifestations and Performances. It proposes to explore methods of locating political theatre within other instances and forms of political resistance. It is especially interested in the ethos and cultures of the Left as a means of formulating current resistant practices both within the context of political theatre and within other performances of dissent against the backdrop the rising Right.

The resistant performance practices will be explored both as context specific and comparatively through three presentations: Bishnupriya Dutt’s ‘Cultures of the Left: Resonance of a political past in the present, a seditious play, an installation and growing unrest’, Urmimala Sarkar Munsri’s ‘Draupadi travels: resistive acts across time and space in the times of overflow’, and Silvija Jestrovic’s ‘Bringing the Left Back: Radical Performances of Dissent from the Remains of ex-Yugoslavia’.

The panel addresses the conference them of OverFlow as the times of overflow: the backdrop, dominated by systemic overpowering of global capitalism, on the one side, and perpetual escalation of nationalism, on the other; in relation to the cultures of the Left, as overflow of rebellious radical interventions, asking what and how of the Leftist politics, ethos and practices could be transcended and transformed through various kinds of performances to formulate an alternative?

2.39 Political OverFlow

Friday, June 9

15:30
17:00

Alabama

Ayata, Bilgin (CH). Violence in Overflow: Turkey, the Refugee Deal and the War against Citizens and Non-Citizens This talk will explore the ongoing “refugee cooperation” between the EU and Turkey in light of Turkey’s rapid descent into a violent autocracy. While the increasing repression of the opposition and basic rights has resulted in vocal criticism in Europe and beyond, it has not prevented the EU to engage in military, economic and political cooperation with Turkey to keep migrants and refugees outside of EU borders. Well aware of the EU’s prioritization of border security over human rights, Turkey has used the opportunity of this refugee deal to launch a massive military operation in the Kurdish regions which has led to widespread destruction and the displacement of thousands of Kurdish citizens. Even though by the end of 2016 asylum applications from Turkey to Germany have tripled and the number of drowned migrants in the Mediterranean Sea has reached a record high, the EU Commission continues to present this refugee deal as a success. This talk argues that the refugee deal with Turkey is a paradigmatic example for the European border regime that not only depends, but also strengthens autocratic regimes which are much more feasible cooperation partners for the EU’s undemocratic migration policies, that inevitably produces not less, but more refugees.

Primavesi, Patrick (DE). Negotiating OverFlow on Fleeting Grounds. Asylum, Tragedy, and Numbers Images of overflow, flood, and spillover are current metaphors in comments on the migration crisis in Europe. Populist regimes in many European countries make use of these metaphors to trigger anxiety and fear of the confrontation with immigrants and all kinds of foreigners. Not by chance, the Hiketides (suppliants) by Aeschylus have reentered the stages of contemporary German theatre, often combined with Elfriede Jelinek’s play Die Schutzbefohlenen (asylum seekers), in a time, when the initial acceptance of refugees has turned into a discussion of numbers, referring either to a maximum of bearable asylum seekers or to casualties of the desperate attempt to reach the Northern European Countries, and to the costs for the integration of new citizens. A more serious analysis of the situation should take into account that the metaphorical overflow of refugees results to a high extent from an exploitation of their countries which initially enabled the economic overflow and overabundance in other areas, including parts of Europe. My presentation will focus on artistic projects by which theatre artists reflect the increasing conflict of interests, claims, and responsibilities. Theatrical performances, more or less related to Greek tragedy, often address the issues of escape and refuge, inclusion and exclusion, also referring to the situation of the audience. Sometimes the theatre, by negotiating possible ways to encounter the crisis, proves to be an asylum itself – literally, by hosting refugees, and structurally, by claiming a heterotopic space with different rules of behavior.

Ayata, Bilgin (CH). Assistant Professor of Political Sociology. University of Basel, Switzerland. Her research interests center on transformation processes spurred by migration, conflict, protest movements and contestations of memory. Her current research explores the affective dynamics of urban protest and political transformation in the Middle East. bilgin.ayata@unibas.ch

Primavesi, Patrick (DE). Professor of Theatre Studies. University of Leipzig. Director of the Dance Archive Leipzig. Publications on modern and contemporary theatre, dance and performance art. Present research projects focus on politics of (re-) presentation, body politics, and movement in urban space. primav@rz.uni-leipzig.de

2.40 The Politics of Collaboration

Friday, June 9

15:30
17:00

6A

The roundtable panel brings together perspectives from a range of localities and will engage with the following questions and issues:

- The potentiality and ambivalence of cooperative exchanges between social movements and performing arts practices.
- Collaboration, cooperation, exchange and related notions as different conceptual frameworks for understanding modes of working together in the arts.
- The notion of solidarity and how it might be articulated and find relevance in the context of cultural production.
- The question of how collaboration might create a non-alienable surplus value and the ways it can be redistributed in the commons.
- The conditions in which collaborative practices foreshadow new modes of democracy and politically togetherness.
- The ways in which co-working in performance practices might respond to crises of togetherness and how they can avoid replicating the ‘isolation in togetherness’ characteristic of contemporary subjectivation.
- The ways in which the appropriation of collaboration as a compulsory activity in wider institutional contexts, as an activity that is measured and evaluated, might be resisted or subverted.

Argyropoulou, Gigi (GR). Researcher, Theorist, Director, Curator in the field of performance and cultural practice. Ph.D. from Roehampton University. Received the Routledge Prize for PSI 18, her work is published in journals, books and magazines. Taught at universities and drama schools. Co-initiated the Performance Biennial (Athens, 2016). gigiargyropoulou.org

Colin, Noyale. Senior Lecturer in Choreography and University of Winchester. Co-editor of *Collaboration in Performance Practices: Premises, Workings and Failures* (2016); Several journal articles and produced practical works. Noyale studied dance at the Conservatoires of Nantes and Lyon. Graduated from Goldsmiths, University of London with an MA (Distinction) in Performance Making, before undertaking a PhD at Middlesex University. noyale.colin@winchester.ac.uk

Graziano, Valeria (UK). Cultural Theorist, Practitioner, Educator. M.A. in Visual Cultures (AHRC funded) from Goldsmiths College. and Ph.D. in Critical Organization Theory. University (QM Creative Industries scholarship) from Queen Mary, London. Currently: Research Fellow at Art and Design Research Institute, Middlesex University. She is co-editor (with Kim Trogal) of the special issue of *ephemera, theory & politics in organization Repair Matters* forthcoming). v.graziano@mdx.ac.uk

Sachsenmaier, Stefanie (UK). Ph.D. Middlesex University, DEA Sorbonne Nlle, MA Goldsmiths. Senior Lecturer in Theatre Arts at Middlesex University, Programme Leader of BA Theatre Arts (Performance) and HEA Fellow. Co-published / co-edited: *Collaboration in Performance Practice: Premises, Workings and Failures*, 2016; articles related to her research with Rosemary Butcher, such as: *Reinventing the Past: Rosemary Butcher encounters Allan Kaprow’s 18 Happenings in 6 Parts*, *Choreographic Practices Journal*, 2013. She further contributed to the *Laban Sourcebook*, ed. Dick McCaw, Routledge 2011. s.sachsenmaier@mdx.ac.uk

2.41

Beyond the Impasse? Theatre's Responses to Overwhelming Crisis

Friday, June 9

15:30

17:00

6C

This panel focuses on what we can do in the face of political crises that seem to overwhelm our capacity to respond. Tony Fisher's paper will explore Greek collective Blitz's Late Night and the impasse of political thought at the breakdown of the European project. Tom Cornford will analyse new forms of dramaturgy that seek to represent the 'uncircumscribability' of contemporary crises to enable us to engage with them. Marissia Fragkou will consider ways in which precarity in the theatre may initiate a relational politics of interdependency and enable us to get beyond political impasse.

Tom Cornford. Representing the Uncircumscribable: Dramaturgies of Crisis From the nanoseconds of a flash crash to the ceaseless movements of displaced people, the experience of crisis involves a breach in the limits of representation. This paper therefore proposes to explore emergent dramaturgical and scenographic strategies for the representation of that which seems impossible to circumscribe. It will use mainly UK-based examples (NTW's Iliad, Alistair McDowell's X and Katie Mitchell's multimedia work), analysing their formal experiments as means of representing beyond the limits of circumscribability, and thus developing performative structures for engaging with crisis.

Tony Fisher. Blitz's Late Night - the Politics and Performance of the Impasse This paper reads Greek theatre collective Blitz's Late Night in terms of the figure of the deluge that accompanies the 'end' of a political project and locates beneath this figure the impasse of political thought itself. What this impasse raises, which I argue is central to understanding this performance piece, is that the fundamental political question of "What is to be Done?" is one for which we have no answer. This is the 'meaning' of the impasse; but it is also the thought of our times and consequently a question we are nonetheless obliged to ask.

Marissia Fragkou. Precarity, Politics, Theatre: 'Navigating what is Overwhelming' My paper will examine how precarity operates as a conduit which allows us to explore the paradoxes of crisis and to address its 'overwhelming' aspects. Drawing on feminist philosophy and cultural theory, I will discuss how recent UK theatre (Transport, Stan's Cafe, Quarantine) engages with questions of precarity by attempting to exceed systemic logics which prescribe the contours of the human: more specifically, my main aim is to consider how precarity in the theatre articulates a politics of interdependency and relationality thus opening spaces to renegotiate identity and care.

Cornford, Tom (UK). Lecturer in Theatre and Performance. at The Royal Central School of Speech and Drama, University of London. P; publications: A New Conversation: Michael Chekhov's Turn to the Crafts (Theatre, Dance and Performance Training, 4.2, 2013), Theatre Studios: Practices, Philosophies and Politics of Ensemble Theatre Making (Routledge, forthcoming). tom.cornford@cssd.ac.uk

Fisher, Tony (UK). Reader in Theatre and Philosophy. at The Royal Central School of Speech and Drama, University of London. P; publications: co-edited Performing Antagonism: Theatre, Performance and Radical Democracy (2016) and Theatre, Performance, Foucault! (forthcoming). His monograph Theatre and Governance in Britain, 1500-1900 is due out in 2017 (Cambridge University Press). tony.fisher@cssd.ac.uk

Fragkou, Marissia (UK). Senior Lecturer in Performing Arts. at Canterbury Christ Church University, UK. B; book publications: Ecologies of Precarity in Twenty-First Century Theatre (Methuen; forthcoming); guest editing: 'Dramaturgies of Change/Change of Dramaturgies: Greek Theatre Now' (Journal of Greek Media and Culture); book chapters: Stan's Cafe (Methuen, 2015). marissia.fragkou@canterbury.ac.uk

2.42 Oppression and Overflow: Body-based Artists and Democratic Movements in Asia

Friday, June 9

15:30
17:00

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Whether claiming equality, reclaiming the public space, or decreeing the upturn of hegemonic power, in the past few years, we have witnessed an overflow of various democratic movements emerging from different corners of Asia. Whether it is the Sunflower Student Movement in Taipei, the Umbrella Movement in Hong Kong, the Bersih in Kuala Lumpur or the anti-pro-nuclear-government movement in Tokyo, the protagonists of the movements were mostly young men and women, who were constantly exposed to the overflow of online media, through which they have digitally witnessed the western model of democracy. And, by living a life of a double-exposure to online democracy and offline un-democracy, many soon realized the dysfunctions plaguing their societies.

As Paul Virilio argues, what inevitably ensues the overflow of digital information is the 'pollution of distances' (Virilio, 2006, 115). The upshot of this pollution of distances is, first, the disruption of history constructed through local time, and, second, the deconstruction of real time environment, which deprives one of human physicality.

What is called into question in the panel is the constitutional democracy, which is, fundamentally, a cultural import from modern West: we should discuss whether the political system is physically, and not virtually, applicable to contemporary Asia. Political concepts should be anchored on impulse bubbling up from their fresh, because, as Maurice Merleau-Ponty asserts, 'it is not the eye which sees, but the body as a receptive totality' (Merleau-Ponty cited in Virilio, 2004:22). The panel will specifically focus on Asian artists, who use the body (of themselves as well as the audience) as the receptor of social change.

Iwaki, Kyoko (UK/JP). Associate Lecturer specialising in Japanese. Theatre at Goldsmiths, University of London. Recent publications include Tokyo Theatre Today, 'Tokyo World Theatre Capital' (in A History of Japanese Theatre) and contributions to New Theatre Quarterly. She is also the Chief Director of Scene/Asia, a pan-Asian curators/researchers platform. She will be co-curating the Asian programme of the Spielart Munich Festival in 2017. kayiwaki@gmail.com

Mi, You (DE). Curator and Associate Researcher. at Academy of Media Arts Cologne. She curates performances and media art, most recently at Asian Culture Center Theater in South Korea and the inaugural Media Art Festival in Ulaanbaatar, Mongolia. Her writings appear on Performance Research, Kaleidoscope, among others.

Figueroa, Pablo (JP). Assistant Professor in the Center for International Education. at Waseda University. Py; publications: 'Subversion and Nostalgia in Art Photography of the Fukushima Disaster (In Fukushima and the Arts)'; 'Nuclear Risk Governance in Japan and the Fukushima Triple Disaster' (In Disaster Governance in Urbanising Asia); 'Risk communication surrounding the Fukushima nuclear disaster: an anthropological approach' (In Asia Europe Journal). pablofigueroa@outlook.com

Durational Panel – Performance

2.43 Performance Studies Space Program

Friday, June 9

15:30
18:45

5th Floor

After a decades-long trajectory of internationalization which included the Fluid States project (2015), PSi's Hamburg conference in 2017 and its theme 'overflow' presents the perfect context for taking the next step and launch the Performance Studies Space Programme. Performance scholars and artists need to space out and trip about the implications that the universe has for our practice.

To think about 'overflow' and Space brings to bear the material exchanges that shape up our planet, as well as the relations that ritual performance practices have had with the cosmos. Moreover, factors such as the anthropocene; a crisis in the approaches for the production of humanistic knowledge; US President Barack Obama announcing that NASA will land on Mars by 2030, and a reawakening of extraterrestrial exploration projects become indexes of the necessity to articulate new epistemologies that enable critical positions in the face of our interactions and interventions with the planet and increasingly with the cosmos at large. How has performance figured in the history of fields like astronomy and cosmology? What contributions can performance studies do those fields today? How have those fields overflowed into performance studies and practices in the past? What impact will the knowledge produced there have on performance practices and studies in the future?

The Performance Studies Space Program (PSSP) is an initiative lead by Maaïke Bleeker and Felipe Cervera that seeks to expand our field's knowledge about astronomy, cosmology and extraterrestrial exploration. PSSP will be launched as an exhibition with presentations by different perspectives from scholars and artists about the possibilities of performance studies in space.

Bleeker, Maaïke (NL). Professor in Theatre Studies. Utrecht University. Book publications: *Visuality in the Theatre. The Locus of Looking* (2008); *Transmission in Motion. The Technologizing of Dance* (2016); *Phenomenology and Performance: Traditions and Transformations* (2015, with E. Nedelkopoulou and J. Foley Sherman). M.A.Bleeker@uu.nl

Cervera, Felipe (MX/SG). Completing his PhD in Theatre Studies. National University of Singapore. Publications: *On Silence, Singapore Malays and Jacques Rancière (Performance Philosophy, 2017)*; *Astroaesthetics: Performance and the Rise of Interplanetary Culture (TRI, 2016)*; and *On Transauthorship (with After Performance Research Ensemble, Performance Research, 2016)*. cervera@nus.edu

2.44 Bike-Flow

Friday, June 9

17:00

19:00

Meetingpoint

Flowing through Hamburg: Get to know Hamburg on a bicycle. Hamburg is the perfect city for cycling. We will meet at 17.00h in front of the Kampnagel ticket office. This is a great way to get to know Hamburg, other congress participants and last but not least to get physical after a long day of panels and papers. The tour will be around 2 hours but you can return to Kampnagel at any time. Join the group and have great fun being part of our bike flow experience! First come first serve – places are limited.

2.45 Protest & Rhizomic

Friday, June 9

17:15

18:45

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Sarnayzadeh, Majid (IRN). Study on Performance Aspects of Protest Activities of the »Guardians of Minab Plain« Indiscriminate and frequent use of natural resources, is one example of overflow in all communities. Withdrawal of water from underground aquifers in Minab Plain in southern Iran, has reduced the resistance of the soil cover in this area. As a result there has been pits at 16 points of the city of Minab. The people were afraid, when they saw that night in an instant, ground collapses, and caused holes up to 10 meters, next to their homes. The occurrence of natural events of 2013 have been tightened. And people in Minab to save the Earth, formed groups of people to protest and pursue solve the crisis. The most important group is the „guardians of Minab plain“ which is formed with a focus on the water crisis, and is very active. One of the unique features of this group is that they performed many performances, to protest and to direct people's attention to the water crisis and the crisis of the holes. The members of this group are not theater artist or performer, but they used of performance and theater capacity and language to express their protest. For example, last year, a disabled person from Minab, that he is educated elite in the Minab, in a dramatic move, wearing a shroud (cover of the Dead) and slept in one of the pits in Minab plain, and to the he showed through his objections, to the indifference of the authorities towards advancing sinkholes in the town of Minab plain. Using the capabilities of performing art and play, to show the requests and demands of the citizens, because of political, cultural and social. In this study, carried out an analytical study on the performances protest this group.

Cheng, Fan-Ting (TWN). Island Imaginaries and Rhizomic Tactics: The Performativity of White Shirt Movement In 2013, a series of events, including the Referendum of Lungmen Nuclear Power Plant, Dapu Incident and the controversial death of Hung Chung-chiu, exacerbated ongoing social conflicts and ultimately triggered the White Shirt Movement led by Citizen 1985. The movement, as the local harbinger of Internet-organized demonstration, performed a novel form of citizen activity, teasing out a protesting rhizome that tactically networked politically-dispossessed subjects. The rhizome employed local mediascapes in reacting to official force with its flowing, guerrilla tactics. This paper sees the White Shirt Movement as a performative event and focuses on its diverse theatrical components, including environmental theater, drag show, and social networking, in order to highlight the complex island imaginaries– racial conflicts, gender debates, national melancholia, and cultural anxiety– embedded in the movement.

This paper starts with Gilles Deleuze and Felix Guattari's model of the rhizome and combines Jacques Rancière's discussion of the political-aesthetic alliance with Guy Debord's notion of social spectacle to delineate the performative

practice of protesting, which manifests an ongoing political project that ceaselessly reacts and responds to the complex interrelation between political/economic apparatus and media/technology scenario.

Teles Leão e Silva, Maicyra (BRA). Creative Methodologies and Procedures of Approaching: Cambana and Grassy Experiments Creative methodologies is a term used to stimulate transversal ways on developing performative collective projects. In this sense, this type of artistic practices searches conditions to transform the experience of being together into a visible sociability through artistic methods, moving away from “revolutionary utopias” and seeking “proximity utopias.” The idea of acquaintanceship and exchanging reaches the development of affective strategies, such as: sharing of private narratives, immersive collaboration, and testimonials exposure. Cambana and Grassy Experiments are part of my practice-based research on creative methods, both developed in Brazil. The first one was based on a convivial approach with Calons Communities (Gypsie ethnicity). The second consists on a walk/performance on the public space where the performer is dressed with a body-covering grass clothes. The aim is to investigate procedures of approaching the collaboration and the involvement of co-authors.

Sarnayzadeh, Majid (IRN). PhD student in Technology Management. MA in Philosophy of Sciences. Teacher of acting at University of Applied Science and Technology for Culture and Art of Persian Gulf. Director of Kargah Theater of Bandar Abbas. majidsarnay@gmail.com

Cheng, Fan-Ting (TWN). Assistant Professor in the Graduate Institute of Taiwan Literature. National Taiwan University. Ph.D. in Theater and Performance Studies at University of California, UCLA in 2014. Her interests include: Queer Politics, Contemporary Theater, and Island Discourse. fantingcheng@gmail.com

Teles Leão e Silva, Maicyra (BRA). Professor for Performance and Creative Methodologies. at Federal University of Sergipe-Brazil. E; essays: Participatory Format: ways of involvement in the creative process; The Relational in question, but still a willingness to be together, Convivial Artistic Processes and their common points with ethnographical procedures. Performative projects: Beast M., Cambana, Foreigner View. maicyraleao@gmail.com

2.46 Spaces and Citizenship

Friday, June 9

17:15

18:45

[k]33

Argyropoulou, Gigi (GR). Destituent Spaces: Thoughts on the Hereafter of Performance And Politics This paper revisits current debates and dead-ends on performance and politics in order to discuss mutations, exchanges, overflows and collisions in emergent cultural practices of recent years. Questioning the ongoing recuperation of “participation” and the potential of the “political turn” in the arts in conditions of precarity in this paper I will seek to rethink the role of performance practice in the political field and vice versa while aiming to contest distinctions between the cultural and the political. Examining how performance practices may enforce, destabilise and initiate new modes of organisation this paper will work from within specific conditions in order to offer wider considerations on imaginative destituent strategies that bear the potential to critically devise forms of instituting otherwise.

White, Maria (AUS). Performing and Resisting Modes of Gentrified Citizenship on Sydney Harbour’s Foreshore Sydney, Australia, is a self-described ‘Creative City’, which in part performs its ‘creativity’ (via festivals and fireworks displays) on the harbour front. Sydney Harbour is a site and symbol of ‘overflow’ in terms of spectacle, capital, tourism, sensation, nationalism, gambling, and culture. In this paper I examine the kinds of overflow (excess, uncontainment) created by the environment, as well as the ways that overflow is contained or managed by political or economic forces invested in the site. A public site with a history of colonisation and working class struggle, the foreshore is now space for cultural institutions, real estate, and high-end casinos. Additionally, low-income residents of nearby Millers Point are being evicted from the area to make way for the elite.

This paper analyses how two performance projects presented on the foreshore (Dachshund UN [2012] by Bennett Miller and i-Land X-Isle [2012] by Latai Taumoepeau) displace the gentrifying tendencies of contemporary civic life. Using Sarah Schulman’s concept of ‘the gentrified mind’ as a framework, my paper is concerned with the neoliberal flows of capital that dictate how the foreshore is experienced.

Conibre, Nicola (UK). Useless Dance: Choreographing Excess This paper will share my current practice-as-research into notions of excess, uselessness and contagion in the choreographic, by focusing on bodied behaviours typically excluded from histories of dance and choreography. Phenomena of contagious laughter, spasm and idleness are often categorised by terms of overflow and redundancy that bear relation to notions of excess as they have been historically aligned to dance and choreography: from the pursuit of the ethereal in classical ballet and the transcendental of modern dance, to the enthusiastic efforts of

2.46 Spaces & Citizenship

much social dance. The social and political potentials of these reaches into surplus are varied. Social dance's summoning of bodies to generate useless energy defies traditional economic theories and offers new visions of political mobilisation (Foster, Martin), whilst choreography's organisation of the potentials and limits of bodies' movement interrogates the social and political consequences of a given action (Franko).

This paper will propose such behaviours as choreographic proposals that embrace the body's potentials for generating states of relation. Specifically I explore their capacities, as activities and concepts, for opening the potentials of the non-recognisable, ambiguous and unstable in states of individual and collective connection, characteristics that offer a clear resistance to neoliberal orthodoxy. For example, instances of contagious laughter famously resist explanation, often leading individuals to succumb to the act without reasoning why. Laughter might then be thought to hold a 'radically passive character' and offer unimaginable potential futures (Vlieghe, Simons, Masschelein) as it withstands attempts to position or plan our bodies' expressions.

Argyropoulou, Gigi (GR). Researcher, Theorist, Artist and Curator working in the fields of performance and cultural practice based in Athens and London. She publishes regularly in journals, books and magazines and is co-editor of the special issue of *Performance Research Journal* "On Institutions" (September 2015).
gigiargyropoulou.org

White, Maria (AUS). PhD Candidate in Theatre and Performance Studies. University of New South Wales; selected performances: *Never Trust A Creative City*, Festival Fatale (2016); *Several Selves*, Wassaic Festival (2016); *Wish You Were Here*, Underbelly Arts Festival (2015).
whimaria@gmail.com

Conibere, Nicola (UK). Choreographer and Senior Lecturer in Dance. Coventry University. Recent publications: 'A Brief Flight with Dramaturgical Thrusters' in 'The Practice of Dramaturgy' (eds. Georgelou, Protopapa, Theodoridou); recent practice-research: 'Assembly' (Sydney Biennial, Helsinki Dance House); 'Do-Re-Me' (Hayward Gallery, London; Royal Academy of Arts, London).
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2.47 Performing Futurity: Crime and Terror in the Age of Big Data and Ontopolitics

Friday, June 9

17:15

17:45

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What we understand as surveillance in the age of the panopticon (Michel Foucault) has been taken over by societies of control (Gilles Deleuze), and more recently, predictive technologies pre-mediate and enable armed forces to act on information and intelligence when a threat is detected but before an actual crime has been committed. The operation of biopolitics overflows into a future-oriented ontopolitics of terror (Brian Massumi). In other words, biopolitics now functions too on a future time, policing bodies before they actually emerge as a clear and present danger to the population.

This paper untangles the technological apparatus that supports such operations of ontopolitics and offers a critique of the overflowing biopower performed by said technologies. The mathematical machine of big data handles the abundance of information at the expense of human consciousness, replacing human decision-making and processing with a posthuman machine that contracts time and projects futurity into the present moment through its outputs. I focus upon the micro-temporal operations of media (Wolfgang Ernst; Mark Hansen) and their predictive power through case studies on big data analyses used in combating terrorism on a (trans-)national scale, and predictive policing used in combating crime on a local scale.

Wan, Evelyn (BE/HK). PhD Candidate in Media and Performance Studies. at the Institute for Cultural Inquiry at Utrecht University under the support of R. C. Lee Centenary Scholarship (Hong Kong). She is a founding member of PSI's Future Advisory Board, volunteers for refugee theatre projects at Stichting de Vrolijkheid. P.Y.Wan@uu.nl

2.48 Overflow and Hyperaesthetics: Performing and Representing Feeling in Arabic

Friday, June 9

17:15

18:45

6A

This panel is an initial articulation of scholarship within the framework of a larger project that contributes to literature on the “affective turn” in Arab contexts and diasporas. The papers and mini-performances that we gather here focus on notions of happiness, connection, despair, and disgust in the Levant and are one iteration of theoretical and embodied research in a collection with a broader regional scope. Presenters theorize notions of “well-being,” “abjection,” and “shame” based on ethnographic research among Arab populations in motion. Drawing examples from communities of Syrians in Jordan, Arab refugees in Germany, Arab artists in the UK, migrants from the Bekaa valley in Beirut, and Libyan exiles in Amman, our research looks for textured terminology that bridges Arabic, English, and German discursive and performative frameworks to identify and relate the structures of feeling, affect, and the otherwise embodied that is suspended in the overwhelming and yet precarious demographic movement that characterizes the Arab world and its diasporas today.

Threading through the presentations is the notion of what we call the hyperaesthetics of Arab movement. Through this term, we seek to critically freeze the overblown and dramatized ways in which Arab communities in flux are often discussed in both the media and the academy. We suggest doing so allows us to deconstruct the excess affect and feeling flung at and sticking onto Arab subjects that are both theoretically (in terms of changing notions of subjecthood as boundaries, identities, and citizenship are being blown apart) and physically (in terms of wide-scale movement) hard to pin down. The hyperaesthetics of Arab movement refer to the ways in which pity, sympathy, and fear stick to the moving Arab subject at the same time that it draws out what is for us the glaring overlap with the continued orientalist hyperesthesia projected onto Arab bodies, politics, and experiences.

Zeina Amro's presentation concerns notions of well-being in discourse and experiences of Syrian refugees in Jordan. She identifies that research related to the refugee has often focused on the negative psychosocial effects that trauma, violence, and displacement produce, at the expense of questions related to refugees' well-being, hope, and resilience. Rayya El Zein's contribution offers alternative theorizations of the politically abject by looking at the ways in which Syrian and Palestinian refugees and economic migrants from the Bekaa perform expressions of disgust within the cosmopolitan confines of Beirut. Layal Ftouni's paper explores racism as technologies of affect and the „politics of passing“ in site-specific performances by Lebanese artists based in the UK. Rima Najdi will present a “mini lecture performance” involving video installation that explores the

representation of refugee bodies and movement through different EU borders, particularly Germany's. Leila Tayeb's contribution examines the pairing of urgencies and comforts in daily life for Libyans in Amman, a pairing that emerges at the meeting point of flows of money from Gulf sources to support 24-hour Libyan news channels broadcasting from Jordan and flows of people out of Libya seeking medical treatment. The presenters work collaboratively to present their research and then open the conversation towards a larger discussion.

Amro, Zeina (UK). Ph.D. Candidate in Global Health and Social Medicine. King's College, London. Her research focuses conceptualizations of well-being from the perspective of Syrian refugees in Jordan.

El Zein, Rayya (DEO). Visiting Scholar. Tsereteli Oriental Institute Ilia State University. PhD in Theatre from the Graduate Center, City University of New York. Her doctoral research examined politics and affect in audience behavior during Arabic rap concerts in three Arab cities. rayyaelz@gmail.com

Ftouni, Layal (BE). Lecturer in Gender and Postcolonial Studies at Utrecht University. She writes and teaches across cultural and post-colonial studies, feminist and gender studies, and art history/theory. Her doctoral research concerned neo-orientalism in contemporary visual arts.

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Najdi, Rima (DE). Creates multidisciplinary performance work. She focuses on the body as a tool and as a map of experiences and identity politics. She is interested in the vulnerabilities of one's body looking at gender politics, safety, mobility and representation.

Tayeb, Leila (USA). Ph.D. Candidate in Performance Studies. Northwestern University in Evanston, Illinois. Her dissertation project focuses on music and the quotidian in Libya and its diaspora between 2011 and 2016.

2.49 Choreographies of Protest

Friday, June 9

17:15

18:15

[k]X

In recent times political action is often accompanied or even structured by choreographic modes of protesting. The proposed panel investigates the performative respectively choreographic potentials and modalities embedded in selected examples of social protest, focusing especially on the corporeality and mediality of present social and political flows of movements.

In her paper *The Gezi Uprising: Performative Democracy and Politics of the Body in an Extended Space of Appearance* Gurur Ertem analyzes – in dialogue with Hannah Arendt's work on political action –, how the Gezi protests laid claim to and extended “the space of appearance”. From multiple disciplines traversing political theory, cultural sociology, media and performance studies as well as her personal experiences of the protests, she discusses the online and offline culture of protest as a case of “performative democracy” (Matynia 2009). Drawing on the recent work of Butler (2015) and Gambetti (2014), she envisions the Gezi Uprising as an instance that allows for rethinking the highly nuanced bodily dimensions of the “political”. Focusing on the image of the “lady in red,” Ertem discusses how the performativity of a photograph that circulated on the media in combination with the non-violent resistance of the body it depicted contributed to the mobilization the protesters. Furthermore, she examines the “standing man” protest initiated by the dancer and choreographer Erdem Gündüz after the violent police crackdown of the Gezi Park occupation and envisages it as an example of mobilizing vulnerability for resistance.

Mediatized Choreographies of Protest investigates the flash mob “One Billion Rising” as key example for (re-)presenting media-corporeal protest: while performed in local contexts worldwide it also uses social media like YouTube to promote its activities globally. These ubiquitous media practices provide then local participants with a preliminary tool for learning the choreography that creates the kernel of the action. Examining this case, Susanne Foellmer suggests a reframing of practices of resistance under the auspice of social media, though shifting the idea of so called “Facebook Revolutions” – making protest possible ‘because of’ the existence of social media – to a more differentiated perspective regarding the interlacement and thus spilling over of embodied and (virtually) mediated action. Analyzing the staging and distribution of protest both ‘on site’ and in the corresponding virtual networks, the question is how a perspective informed by performance and dance analysis promotes a critical understanding of flash mobs as social activism.

The paper *Circulating Images in/of/as Protest* then shifts the focus from the body to images of bodies in protest, extending Oliver Marchart's claim that choreography in protests is a goal orientated, tactical, communal, and antagonistic practice that aims at blocking the ordinary flow of events. Anna-Carolin Weber emphasizes the status of images (pictures, photographs, videos) in choreographed actions of protest that play an important role in communicating these actions. This perspective leads to questions like: Which role do images play in the initiation and course of a choreographed action of protest as well as in the processes of communicating before or after? Which impact does choreography have on the awareness towards certain iconic images? Accordingly the paper refers to choreographed actions of protest which work with the spreading of images in the first place instead of using bodies in public protest (i.e. #direnkakaha Turkey 2014, Green Movement Iran).

Ertem, Gurur C. (TUR). Co-founder, Artistic Director of Programming and Researcher of Bimeras | iDANS; publications: *The Gezi Uprising: Performative Democracy and Politics of the Body*, in: *Media Practices, Social Movements, and Performativity: Transdisciplinary Approaches*, eds.: Foellmer, Susanne/Lünenborg, Margreth/Raetzsch, Christoph, London/New York: Routledge, forthcoming (2017). gurur.ertem@bimeras.org

Foellmer, Susanne (UK). Reader of Dance., Coventry University/Centre for Dance Research (C-DaRE), UK. Recent publications: *Media Practices, Social Movements, and Performativity: Transdisciplinary Approaches* (eds: Foellmer, Susanne/ Luenenborg, Margreth/Raetzsch, Christoph), London / New York: Routledge, forthcoming (2017). Susanne Foellmer: *Choreography as a Medium of Protest*, in: *Dance Research Journal*, Vol. 48/3, Dec. 2016, Special Issue: Randy Martin and Dance Studies, eds.: Franko, Mark/Giersdorf, Jens Richard, pp. 58-69. susanne.foellmer@coventry.ac.uk

Weber, Anna-Carolin (DE) Ph.D.-Candidate., Lecturer and Scholar in Dance, Theater and Media Studies. Recent publications: Anna-Carolin Weber: *Die Mediendispositivanalyse als Methode der Tanzwissenschaft*, in: *Überschreitungen. Beiträge zur Theoretisierung von Inszenierungs- und Aufführungspraxis*, eds.: Haitzinger, Nicole/Kollinger, Franziska, München: off epodium, 2015, pp. 30-39. *Choreographie – Medien – Gender*, Eds: Angerer, Marie-Luise/Hardt, Yvonne/Weber, Anna-Carolin, Zürich: diaphanes, Berlin, 2013. anna.carolin.weber@gmail.com

2.50 Participation and Spectatorship: Taiwanese Dialogues between Tradition Translation/ Transition

Friday, June 9

17:15

18:15

5th Floor

This panel session aims to assemble panelists from a variety of institutions and experiences to share best practices and research of contemporary theatre in Taiwan. Although the geographic scope is limited to the island of Taiwan, the panelists will explore the multiple dimensions of theatrical tradition/Translation/Transition through debates on themes of—space, body performance and audience participation. In the light of those significant overflows, the format of this panel includes papers and performative presentations. Yuhui Fu will discuss the contrasts of styles used in contemporary Taiwanese Opera and its potential to create their own dialogue. Yu-ying Kung and Jia-ian Chin will introduce Night Market Theatre (2014), Night Walks (2015), and Travelling Around Taipei with Garbage Trucks (2016) they produced, as successful experiments to blend everyday life and theatrical spectacle with various professional artists and local residents. Betsy Lan and Shih-hue Tu will use their own performances in discussing how female actor's rewrite and hybridize traditional discourses on body and cultural authenticity.

Chin, Jia-ian (CHN). Making Public Space into Transition: Theatrical Temporality into the Urban Regeneration

Fu, Yu-Hui (TWN). Summary, Comparisons and Contrasts to the strategies of Changing in Contemporary Taiwanese Operas since 2010

Chin, Jia-ian (CHN). Assistant Professor. Department of Chinese Literature, National Cheng Kung University. She has published papers in leading journals on topics such as participatory theatre, mobile spectatorship, theatrical spaces and contemporary Taiwanese Opera. Chin received her Ph.D. from Royal Holloway, University of London. jchin@mail.ncku.edu.tw

Fu, Yu-Hui (TWN). Adjunct Lecturer and Ph.D. student. Department of Theatre and Drama in National Taiwan University. Senior theatre Critic for The National Culture and Arts Foundation. Directing credits in modern theatre and Taiwanese Opera with Creative Society, Greenray theatre company and Chun-Mei Taiwanese Opera Troupe etc. yuhwayfu@ntu.edu.tw

Kung, Yu-ying (TWN). Founder of theatre company Prototype Paradise. Freelance arts manager and independent theatre producer based in Taiwan. Producer and Co-curator of performance 'Night Market Theatre' (with Jia-ian Chin). Producer and Concept Developer of performance 'Traveling Around Taipei with Garbage Trucks'. yoyok0829@hotmail.com

Lan, Betsy (TWN). Assistant Professor and Director of Department of Performing Arts in Shu-Te University. Director and Performer of the Playbox Ensemble Theatre; play and book publications: 'A Voyage to the Island ~ A Solo Operetta'; 'Road Kill'; 'Solo Performance'. shtu2007@stu.edu.tw



Saturday June 10

Identity Politics

and Migration

Keynote:
Etchells, Tim (UK)
Saturday June 10

10:45
11:45

[k]6



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Ready When You Are. Performance /Stasis /Change Tim Etchells is a British artist, author and thinker. In addition to his work as a performer and director of the famous experimental theatre group Forced Entertainment, he has realized numerous artworks: from performance to video to photography and light installations. His trans-disciplinary work method has been a driving force for the contemporary European theater scene. Etchells says about his work: „In each work or project I seek to make something happen – stage an encounter, unleash a process, set an event in motion – which ultimately explores the dynamic relationship between the work and the viewer.“ In his talk, Tim Etchells draws on his work from over more than three decades to think through questions of liveness, change, possibility and the traps we inhabit. The potential of performance and the confines of the contemporary political and social situation are approached in a keynote combining theoretical speculation, rehearsal room and performance analysis, fiction and poetic deconstruction.“

Keynote:
Emcke, Carolin (DE)
Eribon, Didier (FR)
Moderator:
Deuffhard, Amelie (DE)
Saturday June 10

19:00
20:00

[k]2



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Beyond the New Hate. Amelie Deuffhard presents a discussion between two of the leading intellectual voices in the current debate regarding the state of global affairs. Carolin Emcke is a philosopher and publisher. She studied philosophy, political science and history in London, Frankfurt a.M. and Harvard. As foreign correspondent in crisis regions such as Afghanistan, Kosovo, Iraq or Columbia, Emcke wrote for the “Der Spiegel” and “Die Zeit.” The reasoning for awarding The Peace Prize of the German Book Trade 2016 states: “Carolin Emcke’s work has thus become a role model for social conduct and action in an era in which political, religious and cultural conflicts often leave no room for dialogue.“

Didier Eribon is a French sociologist, philosopher and author. After studying philosophy in Reims and Paris he wrote on philosophical and literary topics as a journalist and author. Increasingly his publications have focused on themes of sexual subjectivity and social shame. In Germany he has recently found acclaim for his book “Returning to Reims” (2011). In this autobiographical work written as an intimate self-analysis in the tradition of Pierre Bourdieu, Eribon



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3.1

Video Screening

Assemblage

Saturday, June 10

all day

Foyer

Selected Performances: 2011 Stage Performance ‘Asta Nielsen is dead’, Brighton Fringe Festival; 2013 Performance Installation ‘Apocalipsis cum figurizzZ’, PAD-performance art depot Mainz; 2014 Stage Performance ‘Gemini Plaza Hotel’, Atelierfrankfurt; 2016 Video Installation ‘Szene Hirsch’, Atelierfrankfurt. PSi 2017: Video Installation ‘Assemblage’ - a practical research on the phenomenon of Assemblage in 20th Century Art History, based on unpublished material from previous projects.

Fichtner, Regina (DE). Performance
Artist and Physical Theatre Teacher,
Frankfurt a.M./ Germany. reartzzz.com



3.2

**A Love Story: Between
the Strait**

Saturday, June 10

all day

Foyer

Liu, Chun-yu (UK/TWN). Visual Artist,
London/ UK. www.chunyuliu.com

3.3

Free Your Mind Inc.

Saturday, June 10

all day

Foyer

“OverFlow” has become a constant state in our society. This fact calls for strategies how to deal with the circumstances. The strategy that „Free Your Mind Inc.“ (FYM) offers to our visitors is to help them focus and to outsource. Outsourcing in our case means to clean - not in a sense of throwing away but rather keeping in storage. In our participatory practice, we are creating a space where visitors in personal contact can free their mind. The two performers will occur as the Working Team of the company FYM that offers a virtual storage space for thoughts, ideas and other non-material informations. After entering the company building, the visitors/customers will be welcomed and invited to take a seat in the waiting room, will get a form to fill and to make some notes about the ideas or thoughts which are to be stored. The working team will call the customers separately into their office and offer them a space in the virtual storage, where the ideas can be stashed for a self chosen amount of time. The customer will have private access to this information, but it will not anymore be in the mind, but at some external storage.

We are the two assistants, who provide this service of dealing with the “OverFlow”. Apart from real therapeutic effect (the visitors can really feel the relieve and freedom) we also trigger the reflection about existing of such strategies in general. FYM service will work every day from 8th till 11th of June.

Seenova-Ganz, Anna (DE/RUS).
kinoangel@yandex.ru**Öhler-Lindström, Dina** (DE).
dinalindstrom@posteo.de

3.4 Decolonizing OverFlow

Saturday, June 10

09:00
10:30

[k]2

Meduri, Avanthi (UK). Scholar, Dancer, Actress, Playwright, Curator and Arts administrator, Reader in Dance and Performance Studies, University of Roehampton, London/ UK. a.meduri@roehampton.ac.uk

Segler-Messner, Silke (DE). Professor of French and Italian Literature. University of Hamburg/ Germany. Publications: *Archive der Erinnerung: Literarische Zeugnisse des Überlebens nach der Shoah in Frankreich* (2005); *Von Tätern und Opfern. Zur medialen Darstellung politisch und ethnisch motivierter Gewalt im 20./21. Jahrhundert* (co-editor) (2013). silke.segler-messner@uni-hamburg.de

London Spectacles and Moving Bodies in a Global Age This paper explores the global, kinaesthetic expressivity of moving bodies as they came to be displayed in the 'Big Dance' participatory event, featured at Trafalgar Square, London, in 2016. Choreographed by world-renowned choreographer Akram Khan, this event enlisted participants from over 44 countries and involved moving bodies ranging from 14-86. London is not alone in staging 'Big Dance' events. Cultural ministries around the world are replicating this big dance phenomena and sponsoring large-scale international festivals to celebrate cultural diversity and affirm community. These global festivals, articulated within the neo-liberal worldview of cultural capitalism, are challenging as they urge scholars to step outside of the familiar framework of the local and rethink cultural production itself within the spatial framework of deterritorialization and globalization. What vision of the world, for instance, is being celebrated in the London Big Dance event? And how do participating bodies embody these visions in performance? How useful are Guy Debord's theories of the spectacle to discuss this London-centric spectacle? And what kind of history/ethnography is needed to capture the mediatized complexity of events like Big Dance? My contribution explores these questions from within the perspective of mediatized ritual and embodiment, emerging as new fields within the macro field of globalization studies.

Decolonizing the Mind: Staging Alterity in the Theatre of Koffi Kwahulé In contemporary theatre the effects of colonization and decolonization are a central subject in the plays of francophone authors like Marcel Zang, Kossi Efoui or Koffi Kwahulé. Yet, already the term 'francophone' has become a matter of critical statements because of its reference to France as the center of French artistic production. Therefore in 2007 a group of French intellectuals and writers signed a declaration against the use of francophone as meant to designate authors who are born in one of the former French colonies, thus exposing this conventional use of the word as a sort of neocolonial segregation and hierarchisation of cultures (Manifeste des 44). Koffi Kwahulé ranks among the subscribers and he is one of the artists who aims at liberating the so called postcolonial theatre from its binary division of (black) victim versus (white) perpetrator, of suppressed colonial subject versus liberated postcolonial actor.

One of the central elements of the new esthetics of Kwahulé is the dissolution of all references to race and time in his effort to decolonize the still Eurocentric imagination. In my contribution, I will present some central strategies of this 'esthetical decolonization' by dealing with Kwahulé's works *Jaz* and *Big Shoot*.

3.5 Knowledge Production & Multi-Methodological Approaches

Saturday, June 10

09:00
10:30

[k]31

Davis, Tracy C. (USA), Strandvad, Sara Malou (DK). Epistemological Mermaids: Knowledge Production in Experiential Encounters The professional aquarium mermaid is an emergent multiple-species performance practitioner and aesthetic phenomenon epitomizing challenges to ecology, categories of the human, and transgressions of environmental boundaries. These young women swim gracefully among the fish in marinelife collections, their colourful and shiny fluked tails swinging in the water, capturing the attention of spectators the other side of huge plate glass sheaths. The mermaid invokes an iconic flow experience – lost in her experience of time and self, just enjoying the moment – prompting wish-fulfillment amongst the dry spectators. Our contention is that these mermaids do not simply document a zoomorphic category (a decorative form or manifestation, for example in iconography), but have evolved a zoonomic (physiological) identity role. This represents an epistemic shift from fantasy to knowledge techniques. As such, they represent an epistemological category: no longer just imagined and wondered at, but something that can be listed as an occupation on one's tax return.

Mermaids perform both as "wet" (in tanks) and "dry" (in discussion forums and meet-and-greets) interpreters, adjuncts of aquariums' education departments. The professional mermaid appears underwater in artificially created biotopes, and on land is a particularly communicative interlocutor between sea creatures and human visitors. They are, essentially, marine animals who speak in languages understood by spectators (choreographic, gestural, and spoken), remain immersed for awe-inspiring periods, and take up ontological authority to not just act like but also speak for marine life and the oceans which they inhabit as seemingly indigenous intermediaries.

Hansen, Pii (CAN). Addressing Overflow and the Creative Potential of Disintegrating Norms through Multi-Methodological Approaches The Anthropocene era is currently fostering rapid departures from ecological and social norms. At our best, performing arts practice and research can be forerunners for strength-based approaches to these changes: for developing sustainable economic models, engaging local ecologies, fostering intercultural approaches, and targeting the creative potential of differently abled bodies and minds. The performing arts are by necessity adaptable and find stability in iterative processes of change. Creative processes involve non-normative lenses, training the body to respond differently, and non-normative structures of collaboration and social organization in order to bring something new into the world. Performing arts researchers adopt a comparable attitude towards research methodology, insisting on the emergence of new kinds of knowledge and cross-disciplinary

3.5 Knowledge Production & Multi-Methodological Approaches

collaboration. To us, the disintegration of norms does raise concerns, but it also generates unprecedented openings for artistic and scholarly creativity. How can this potential and knowledge of our field become transferable to the domains of knowledge that influence policy, education, and health? How can we, in turn, continue to advance our methods for drawing upon such fields? The contemporary challenges of the Anthropocene era call for multi-methodological research strategies that help us work across artistic practices and Practice-as-Research, humanities scholarship, philosophy, social science studies, and scientific experimentation. The challenges we face are too complex to be addressed through segregation. They call for collaboration and channels of contamination across disciplines. This is where the unique methods of creation, adaptation, and research in the performing arts have central contributions to make.

Hansol, Oh (USA). Across and Beyond the Borders: Hiroshima-Hapcheon as a Site of Overflow This paper investigates Marebito Theatre Company's Hiroshima-Hapcheon: Doubled Cities in Exhibition (Seoul ver.), presented at the 2011 Seoul Performing Arts Festival, as a site of "overflow." The final piece of a triptych exploring the histories of cities destroyed by atomic bombs, Hiroshima-Hapcheon stretches its scope beyond national boundaries to bring a provincial town in South Korea into the conversation, exploring a lesser-known twin of Hiroshima, where the largest number of Korean Hibakushas (survivors of atomic bombing) resides today.

For the performance, a group of Korean artists joined the originating Japanese group. They traveled to the cities in question, and each participant was asked to devise a mini-performance. These performative reports, based on their experiences, trips, and interviews, were then presented as a live exhibit in a gallery space while the audience freely moved around.

I begin by providing socio-historical context about migration, how an overflow of people between the countries took place, and how the two cities came to share the same history of suffering. I analyze how these historical events overflow into the present and how the wartime histories of Japan and Korea mingle, as communicated by specific instants in the performance. By exploring how the piece, initially conceived to bring the history that bridges the two cities to the fore and emphasize the ongoing suffering, gained even more resonance following the 3.11 earthquake and the Fukushima Daiichi nuclear crisis, I will illuminate the performance's significance as one of the earliest collaborative artistic responses to nuclear crisis.

Davis, Tracy C. (USA). Barber Professor of Performing Arts, Northwestern University/ USA. Publications: *The Broadview Anthology of Nineteenth-Century British Performance* (2011); *Uncle Tom's Cabins: The Transnational History of America's Most Mutable Book* (2018); and the six-volume *The Cultural History of Theatre* (2017).
tcdavis@northwestern.edu

Strandvad, Sara Malou (DK). Associate Professor in Performance Design, Department of Communication and Arts, Roskilde University/ Denmark. Publications: *The Disappearing Act* (with Tracy C. Davis) (2016); *Auteurism and the secondary agency of portfolios* (2015); *Contingencies of value: Devices and conventions at a design school admission test* (2014). malou@ruc.dk

Hansen, Pii (CAN). Assistant Professor. School of Creative and Performing Arts, University of Calgary/Canada. Founding member of Vertical City Performance. Dance/devising dramaturg. Publications: *Performing the Remembered Present: The Cognition of Memory in Dance, Theatre, and Music* (with Bettina Blaesing) (2017); *Dance Dramaturgy: Modes of Agency, Awareness, and Engagement* (co-editor) (2015). pii.hansen@ucalgary.ca

Hansol, Oh (USA). Ph.D. student in Theatre. Graduate Center City University of New York/USA.

3.6

Taboos, Spectacle and Otherness

Saturday, June 10

09:00

10:30

[k]33

Gorman, Sarah (UK). Overflow: Freebleeding and Menstrual Taboo in the Work of Adriana Disman & Marisa Carnesky The concept of 'free-bleeding' whereby women actively choose not to stem the flow of menstrual blood has caused controversy in feminist and mainstream media alike. Feministing.com features an article describing free-bleeding as 'more of a mindset than it is an action' (Feministing.com) and yet James Delingpole dismisses it as 'a ludicrous hoax' (spectator.co.uk). This paper will consider how a renewed openness about menstruation marks both a revision of and a 'return' to essentialist theories historically marginalised by liberal and materialist feminist voices. As Sara Ahmed et al. asserted in 2000, "the term essentialism has ... become an 'accusation' within feminism". Along with Ahmed et al I want to question the assumption that 'essentialism is inherently conservative' (Ahmed, Lury, McNeil, Kilby and Skeggs 2000, 21).

In *There Will be Blood* (2012), photographer Emma Arvida Bystrom frames images of women going about their everyday business unconcerned by the blood staining their clothes and December 2016 saw London's Soho Theatre play host to Marisa Carnesky's *Dr. Carnesky's Incredible Bleeding Woman*. The show has been promoted as, 'putting the magic back into menstruation' and features, 'a cast of extraordinary women from London's cabaret scene [who] have reinvented menstrual rituals for a new era drawing on the hidden power of a forgotten matriarchal past' (sohotheatre.com). This paper will explore the social and cultural factors contributing to Carnesky's sense that we, as feminists, have entered a 'new age'. It will consider the phenomenon of 'free-bleeding' and consider this as a performative way of returning to and engaging with essentialist approaches to feminism.

Chu, Po-Hsien (USA). Visual Spectacle as Excessive Surveillance: Gender, Clothing, and Islamophobia This paper functions as a theoretical critique of the ban on burkini—a type of Islamic swimsuit for women—during the summer of 2016 in France. Burkini has been prohibited on the southern vacation beaches for two key reasons. First, it violates French secularism because such a swimsuit overtly demonstrates specific religious features. Second, the act of wearing burkini reminds French people of the Islamic terrorist attacks. In other words, the spectacle of burkini offends the rule of secularism and triggers the traumatized memories of terrorist movements in France. Focusing on the performativity of Islamic clothing, I argue that the juridical prohibition of burkini highlights the omnipresent operation of excessive surveillance attached to Islamic women's clothing. That is, the flow of Islamophobia is not just transmitted through language exchange but also reinforced by the repetitive stigmatization of visual spectacle in the case of burkini ban.





3.6 Taboos, Spectacle and Otherness

In addition to examining the excess of political implications attached to the swimsuit, this paper also sheds light on the problematic absence of feminism in this case. In *Troubling Vision: Performance, Visuality, and Blackness*, Nicole Fleetwood suggests that shaping black bodies as iconic visual representations in popular culture contributes to effect of visualized flesh in flux. Therefore, Fleetwood argues that the portrayal and documentation of black bodies in performance, advertisement, and photography have the capacity to disrupt the conventional dichotomy between popular bodies and stigmatized bodies defined by the dominant gaze. Appropriating Fleetwood's theory of "flesh in flux," I propose that the case of burkini ban represents the concept of "clothing in flux." In other words, the fabricated materials covered on the skin of Islamic women have been extremely politicized as an act of performing dangerous Islamism. Thus, the public surveillance caused by Islamophobia has deprived Islamic women of possessing bodily autonomy, which requires more feminist critiques and performance studies lens of analyses to examine the relationship between the performativity of burkini and the politics of clothing.

Marshall, Jonathan (AUS). Toad Busting and Listening to Otherness: Cat Hope's »Sound of Decay« Following their introduction to Australia as a possible biological control to protect cane sugar from pests, cane toads have overflowed all natural and geographical barriers. Their advance across the country is typically seen as an ecological crisis urgently requiring lay and institutional responses. Fear and loathing of the toad is widespread, and yet there is a parallel tradition of affection for the indomitable creatures. A sculpted toad-float became a permanent feature of the Queensland town of Sarina in 1983 for example. The toad is then not simply an overflow of an unnecessary, superfluous and even dangerous animal, but a mediated being, whose inter-digitation with ecological protection, popular culture, tourism, and such embodied, day-to-day practices as "toad busting" (killing toads as a biological control) and toad husbandry (feeding toads; turning them into souvenirs; preparing them for dissection) renders them as a performative nature-culture hybrid. In this paper, Marshall places alongside the installation piece *Sound of Decay* by Cat Hope an examination of how these tensions are performed, and, if not defused, certainly rendered diffuse, through Hope's skilful staging of the decay of a toad. *Sound of Decay* consists of a deceased lab animal in a misted, glass desiccator which serves as "an amplifying stage" for the sound of its ongoing decomposition. Reacting to John Cage's proposition that the absence of sound is equivalent to death. Hope notes that decay has a sound too; one not readily perceptible to the human ear and which we must approach via technology. In striving for some form of reconciliation between love and hate, the accepted invader versus the despised alien, nature and culture, Hope suggests we first listen to the mediated otherness of this creature.

Gorman, Sarah (UK). Reader in the Department of Drama, Theatre & Performance at Roehampton University, London/ UK. Publications: *The Theatre of Richard Maxwell and the New York City Players* (2011). readingasawoman.wordpress.com

Chu, Po-Hsien (USA). Ph.D. student in Theatre and Performance Studies at the University of Maryland, College Park/ USA. Publications: *Performing the Rhythm of the Everyday: Quiara Alegria Hudes's Water by the Soppnful* (2014). pchu6@umd.edu

Marshall, Jonathan W. (AUS). Coordinator of Postgraduate Studies., West Australian Academy of Performing Arts at Edith Cowan University. B; book publications: *Performing Neurology: The Dramaturgy of Dr Jean-Martin Charcot*. jonathan.marshall@ecu.edu.au

3.7

900 Gallons

Saturday, June 10

09:00

10:30

P1

What happens when a family's white supremacist history spills into present day? What transformative opportunities does this overflow present? *900 Gallons* is an interactive performance ritual that unpacks the existence and persistence of white supremacy in Nicole Gurgel Seefeldt's family history. Queer in aesthetics and anti-racist in aim, *900 Gallons* re-performs rituals and routines of whiteness while Gurgel-Seefeldt consumes an unnerving amount of milk. Through nine vignettes, we move backwards and forwards in time as Gurgel-Seefeldt reckons with her family's legacy.

Returning to Gurgel-Seefeldt's ancestral homeland (Hamburg was most likely the port from which her family departed), at a time when white nationalism is overflowing in the US and Europe, *900 Gallons* takes an increased urgency.

Hale Wood, Katelyn (USA). Assistant Professor of Theatre History and Performance Studies. Department of Drama, University of Virginia/USA. katehalewood@gmail.com

Gurgel-Seefeldt, Nicole (USA). Communications Manager. *AlternateRoots*. nicole.gurgel@gmail.com

3.8

Profiling and Suffering

Saturday, June 10

09:00

10:30

[k]4

Sivanesan, Sumugan (DE). Alex & I: Profiling My ongoing artistic-research project, *Alex & I* (2013-ongoing), concerns the narrative and media history of Tamil refugee and controversial media figure Sanjeev 'Alex' Kuhendrarajah, currently living in Bangkok. Alex's media performances are often contradictory, irreverent and arguably ill-advised, drawing attention and often reproval. He can be read as a trickster, jester and a scapegoat for a generation of wayward Tamil youth, the abject citizens of Sri Lanka, the figure of the 'economic migrant' or more generally 'bad refugees.' His multiple performances of the self are the means by which he stands out and remains recognisable among an otherwise unknowable and thus 'ungrievable' population of concern.

This presentation addresses Alex's concerns about having to submit biometric data to the UNHCR as a means of identification. It elaborates on the double inflections of the word 'profiling'; as the collection of data regarding physical appearance, movement and behaviour to create a digital representation of an individual that can be managed cybernetically, and as performances of the self that occur on social media, which in Alex's case can be read as a form of resistance.

My paper is part of an ongoing project *Alex & I*, in which I reflect and elaborate on aspects of Alex's narrative of migration in the circuits of art and academia while his movements are restricted. Despite our vast differences, via this act of co-narration we determine our common politics.

Toporišic, Tomaz (SVN). Whatever Happened to the Radical Performance? A Case of Oliver Frljic Taking as examples the latest performances by one of the most provocative contemporary theatre directors Oliver Frljic (*Damned be the Traitor of His Homeland*, *Balkan Macht Frei*, *Our Violence Your Violence* and *Requiem for Europe* ...) presented in different European contexts (Slovenia, Croatia, Germany, Serbia, Austria ...), the paper will try to disclose and discuss the specificity of this radical performance tactics using the provocation with repetitions as a generative strategy provoking the actors to generate material from their own life and the public to generate their personal response and involvement during each performance. Frljic produces disturbing, shocking performances in which he uses his own personal, wartime and political traumas to ask the universal questions about the boundaries of artistic and social freedom, individual and collective responsibility, tolerance and stereotypes. With compulsive attempts to repeatedly stage collective death, his performances challenge the theatrical representation of death, as well as the idea of theatre representation itself. As a consequence to these disclosures we will try to get some answers to the following questions: Can performing arts produce a specific form of critique regarding social, political and ethical processes of today's Europe, the refugee crisis

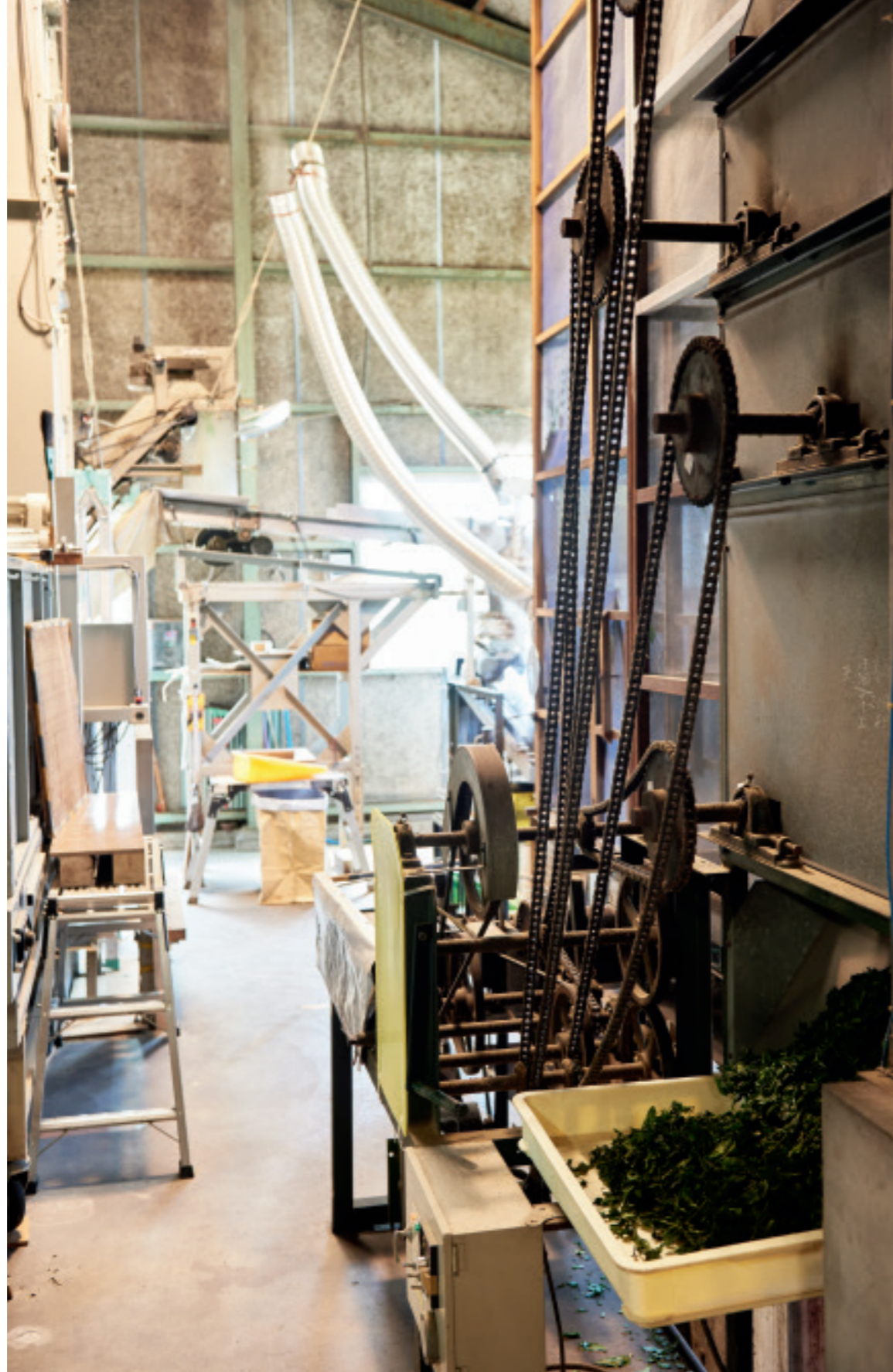
and new political and cultural borders in Europe? Does this form of critique undermine the ideological background of the neoliberal society and its orientalisms? In which way does the over-flow of political incorrectness and the theatre of mixed means which they create reflect the hybridisation of cultures and politics of performance in the post-transitional Europe?

Stuart Fisher, Amanda (UK). The re-enactment of real victim narratives has become something of a familiar trope in contemporary performance. While these performances highlight important socio-political issues they also tend to gender suffering, re-stage further exploitation and engender an erotics of suffering which maintains the status quo by upholding a separation between the spectator and the spectated. Examining *Another World: Losing Our Children to Islamic State* (2016) and *Queens of Syria* (2016), I ask whether it is possible to re-think suffering and re-position victims as agents in their own narratives.

Sivanesan, Sumugan (DE). Research-focused artist whose texts, videos, installations, performances and events serve as a platform for discussion and collaboration, Berlin/Germany. sivanesan.net

Toporišic, Tomaz (SVN). Dramaturge and Professor for History of Drama and Sociology of Theatre, University of Ljubljana/ Slovenia. Publications: *Between Seduction and Suspiciousness – Slovenian Theatre of the Second Half of the 20th Century* (2004); *The Vulnerable Body of Text and Stage* (2007); *Ecdyses of Drama and Theatre* (2008); *Occupying Spaces: Experimental Theatre in Central Europe* (co-editor) (2010). tomaz.toporisc@guest.arnes.si

Stuart Fisher, Amanda (UK). Reader in Contemporary Performance, Royal Central School of Speech and Drama, London/ UK. amanda.stuartfisher@cssd.ac.uk



3.9

Performing History

Saturday, June 10

09:00

10:30

Alabama

Skwirblies, Lisa (UK). Wiggling and Shuffling in themColony– Dancing on the Color Line in the German Empire This paper investigates the nexus of German colonialism and theatre in the beginning of the twentieth century and in the former colony German Southwest Africa. Rather than analyzing theatrical performances in or about the colonies, I will focus on the regulations and policing practices of and within particular performance spaces. As I argue in this paper, strategies like curfew and legal distinctions between the spaces of the stage and that of the auditorium offer a deeper insight into the workings of cultural and racial segregation in the German colonial project. I will look closely at who was allowed to watch whom and who was prohibited to dance with whom and show that the 'ordering' of bodies within these performance spaces was much more complicated than the common distinction between colonizer and colonized would assume. Rather, curfew and censorship practices within these performance spaces mirror a larger, imperial anxiety of liminal and unpredictable performative encounters along racial lines. This is also indicated by the terminology through which these policing practices are justified: terms like 'contamination', 'fever', and 'overflow' were not only used to argue for a strict separation of stage action and audience's re-action, but also prominently surfaced in discourses around anti-miscegenation laws and segregation of spaces in the German colonies. The construction as well as the challenging of colonial order in and through theatre in the colony allows me to show that performative encounters had both, a formalizing as well as a liminal power in regard to the well-orchestrated imperial and colonial borders of race, class, and gender.

Tyrrell, Áine Josephine (USA). The Overflow of Theatricality and Spectacle in the Irish 1916 Easter Rising against British Colonial Rule On Easter Sunday in 1916, James Connolly, Patrick Pearse, Thomas Clarke, Éamon De Valera and several others led soldiers from the Irish Volunteers and the Irish Citizen Army in the first major revolt against British colonial rule since the United Irishmen Rebellion of 1798. Today this uprising is generally framed as the founding act of the Irish democratic state; at the time it was generally perceived as an unwarranted, bloody act of treason that was unrepresentative of Irish public's preference for Home Rule. The uprising itself, as a battle for independence, was far from successful: the rebels ultimately surrendered and 16 of their leaders were executed by firing squad by British soldiers. However, as a result of the British's decision to try the rebel leaders by secretive court martial and to execute them by firing squad behind the closed doors of Kilmainham Gaol, public opinion was quickly swayed in favour of the rebels' cause. Thus, the effects that this event had on the collective consciousness of the Irish people cannot be overstated: the Rising quickly became a symbol of the triumph of failure to and for Ireland.

In this paper, I would like to further explore the notion that the locations about Dublin that the rebels chose to be their garrisons (and where, inevitably, the majority of the fighting took place), significantly contributed to how the Rising took place. Indeed, I would contend that these locales were specifically chosen for their ability to determine the consequences (public response, the impact of Irish politics) of the insurrection in the favour of Irish Republicanism. I hope to demonstrate that the spaces inhabited by the Irish soldiers both during and after the rising, allowed them to embody their political and moral stances to such a degree that Irish essentialism and the imagination of the Irish Nation were finally given space to occur/made possible.

Roma, Dinah (PH). Against the Flow: Rethinking »Place« in Local History

This paper examines the field of local history and the idea of place central to it. Does 'local history' betray the linkages a place embodies? If 'local history' were to be a paradigm arguing for a place as representing the global, at which point in the continuum can a place be located? My ongoing book project on Basey (a small island in Western Samar, Philippines) rethinks 'place' apart from the usual notion of history writing. While Basey sits on the path of the Pacific Ocean, it has been on the fringes of historical awareness. I attempt to reclaim it—through its complex riverways—by retracing its role in the ancient trade between East and Southeast Asia; revisiting it as an escape route of US soldiers who survived the 1902 Balangiga massacre (seen as US' first colonial military defeat); and, the island's devastation by the historic typhoon Haiyan on 13 November 2013. In the process, it is the goal of this study to cross history's threshold and chart how in its flow and overflow, Basey attests to how memory and narrative interweave in time.

Skwirblies, Lisa (UK). Ph.D. student at the School for Theatre, Performance and Cultural Policy Studies at the University of Warwick University/ UK. Publications: *Performing the Veil: Zur Darstellung von „muslimischer“ Verschleierung und „weiblichem“ Körper in den visuellen Künsten nach 9/11* (2012). l.skwirblies@warwick.ac.uk

Tyrrell, Áine Josephine (USA). Ph.D. student in the Department of Theatre and Performance Studies at Stanford University/ USA. atyrrell@stanford.edu

Roma, Dinah (PH). Professor of Literature and Creative Writing at De La Salle University Manila/ Philippines.; Publications: *A Feast of Origins* (2004); *Geographies of Light* (2011); *Naming the Ruins* (2014). dinah.roma@dlsu.edu.ph

3.10 Identities of Excess

Saturday, June 10

09:00

10:30

6A

Barton, Bruce (CAN). Intimacy of Excess / Excesses of Intimacy: Performing Close Relations What makes an artistic performance intimate? To what degree, and in what ways, is intimacy discipline-specific? Is there a state, a process, or a set of circumstances that can be understood as interdisciplinary intimacy? If so, is it possible to inspire, facilitate, and work dramaturgically with its cumulative, potentially exponential affective overflow?

My proposed paper involves preliminary analysis emerging from a multi-year nationally-funded research-creation initiative entitled Close Relations that I concluded this year. The project applies an interdisciplinary theoretical framework to the generalized relational dynamics proposed by psychologist Karen Prager (1995, 2004, 2014) as they play out in the practice of four, discipline-specific artists. Constant throughout Prager's scholarship is the identification of three necessary conditions for intimacy: deep and significant self-disclosure; positive, mutual involvement; and accurate, mutual understanding (2014, 2-3). With this as our starting point, in August 2016 I led the second of two "research-based practice" (Hansen & Barton, 2009) laboratories with four primary participants (including myself) drawn from the fields of dance, music, installation art and theatre, each of which focused on the dramaturgical potential that emerges at the unpredictable and unruly intersections of interdisciplinary intimacy.

Liang, Peilin (SG). Disrupting the Female »Overflow«: Marriage Migration and Embodied Artistic Knowledge Beginning from the 1980s, Asia has witnessed an escalating trend in commercialized transnational marriages. Many ASEAN women have tracked migratory routes through marriage to emergent Asian financial centers. Yet, in this rapid process of geographical, cultural and social transition, the emotional and physical experience of migration, marriage and motherhood is drastically compressed into an act of transaction. Marriage migrants are consequently commodified into mere productive and reproductive bodies, which are part of a seemingly abundant and endless supply of female 'overflow' from the global south.

A Home on the Island (I & II) is a Performance as Research (PaR) project in applied theatre, a Singapore-Taiwan collaborative launched and implemented in 2015 and 2016. Engaging three groups of participants, Singapore-based theatre practitioners, Taiwan-based community theatre practitioners, and ASEAN marriage migrants who are also members of the Taipei-based Nanyang Sisters Theatre, the project is conceived as a platform for cross-border exchange and artistic engagement. By employing applied theatre as a research method in producing embodied knowledge, the formation and the structure of a transnational home are affectively interrogated. The female 'overflow' is subsequently disrupted as the bodies of ASEAN marriage migrants are de-commodified.

Potvin, John (CAN). When Dance Identities Spill Over into Interior Design: The Queer Case of Jean Börlin When in spring 1918 Jean Börlin (1893-1930) was introduced to the impresario Rolf de Maré (1888-1964) by a mutual friend, expressionist painter Nils Dardel (1888-1943), the young Swede was then a struggling ballet dancer in the Royal Opera at Stockholm. Within two years of their fateful meeting, the independently wealthy de Maré established the Ballets Suédois largely as a creative platform for Börlin who had long since become his lover. This paper seeks to move the inquiry further afield, away from the ballet's set designs and costumes, to ask what can be made of the flow of Börlin's avant-garde status off-stage into the designs of home. Börlin was a (queer) man about town whose celebrity was predicated on his balletic feats that quickly became intimately associated with a dissident cultural and sexual identity. Few records and little material or visual evidence remain of Börlin's off-stage life. However, as I hope to show, what historical records do remain provide a fascinating impression of how Börlin was positioned as a cultural arbiter of Parisian avant-garde modernism that at once subverted and yet affirmed post-war, dominant registers of European masculinity. This is especially resonant against the backdrop of how critics read Börlin's performing body in feminizing and sexualizing terms. What is certain, is how somewhere between Börlin's corporeal transgression and design modernism, the dancer purposefully established his modern identity in sharp contradistinction to the traditionalist ethos that permeated contemporary Swedish cultural and social life.

Barton, Bruce (CAN). Performance Maker and Research/Creator Scholar, Calgary, Alberta/Canada. Publications: *Mediating Practice(s): Performance as Research and/in/through Mediation* (co-editor) (2013). brucebarton.com

Peilin, Liang (SG). Assistant Professor of Theatre Studies at National University of Singapore/ Singapore. elllp@nus.edu.sg

Potvin, John (CAN). Associate Professor in the Department of Art History at Concordia University, Montreal/ Canada. Publications: *Material and Visual Cultures Beyond Male Bonding* (2008); *Bachelors of a Different Sort: Queer Aesthetics, Material Culture and the Modern Interior in Britain* (2014). john.potvin@concordia.ca

3.11

Refugee Performance, Ethics and Politics

Saturday, June 10

09:00

10:30

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Stone, Matthew (USA). Doctoral Student at the Stanford University Department of Theater & Performance Studies. mcstone@stanford.edu

Lamsal, Jiva Nath (NPL). English Lecturer Central Department of English Tribhuvan University Kirtipur, Kathmandu/ Nepal. lamsaljiva@gmail.com

Stone, Matthew (USA). The Spectacular Ausländer: The Western Gaze in Contemporary Refugee Performance In the past decade, migration has become a central subject in German theater and performance with the rise of so-called postmigrant theater and refugee performance, which assume discursive representation to be at stake in their political projects. Yet it is critical to ask what kind of representation such performances achieve and to interrogate the political ramifications of their aesthetic strategies. This paper intervenes in such discourses by critiquing the scopic politics of two performance works about refugees that spectacularize their subjects, namely Christoph Schlingensiefel's 2000 *Bitte liebt Österreich!* (Please Love Austria!) and Das Zentrum für Politische Schönheit's (ZPS) 2016 *Flüchtlinge fressen: Not und Spiele* (Eating Refugees: Distress and Games). Schlingensiefel's performance broadcast live streams of twelve 'asylum seekers' housed in a container outside the Wiener Staatsoper, parodying the tropes of reality television. By coupling a staged public spectacle with mass-mediatised dissemination techniques, *Bitte liebt Österreich!* was a forerunner for the activist performance work of ZPS, whose *Flüchtlinge fressen* featured a tiger cage outside the Maxim-Gorki Theater in Berlin and a social-media/publicity campaign seeking refugees who were willing to be fed to the animals. Both these works seek to provoke public discourse about migration and refugee politics through recourse to the visual language of public spectacle and mass-media. Though Schlingensiefel and ZPS's performance stage spectacles with the intention of subverting and ironizing them, this paper interrogates how such tactics ultimately reproduce dominant modes of visual reception, offering up images of the refugee to a distinctly Western and oftentimes violent gaze.

Lamsal, Jiva Nath (NP). Power of Street Theater: Cultural Performance and Gaijatra in Nepal Gaijatra is a ritualistic performance in different parts of the country. Particularly, this festival is quite popular in three districts of Kathmandu valley- Kathmandu, Lalitpur and Bhaktapur. This festival has thrilling and exhilarating theatrical and performative mode-the powerful visual dynamics displayed on the street, the marches of the people along with the portraits of the deities and demons walking together. On the one hand, the cultural and theatrical history of Nepal shows that theater and performance arts developed out of street and, on the other, it demonstrates the power of street theatre in relation to political, historical and cultural revolutions in Nepal. So, the exploration of the interconnection between cultural performance like Gaijatra (Cow festival) and socio-economic and politico-cultural history of Nepal along with the discussion of street theatre is the major contention of this paper.



3.12 Theatrology and Methodology

Saturday, June 10

10:45
11:45

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Overflowing the Limits of Academic Disciplines in New Theatrology The radical transgressions of performance art, which blur the boundary between performance and other art genres, fiction and reality, and art and science, testify to the impossibility of setting limits to the category of art. Since we cannot delineate the boundaries of art, is it possible to set limits to the methodology used in its study, or establish boundaries between academic disciplines as such? Due to the resistance of the artwork to interpretative closure, any attempt to master the work of art by a preconceived theoretical system seems destined to failure. Art challenges the purity of academic disciplines, overflowing fixed categories with disorder, and opening them up to a methodological inflow from other disciplines.

Drawing on the work of theatre scholars such as Marco de Marinis and Richard Schechner, this presentation attempts to delineate the development of new methodologies in the study of theatre and performance, based on the idea of interdisciplinarity, as one of the essential aspects of De Marinis' "new theatrology" ("Understanding Theatre", 1997). The mixing of traditional approaches of theatre studies with methods pertaining to other academic fields should, however, be executed with intellectual rigour. Based on selected examples of performance art (e.g. Fluxus, Stelarc), this presentation illustrates the challenges which the genre poses to established methods and disciplines. These experimental forms of art encourage an inflow into theatre studies of methodology pertaining to other disciplines, requiring a transgression of boundaries between academic fields, and a constant invention of new methods.

Bregovi, Monika (HR). Ph.D. student at University of Zagreb/ Croatia. Teaching Assistant at University of Zadar/ Croatia. mbregov@unizd.hr

Gusman, Tancredi (IT). Marie Skłodowska-Curie Research Fellow at the Institute of Theatre Studies, Freie Universität Berlin/ Germany. Publications: *L'arpa e la fionda. Kerr, Ihering e la critica teatrale tedesca tra fine Ottocento e il nazionalsocialismo* (2016). tancredi.gusman@gmail.com

Flowing Over the Frame of Art: A New Methodological Approach to Performance Art Documentation In the second half of the twentieth century, the development of performance as visual arts medium brought into question the materiality and permanence of works of art, and thereby the whole set of established practices regarding art collection, conservation, and communication. The boundaries between artist and artwork as well as between production and reception start to blur: art flows over its frame in the realm of life. As a later result, performance documentation takes up a central role in the reception of performance-based art, providing permanence and also access to ephemeral and immaterial events. The aim of this paper is to introduce an innovative methodological viewpoint that accounts for the oscillation of performance art between its utopian flowing in the realm of life and its being nevertheless framed, as aesthetic experience, within the realm of visual art.

3.13 The Sensible

Saturday, June 10

10:45
11:45

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Mencarelli, Fernando Antonio (BR). Active Culture and Politics Of The Sensible: Arts And University The proposal is to introduce a transdisciplinary training created in Federal University of Minas Gerais called Cultures in motion and creative processes, directed to students of all areas, with the purpose of promoting an education open to artistic practices and to the different epistemological systems that make up the diversity of cultures. We want to recognize and practice the art as a subtle field which operates in the practitioner and open up a new relationship with themselves, with others and with the environment; as experience of a potency of life against the pasteurization of everyday sensibility. Performance as politics of the sensible.

Mencarelli, Fernando Antonio (BR). Professor of Performing Arts at the School of Fine Arts, Federal University of Minas Gerais/ Brazil.

3.14 Negative and Radical

Saturday, June 10

10:45
11:45

[k]X

Batch, Morgan (AUS). Ph.D. student. Queensland University of Technology/ Australia.
morgan.batch@hdr.qut.edu.au

Bigotte Vieira, Ana (PT). Founding Member of Baldio | performance studiesbaldio | performance studies research collective and Jeux Sans Frontières/BUALA editorial platform.
baldiohabitado@gmail.com

The Tsunami and the Negative Wave: Interrogating Juxtaposing Images of Loss and Inundation in the Performance of Dementia The tsunami – among other natural disasters – has emerged as a metaphor used to analogise dementia in Western society. The tsunami evokes a sentiment of inevitability and inundation. By contrast, metaphors typically attributed to dementia as it affects the individual, are consistently characterised by loss or absence, as opposed to overflow. It is this dementia, one of deficit, that is reflected most often on the stage. On the whole, dementia appears more domestic than societal, permitting witness to a family drama or nursing home community. In these works dementia represents, and is represented by, the receding mind and the splintering of relationships. The notion of burden – inherently echoing its societal context – naturally accompanies these themes. Overall, dementia as a subject matter tends to guide the dramaturgy to a place where metaphor, analogy and symbolism become vital tools for illustrating the condition and exploring its domestic and social effects. It follows that the more commonly staged private dementia, in its use of imagery and metaphor, diverges from narratives of dementia as the overwhelming social tragedy of our ageing population. This paper investigates the images and analogies that emerge across a range of contemporary dementia theatre, and discusses the performance of the paradoxical pair, absence and abundance.

balido | Performance Studies: Curatorial Approach and Radical Pedagogy? In July 2016, after two years of work, baldio finally launched its first long-run initiative: an Experimental Course in Performance Studies under the name 'Taking Position, the political and place' running from September to December 2016 at Escola das Gaiotas 8, in Lisbon. By means of a fragmentary, multivocal and multimedia approach to the theoretical and artistic premises embedded in baldio's activity in the public sphere throughout the last years, we would like to propose an account – albeit contingent and imperfect – of baldio's experience from PSi Regional Research Cluster until today.

Workshop

3.15 Resisting Bodies

Saturday, June 10

10:45
11:45

5th Floor

Tossi, Ursina (DE). Choreographer, Dancer and Free Artist. Hamburg/Germany.
ursinatossi.wordpress.com

I started from the premise that resistance is the bodily dimension of the political. As it is important to know how to flow, it is – knowing how to make a stance: Breaking the flow, contradicting the obvious and creating new conditions to move with. People meeting to train self-contained bodies expanding their ability to perceive, reflect and react but also activate their abilities for strong and clear decisions (in dance as well as in every day life) can be considered as political. By joining the practice one is constantly confronted with one's decision-making processes. Good question: „Why should I move?“ It contains the need to combine political relevant questions and theory in a dance practice. I'm interested in technologies of resistance (direct action, protest formations, activist trainings, civil disobedience) that ask for relational bodies. Staying in touch with other moves in waves of pleasure and endurance.

Moving-partners explore their physical integrity and tensegrity of their anatomic structures. While moving they sharpen their bodily borders and learn to move along the emerging movement patterns. Constant partner shifts request a permanent reorganization of bodies. Activating the eroticity and empowerment of purposeful touch and energetic movement is part of reflecting and articulating a moving process which oscillates between bodily confinement and the abilities to move in a flow. The levels of the practice: 'testing bodies', 'touching bodies', 'play-fight', 'desiring bodies'.

3.16 Utopian Subjectivities

Saturday, June 10

12:00

13:30

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Kwon, Hye-Kyoung (USA). Plasticity of »Gangnam Beauty«: An Emerging Cosmopolitan Female Subjectivity In the overflowing distribution of “beauty” as a concept and tradable commodity, South Korea has become a powerful brand in the global market, both originating its own trends and “circulating” tropes back to the West in transformed fashion. I use “face” as a heuristic to explore the ways South Korean women’s “plastic” faces become palimpsests on which the nation’s femininity is inscribed in trans/national contexts. I focus specifically on the representation of “Gangnam Beauty,” a term that refers to young South Korean women, mostly in their 20s and 30s, who have undergone multiple plastic surgeries to attain a certain type of face. Plastic surgery here, therefore, serves as a critical locus for expressing anxieties about the “plasticity” of racial and gender identities, and the prospect that such identities are malleable constructs and impersonations. I argue accordingly that South Korean women’s consumption of Western beauty culture cannot be fully explained as a form of assimilation or acculturation, but also involves the negotiation of their own cultural or national traditions. I hope to examine what “Gangnam Beauty” consequently represents, in terms of the appropriation but also modulation of Western norms, in South Korea, and how it functions as an ambivalent signifier of transgressive “beauty” in local and trans-national contexts.

Papadopoulos, Alexandros (UK). Homo-Erotic Nazism and Transmedia Appropriation: the Dramatics of Fleeting Utopias This performative presentation addresses the trans-media appropriation of a video-performance, short film and poly-media project called: The Homonazi Effect. Centered on the presenter’s actual encounter with a gay neo-nazi, the Homonazi Effect encompassed an alliance of platforms: blogs, queer festivals, popular magazines, academic writing and social media. Visual components of the artwork, and particularly, the author’s impersonations of his ‘homo-nazi’ interlocutor were re-used in various storytelling and self-writing formats – co-creating a fragmented facebook-based flow of euphoric confession and colorful defeat. These new photo-textual performances re-framed the meaning, context and impact of the initial story – re-situating its visual dramatics within an aesthetic backdrop of precarity. A true story of homo-erotic horror is now visually associated with a digital dramatization of failed job interviews, zero-hour contracts and traumatic escapism. A cinematic narration dissolves into a project of self-writing, one that establishes an ‘exhibitionistic archiving of failure’. The boundaries between fiction and non-fiction, history and imagination and, most importantly, digital and non-digital dramaturgy collapse. A new queer utopia is now disruptively staged on the performative intersection of social media and austerity-age dreamland.

Florêncio, João (UK). Viral Flows, Queer Commons? Dark Ecology, HIV and CUMmunity in Bareback Porn In a recent interview, bareback porn producer Paul Morris claimed his studio, Treasure Island Media (TIM), is a “laboratory exploring the vital sexual symbiosis of human and viral DNA.” Further, as Tim Dean has shown, through barebacking, some gay men are developing new forms of subcultural kinship based around the HIV virus. As such, this paper looks at TIM’s controversial 2014 film *Viral Loads* to explore the implications of barebacking for thinking queerness, community and the undercommons as forms of cohabitation with the sub-human, therefore testing *Viral Loads* as a breeding ground for a new ecological ethics. By building upon arguments of risk, kinship and utopia and cross-fertilising them with the sticky perversity of Timothy Morton’s “dark ecology,” I argue that TIM advances a form of viral commons, one in which communities are formed through hosting strangers; where sharing, replication and permeability – marked as queer – are enacted both in the sexual performances depicted on screen and in their online circulation. Whilst doing so, I also draw attention to the contradiction internal to any commons, one that is powerfully embodied in the relentless pursuit of yet another “load.” Namely, that what one shares ceases to be one’s own. Ultimately, through a discussion of the forms of communion documented in TIM’s porn, I claim that the flow and exchange of “poz loads” simultaneously signals the political potential and highlights the ontological limits of any practice of cohabitation seeking to move beyond divides of self and other.

Kwon, Hye-Kyoung (USA). Ph.D. student in Theater and Performance Studies. University of California, Los Angeles/ USA.
hyekyoungkwon11@gmail.com

Papadopoulos, Alexandros (UK). Performance Artist, Blogger and Associate Lecturer at Liverpool Hope University/ UK. Publications: *Performing the Homo-Nazi Effect: Gay Neo-Nazism, Digital Drag Attack, and the Postcinematic Cultures of Crisis* (2015).

Florêncio, João (UK). Lecturer in History of Modern and Contemporary Art and Visual Culture. University of Exeter/UK. Publications: *Evoking the Strange Within: Performativity, Metaphor, and Translocal Knowledge in Derek Jarman’s Blue; Encountering Worlds: Performance in/as Philosophy in the Ecological Age.*
j.florencio@exeter.ac.uk

3.17 Negotiating Figures of Migration and Overflow in Contemporary Performance and Visual Art

Saturday, June 10

12:00
13:30

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This panel explores the concept of OverFlow in relation to the current so-called European "migration crisis". Often associated with terms such as "swarm", "flood", or "tide", the figure of the migrant has been framed as a highly undesired body, or rather, pack of bodies, within European populist, political discourses. Conversely, across a wide range of artistic disciplines the ethical and political questions posed by this very figure have been enthusiastically welcomed as vital issues to engage with and have in turn created an abundance of artistic responses. In this panel we wish to address some of the issues explored and also some of the dilemmas raised by such artistic responses. Departing from a Performance Studies perspective we will pursue and critically discuss a number of the prevalent approaches currently at hand in contemporary performance and visual art, namely othering, community building, and disidentification.

Paper 1, by Laura Luise Schultz (DK), explores the abject fear of unclean messiness and decay in recent theatrical negotiations of the refugee as cultural other, specifically connected to the overwhelming images of the tide and the invasion. Cases to be discussed include performances and writings by Danish artists Christian Lollike and Nielsen.

In Paper 2, Cecilie Ullerup Schmidt (DK) departs by detecting three motives in personified representation of migration: fear, pity and potential. As a counterstrategy to strategies offering identification with the individual migrant, Schmidt analyses video works, in which the structural conditions of border control such as the slow violence of migration politics are scrutinized. Here architecture, water and mountains become the witnesses in artistic responses to the EU-border regime. Paper 3 by Solveig Gade (DK) centers on the current trend in theatre, performance and dance of representing migrants by literally putting them on stage. Engaging critically with concepts of participation, inclusion and community in relation to works by Lollike/Matiakis/Wilkinson, Fix & Foxy, and Daniel Wetzel, Gade discusses the pitfalls and (un)expected potentials of this strategy.

Finally, in a concluding Paper Performance Sofie Volquartz Lebech (DK) examines the affect and effect of torture and therapy on a personal as well as state level. In the recent past, torture was considered something, which had been inflicted upon those who arrived in Europe as refugees and who were in turn treated in therapy. Today, Western democracies have re-introduced torture as a means to stop terrorism. On the backdrop of the current entanglement of war, torture, and terror, this paper performance investigates the precarious relationship between victim and perpetrator.

In the panel we aim to shed light on and critically address some of the strategies and pressing dilemmas within the branch of contemporary art grappling with issues connected to the current "overflow" of the European borders.

Schultz, Laura Luise (DK). Associate Professor in Theatre and Performance Studies. University of Copenhagen/Denmark. Publications: *Gertrude Stein in Europe. Reconfigurations Across Media, Disciplines, and Traditions* (co-editor) (2015).

Gade, Solveig (DK). Dramaturge and Associate Professor. Aarhus University/Denmark. solveiggade@cc.au.dk

Ullerup Schmidt, Cecilie (DK). Performance Artist, Curator and Ph.D. student. Department of Theatre and Performance Studies University of Copenhagen/Denmark.

Volquartz Lebech, Sofie (DK). Performance Artist and Ph.D. student. Institute of Arts and Cultural Studies, University of Copenhagen/Denmark.

3.18 Audacity and Dance

Saturday, June 10

12:00
13:30

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Sosa, Cecilia (ARG). Dancing the Overflow of Affect in Argentina's Aftermath of Loss. Post-Colonial Reflection on »El loro y el cisne« (A. Moguillansky) This paper focuses on *El loro y el cisne* [The Parrot and the Swan] (2013), a playful film directed by Alejo Moguillansky, which stands as a provocative *Swan Lake*'s remake coming from Argentina's experimental margins. Drawing upon the rehearsals of Krapp Group – a successful experimental dance company in the country, the film could pass as a memoir, a quirky rom-com or even as a contorted musical. By exploring the overflow of affect that circulates throughout the film, I aim to articulate the tensions between the local and the global in contemporary Argentina, particularly in the aftermath of a regime of terror that vanished 30,000 lives (1976-1983). Thinking "outside" representation, I argue that Moguillansky's dissection of dancing bodies on stage conveys the broader intensities awoken during the Kirchnerist administrations (2003-2015), a controversial political period that rediscovered a passion for the collective. The voluptuousness of bodies on stage mirrors the tonality of an epoch in which the contagious power of the multitudes attempted to reshape the public sphere. Overflowing the apparent denial of the political featured by a new wave of post-memorial Argentine artists, I suggest that the intensities captured by Moguillansky's film highlight a new sense of being together recently emerged in contemporary Argentina. If bodies are "surfaces of multi and transcultural adherence" (Gabriele Klein, 2012), *El loro...* shows how the traces of the local trauma delineate a sense of vulnerability that sheds light on postcolonial forms of identifications and belonging emerging out of displaced landscapes dealing with loss.

Zhang, Wei (USA). Flowing from India to China: The Performative Figure of »Thousand-Hand Avalokitesvara« in Chinese Dance and Contemporaneity During the long historical period of Buddhism's localization in China, the Indian "Thousand-Hand Avalokitesvara" was transformed into a female image in Chinese culture, absorbing Taoism and Confucianism, and finally creating the local Chinese legend. Venerable and powerful, and able to help people out of their distress and misery, the Avalokitesvara became the reincarnation of a Chinese Saviour, respected by vast numbers of the common people in contemporary China.

Chinese "Thousand-Hand Avalokitesvara" dance experienced the evolution from a classical dance work to a famous dance-drama. Hand gestures of this style, which originated in India but developed outside the country, contain implicit spiritual meanings—but not narrative ones—that adapt the Buddhist context.

My paper presentation will first focus on the specific dance pieces and dance drama of "Thousand-Hand Avalokitesvara" from 2000 to 2005 to demonstrate how Buddhist style of hand gestures promote the Buddhist philosophy flo-

3.18 Audacity and Dance

wing from India to China. Additionally, I will compare performative practices of “thousand-hand and thousand eye” figures off the stage, which are considered to be the perfection of Avalokitesvara in the earthly world.

This phenomenon, reflecting Buddhist themes, is a perpetual topic in performative creation, where it takes special advantage of the use and innovation of movements. On account of its high spiritual realm, the preaching of Buddhism with clarity is difficult through narrative art forms, and thus it is of advantage to the artist to recast the explicit spiritual world into practices of movement, and, by using Buddhist-style gestures, promote the philosophical aesthetics and ethical ideology for contemporary Chinese society.

Mukhi, (PH). The Shamelessness of Performing or the Audacity to Perform In the first year as the newly installed Associate Dean for Arts and Culture Cluster at the De La Salle College of St. Benilde, I participated in two major productions that drenched the urban landscape of Manila’s streets with the talents of the denizens of Benilde’s School of Design and Arts: Love Gone Wrong, Love Redeemed: Dante’s Purgatorio, and Christ’s Luminous Mysteries. Both productions were massive, involving over 300 participants. They were long and demanding of both performers and audiences. Most significantly, both productions or ‘pilgrimages’ were based on literary texts that used the language of performance to either interpret or abandon their sources. For Love Gone Wrong, the fact that Dante’s text needed to be made relevant to a young Filipino audience that also consisted of the urban poor who did not read and will not read the Divine Comedy, required some performative maneuvering of CosPlay, Immersive Theater, contemporary dance, Performance art and a Medieval Merienda to interpret Purgatory.

This presentation elaborates how such audacious performances manage to bring to a visceral, kinesthetic relevance Eurocentric texts and articles of faith that may have been otherwise glossed over, neglected, forgotten. The foreign text was indigenized through performance. The presentation also secures the primacy of performance in the midst of over mediated genres, and experiences that are saturated with commercialized culture. I assert that the literary word needs to be made flesh in order to live and thrive. I learned that performances are read in somewhat divergent ways from a stilted academic standpoint when placed in the hands of audacious performers and then offered to a gleeful general audience. I will be dressed as the serpent, but of course!

Sosa, Cecilia (ARG). Associate Researcher at CONICET/Argentina. Publications: Queering Acts of Mourning in the Aftermath of Argentina’s Dictatorship. The Performances of Blood (2014). afacs1@exmail.nottingham.ac.uk

Zhang, Wei. (USA). Ph.D. student. University of Hawai’i at Manoa/ USA. Publications: Ceremonial and Anti-Ceremonial of the Festival Carnival in the Three Forms of Shandong Yangge; The General Theory of Dance Art (co-author). weizh@hawaii.edu

Mukhi, Sunita S. (PH). Associated Dean, Arts and Culture Cluster, De La Salle College of St. Benilde’s School of Design and Arts, Manila/Philippines. sunitasundermukhi@gmail.com

3.19 Panel with Diverse Abilities

Saturday, June 10

12:00

13:30

P1

Ariel Len of Zoey’s Projects has created The Diverse Abilities Panel made up of Artists of Diverse Abilities from Canada, to represent the Overflow of Talented Artists of Diverse Abilities, Worldwide!!! The goal is to Raise Awareness, which will result in the Immediate creation of more Paying Work Opportunities for Artists of Diverse Abilities, both in Canada and All around the World, by everyone who Sponsors, funds, invests in, or hires Artists. We will each perform live, and talk about the exciting works which we have created. We will do this, as a way of Representing and Celebrating all of the Invisible Artists of Diverse Abilities out there, Artists whose work the Worldwide Public, is still not being given the opportunity of seeing. We will discuss our experiences creating in Diverse mediums, and what we have still managed to create so far, despite these Ongoing and Horrific Attitudinal Barriers.

Artists of Diverse Abilities know, that the only Real Barriers which we face, are these External, Attitudinal Barriers. It is these Ongoing and Severe Attitudinal Barriers, which are the Direct Causal Link to our Ongoing, and Severe, Economic Struggles, and our Lack of opportunities in All Aspects of our lives.

Our panel will talk about our own specific ideas, as to how more paid work opportunities can be created for Artists of Diverse Abilities, via government, employers, sponsors, funders, etc. based upon Our Own Unique and Highly Valuable, Work/Life Experiences. Each Artist will also answer audience questions about our work.

| | | |
|---|--|--|
| Chong, Vivian (CAN). Storyteller, Performer, Comedian, Dancer, Musician. ukulelevivian@gmail.com | Len, Ariel (CAN). Founder of Zoey’s Projects, Canadian Filmmaker, Creator, Producer, Director, Choreographer, Dancer, Writer, Multi-Medium, Visual and Performance Artist. zoeyprojects.com | Matte, A. M. (CAN). Bilingual (French/English) Writer, Playwright, Producer and Administrator. ammatte.ca |
|---|--|--|

3.20 Performing European Others: Postmigrant Theatre, Europa Europa, and Love

Saturday, June 10

12:00
13:30

[k]4

For this roundtable we focus on the performance of “European Others” that challenges such narratives by creating resistance and counter-narratives. We bring together artists and scholars to discuss the disruptions of European national identity through combinations of performance, music, dance, and theatre. We contextualize larger trends within postmigrant theatre, before turning to a specific performance project: the anti-nationalist cabaret *Europa Europa* (2014) by the Swedish feminist collective FUL in collaboration with *The Knife*. Opening in time for a national election in which anti-migration politics were very much on the table, the free performances of *Europa Europa* took a strategically queer approach to migration and racism in a European context, opposing dangerous narratives of “overflown” European countries by praising and celebrating migrants and refugees as the real heroes. By 2015, this anti-nationalist cabaret, which had been created for a specifically Swedish political context, began to tour to festivals and theatres in other parts of Europe, including Kampnagel, and most recently to Mexico. Our attention is two-fold. On the one hand we are interested in the specific ways that these performances propose alternate narratives of flow in various contexts – as much as *Europa Europa* claimed to build on historical cabaret forms, the performances combined these with love and glitter in a more reparative mode of critique and resistance. At the same time, we situate them as part of a movement within activism and academia, where individuals are trying to expose the human rights violations that are committed by Sweden and the EU every day. It is by taking the two together that we can begin to think about the ways in which concerns about the “overflown” have the potential to “overflow” as a productive form of rupture.

Aghili, Nasim (SE). Writer and Director. aghili.nasim@gmail.com

Elswit, Kate (UK). Reader in Theatre and Performance. The Royal Central School of Speech and Drama, London/UK. Publications: *Watching Weimar Dance* (2014). kate.elswit@cssd.ac.uk

Nair, Rani (DE). Choreographer and Dancer. rani@nair.se

Sharifi, Azadeh (DE). Postdoctoral Researcher in Theatre, LMU/ Germany. Publications: *Theater für Alle? Partizipation von Postmigranten am Beispiel der Bühnen der Stadt Köln* (2011). azadeh_sharifi@web.de

3.21 Lapse and Excesses: Queer and Trans Performance in a Collapsing Present

Saturday, June 10

12:00
13:30

Alabama

If, as Eve Sedgwick wrote, queer is an “open mesh of possibilities ... lapses and excesses of meaning,” queer and trans performance often flows beyond and past the limits of meaning, moving through and across the boundary between what is possible and what lingers on the horizon. In this panel, we theorize queer and trans performance that refuses the threat of catastrophe from a world order that seems to lurch ever towards collapse.

In a joint presentation, artist Joshua Rain guides the listener through the series of gestures he repeatedly performs: a ceramic statuette filled with frozen water is placed on top of a water soluble wax pastel drawing of a broken ceramic statuette placed atop flattened cardboard. The water melts, flowing out across the drawing, which dissolves as the ceramic breaks into pieces and the cardboard soaks. The cardboard is deconstructed and re-formed into a new box and the artist produces new drawings, only to dissolve them as the cycle continues. Woven throughout Rains’s narrative, Joshua Chambers-Letson theorizes the sense of queer ephemerality characterizing the performance. Noting that, in the realm of pure gesture, as Giorgio Agamben might say, “nothing is being produced or acted, but rather something is being endured and supported,” Chambers-Letson argues that the performance produces nothing but the queerness of gesture itself, staging the utopic horizon of a world of pure means and of means without end. If utopia is horizon, paradise might be imagined as that thing that flows beyond the horizon, exceeding the boundaries of the here and now. In an exploration of queer performance collective.

My Barbarian’s Post-Living Ante-Action Theater, Tavia Nyong’o offers an exploration of the shift from the utopias of the 1960’s to the post-secular longing for paradise in the contemporary moment. What does it mean to turn – as My Barbarian has – to envisioning “paradise” in the age of drone warfare and suicide terror? How might a black, brown, and queer conception of paradise contest dominant images of paradise as reward for militant sacrifice on behalf of God and Country? If “heaven’s here on earth,” as Tracy Chapman insists, can PoLAAT’s contemporary parapolitical performances give us access to the paradisiacal? And is a longing for “paradise” distinguishable from the increasingly cruel and tarnished resources of “hope”? Finally, Jeanne Vaccaro thinks toward an art history of transgender and the ways value and devalue work in the aesthetic and material labors of identity. Theorizing trans as that which flows beyond and across the coherent boundaries through which subjectivity and cultural production are apprehended by the dominant culture, she offers a re-description of transgender in the haptic, “felt,” and handmade labors of fiber arts and crafts, looking at the sculpture and textile works of Niv Acosta and Mark Aguhar. Taken together, we suggest that the work of queer and trans performance is to make new ways of being in the world, staging gestures of sustenance and paradisiacal being that exceed and flow beyond the limits and imagination of a nihilistic present.

Chambers-Letson, Joshua (USA). Assistant Professor of Performance Studies. Northwestern University/ USA. Publications: *A Race So Different: Law and Performance in Asian America* (2013). jchambers@northwestern.edu

Nyong’o, Tavia (USA). Professor of African American Studies, American Studies, and Theater Studies. Yale University/ USA. Publications: *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (2009). tavia.nyongo@yale.edu

Rains, Joshua (USA). Visual Artist, Los Angeles/ USA. drawjoshdraw.com

Vaccaro, Jeanne (USA). Postdoctoral Fellow in Gender Studies at Indiana University and a Research Fellow in the Archives at the Kinsey Institute/USA. jeannevaccaro.net

3.22 “Asian Migrant” Overflows

Saturday, June 10

12:00
13:30

6A

Metzger, Sean (USA). Embodying the Seascape This talk inflects work from my forthcoming book, entitled *The Chinese Atlantic: Seascapes and the Theatricality of Globalization*, in two directions. First, I discuss specific corporeal practices on the Francophone island of Martinique, where I parse the logic of flowing in relation to insular performances of Chineseness, from that of a solo performer to those of a local tai chi club. The emphasis on this chapter falls on non-Asian people performing putative Chinese bodily practices in Fort-de-France even as an increasing number of Chinese immigrant entrepreneurs have set up shop in this seaside capital. Second, I investigate the distinct histories and structures of governance that help to condition patterns of Chinese migration in this site. Indeed, although streams of Chinese workers have played a role in shaping and continue to inform life on Martinique, these developments differ from those experienced in other parts of the Caribbean. However, these business endeavors are often imagined to provide owners with enough money to enable a move to the metropole (broadly understood as France). The contrast between these types of movements – bodily performance and human migration – facilitates an interrogation of the ideas of flowing and overflowing in terms of aesthetics, calisthenics, and volitional human passage from one place to another.

Metzger, Sean (USA). Associate Professor. UCLA School of Theater, Film and Television; publications include *Chinese Looks: Fashion, Performance*; *Awkward Stages: Plays about Growing up Gay* (co-edited with John Clum); *Islands, Images, Imaginaries* (co-edited with Michaeline Crichlow and Francisco-J. Hernández Adrián). smetzger@tft.ucla.edu

Shimakawa, Karen (USA). Author of *National Abjection: The Asian American Body Onstage* (2003). Co-editor of *Orientations: Mapping Studies in the Asian Diaspora* (2001) with Kandice Chuh. Her research and teaching focus on critical race theory, law and performance, and Asian American performance. She is currently researching a project on the political and ethical performativity of discomfort. kshimakawa@nyu.edu

3.23 Identity, Precocity and Effectivity

Saturday, June 10

12:00
13:30

6C

Constantine, Godwin (LKA). Identity & Performativity Identity is a keyword in the contemporary socio-cultural discourse. Identity is a mental construct which is molded by the contexts in which it develops and influences action.

To understand the dynamic nature of identity we need to focus on social cognition and symbolic interaction that provides the basic frame work for theorizing identity formation. Both social cognition and symbolic interaction underlines the importance of the context in which the identity functions, in the creation and modulation of identity. Identity is not fixed at birth. No one is born with an identity. The social learning theory and the behavioral theory of learning provide us the basic theoretical model for learning identity characteristics. Though we do not consciously portray our identity, the identity characteristics are well ingrained in our mind. The recent developments in neurosciences has provided us ample evidence to suggest that the neuronal network that exist in the brain could be ingrained with pattern which can become usual neuronal connections to portray constant characteristics. The neuronal connections are the functional units for memory and behavior. Michel Foucault rejected the view of a person having an inner and fixed ,essence' that is the person's identity. Judith Butler in her book "Gender Trouble" quotes Nietzsche from *Genealogy of Morals* "There is no 'being' behind doing, acting, becoming: 'the doer' is merely a fiction impose on the doing- the doing itself is everything". There is no essence in an individual. The identity does not come from within. Identity is performed.

D'Cruz, Glenn (AUS). The Affective (Over) Flows of Performance Pedagogy

Anna Gibbs observes that 'bodies can catch feelings as easily as catch fire: affect leaps from one body to another, evoking tenderness, inciting shame, igniting rage, exciting fear-in short, communicable affect can inflame nerves and muscles in a conflagration of every conceivable kind of passion (2001).'

In broad terms, this performative paper is about the relationship between private and public identities as they are performed within the theatre workshop. More specifically, it identifies and critically examines the way personal dispositions (regimes of value, emotions, moods, philosophical and political inclinations among other things) flow and/or overflow into the sites of theatre and performance studies pedagogy (the workshop space, the lecture theatre, the performing space, the cafeteria and so on). Part performance, part auto-ethnography and part critical reflection on the politics of teaching performance based practices within the academy, the paper identifies the affective tensions and ethical contradictions generated by the affective flows activated through making creative work within academic institutions by re-staging traumatic moments in the presenter's teaching career: moments marked by the apparently spontaneously overflow of powerful feelings (tears of rage, facial contortions, screams of frustrations, cries of anger). The paper is framed by and resonates with work of theorists of affect such as Sara Ahmed, Teresa Brennan and Brian Massumi.

Constantine, Godwin (LKA). Visiting Lecturer. Institute of Aesthetic Studies, Eastern University/Sri Lanka. Director of Theertha Performance Platform/Sri Lanka. grogerconstantine@gmail.com

D'Cruz, Glenn (AUS). Senior Lecturer in Art and Performance. at Deakin University/ Australia. Publications: *Midnight's Orphans: Anglo-Indians in Post/Colonial Literature* (2006); *Class Act: Melbourne Workers Theatre 1987-2007* (editor) (2007); *Contemporary Publics* (co-author) (2016). glenn.dacruz@deakin.edu.au

3.24 The Excess of Transgression

Saturday, June 10

12:00

15:15

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Isaacs, Thomas (AUS). The Overflowing Body: Transgression in Body Art

Body art is a form of performance art that is intimately connected to ideas of transgression and overflow through its frequent use of violent and abject actions. This paper aims to show how body art combines three forms of overflow – physical, social and transcendental – in a manner similar to ritual, but (as Victor Turner would say) in a 'liminoid' fashion rather than a 'liminal' one. The physical boundary of the body can be transgressed from without, for example when the skin is cut or punctured, or when orifices are penetrated. The overflow may also emanate from within the body through the ejection of bodily products like faeces, urine, blood and semen. Often the overflowing of boundaries goes in both directions. When the skin is pierced or the body is penetrated something leaks out in return. Body art frequently involves the overflowing of social boundaries, as well as physical ones, through the transgression of taboos. Transgressive actions, such as „deviant“ sexual behaviour and self-inflicted physical violence, are usually employed in body art as a means of critiquing the prevailing political, societal and economic powers, but they are also reminiscent of ritual acts. In ritual, participants may transgress taboos in order to experience an overflowing of the borders of their individual identity, achieving an experience of unity or oneness with each other, with the world and possibly with divine powers. It is through this combination of physical, social and transcendental overflow that body art operates as liminoid performance.

Sellars, Kieran O'Brien (UK). Wheezing Coughs and Limping Zombies: Overflow and Excess in the Practice of Martin

Performance artist, and cystic fibrosis (CF) sufferer, Martin O'Brien is an artist whose body is constantly at risk of overflowing in the abject fluids that his disease creates. O'Brien creates performances that force his audiences to consider his body as an agent acting against its own interests, on the cusp of an abject overflow of mucus, blood and faeces that are both intrinsic to his work but also detrimental to his body. This paper will explore O'Brien's practice in relation to his male body and the means through which he endures living with a chronic illness that insists on making itself visible.

The paper will unpick two of O'Brien's performances, *Breathe for Me* (2012–2016) and *If It Were the Apocalypse I'd Eat You to Stay Alive* (2016), in order to highlight how, as O'Brien states, 'endurance can work to reveal illness through the way the body reacts to hardship' (2013: 146). Through an engagement with medical practice and physiotherapy, O'Brien reveals the visceral nature of his disease by coughing up mucus and drawing blood with which to lubricate his body as a discursive, overflowing aftermath.

Drawing upon my research concerning performances of masculinity in live art, this paper will explore how endurance and pain-based practices are deployed by O'Brien to highlight the male body in a state of overflow and flux. This paper propounds that through an engagement with pain, endurance, and the abject, O'Brien's practice calls for a reconsideration of the male body, using his performances to dissolve the boundaries and discourses that seek to control and regulate him.

Newman, Renée (AUS). Slowing the Performative Overflow: A Case Study in Slow »Flow« Making

Jon McKenzie declared almost two decades ago that the twentieth century idiom had become "to perform or else". This neoliberal requirement for permanent acceleration appears to have remained remarkably intact, leading to what I posit is a performative 'overflow' in expectations of productivity and engagement. This paper explores the dynamic relationship between acts of storytelling and small gestures of change that may eventually lead to sustained paradigmatic change; the kind of acts that literally, and slowly, change the world. Borrowing from theories of 'slow making' (Frasconi, 2009) and the Slow Movement accompanied with complexity leadership theory (Lichtenstein, Uhl-Bien, Marion, Seers et al, 2006) along with dialogics (Isaacs, Bakhtin, Levinas), this paper investigates what it means to move slowly in the context of art within a culture of overflow, in order to unearth real possibilities for agency and change.

I will examine these possibilities through a case study involving contemporary theories of leadership and practice in the arts by examining the assessment activity set for students enrolled in a Masters in Sustainability and Climate Policy offered through Curtin University Sustainability Policy (CUSP) Institute in Western Australia (WA). This assessment involves a 'creativity assignment' and presentation/exhibition, usually an entirely new field of practice for professionals working in the environmental sectors. It is a risk taking venture, often involving the telling of difficult and private stories and a 'holding space' for complexity, rather than the never-ending confusion of the complicated.

Isaacs, Thomas (AUS). Ph.D. student at Sydney College of the Arts, Sydney University/ Australia. tisa3015@uni.sydney.edu.au

Sellars, Kieran (UK). Ph.D. student in Performance Studies. De Montfort University, Leicester/UK.

Newman, Renée (AUS). Performer, Writer and Director for Theatre. Research Supervisor and Lecturer at Western Australian Academy of Performing Arts/ Australia. r.newman@ecu.edu.au

3.25 PSi Dramaturgy and Performance Studies Working Group

Saturday, June 10

12:00
15:15

5th Floor

The PSi working group on Dramaturgy and Performance will engage three broad questions over the coming years: How do we respond to the ways in which new research paradigms have expanded dramaturgy? Does dramaturgical awareness facilitate forms of emergent and embodied thinking? What are the ethical dimensions of the choices that dramaturgy enables? In the 2017 session in Hamburg, we address these subjects through a focus on dramaturgical attention to interactions, affect, and forms of agency.

There currently are dramaturgical and theoretical tools available to consider an overwhelmingly large amount of factors that inform agency and affect interaction. To offer a few examples these include:

- Understandings of human cognition that enable us to make choices about how we direct attention, facilitate sensory and embodied perception, draw on autobiographical memory, and generate new memories.
- Notions of presence that consider implicit memory of skills and new learning active parts of the interactions between collaborators that generate performance.
- Approaches that take into account the agency of environments, objects, and processes that are not human-centred and how they act on the embodied perception of human beings as they perform and respond to performance.

With this context in mind, we invite the PSi community to join us in responding to the following questions:

1. How do we act on this impossible-to-grasp-at-once overflow of factors when dramaturging or researching processes of creation, performance, and audience experience within and beyond the performing arts?
2. Why do we look at some factors and not others and how do we choose positions?
3. How do our choices actively shape the attention, relationships, and actions we take part in fostering?
4. What are the ethical and political implications of such choices?
5. Are we promoting or constituting new hierarchies or relationships between elements in the world?

Hansen, Pii (CAN). Assistant Professor. School of Creative and Performing Arts, University of Calgary/ Canada.

Founding member of Vertical City Performance. Dance/devising dramaturg. Publications: *Performing the Remembered Present: The Cognition of Memory in Dance, Theatre, and Music* (with Bettina Blaesing) (2017); *Dance Dramaturgy: Modes of Agency, Awareness, and Engagement* (co-editor) (2015). pil.hansen@ucalgary.ca

3.26 Broken Space: Queer Performance beyond Architecture

Saturday, June 10

13:45
15:15

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“Broken Space” offers a cross disciplinary inquiry into architecture, performance and the body. Joshua Lubin-Levy’s work looks at the theoretical writings of artist Jack Smith on the transformation of New York City from its Fordist infrastructure to the waste-land of 1970s and post-industrialization. Far from romanticizing this past as a condition of unregulated freedom, Smith’s architectural propositions articulates a more complex anti-capitalist relation between the city and its inhabitants pulling away from ideologies of invention in imagining the future city. Exploring the relationship between form and action, Alan Ruiz’s recent work explores the ways in which the shattered transparent envelope has, in various ways, indexed social crises, leading to the dismantling of public and private property.

Through the work of object relations theorist Melanie Klein, Ruiz reads the shattered glass window as a site of counter-identification with systems of oppression under late capitalism, a process he’s termed social object relations. Learning from these events, he asks how might we differently consider the act of window-breaking beyond the conventional understandings of protest and felony, and instead, reframe it as an intersubjective form of resistance and disavowal. Jen Rosenblit & Simone Aughterlonys’ recent work *Everything Fits In The Room* (2016) unpacks the phenomenology of utopias, soliciting the fear that all things will not fit in the imagined path. In a room, a wall offers an expanded horizon, encouraging disruptive practices beyond obedience to architectures that regulate and divide individuals from one another. Following the presentation, the participants will engage in an open discussion with each other and the audience.

Aughterlony, Simone (USA). Performance Artist. Zürich/Switzerland and Berlin/Germany.

Rosenblit, Jen (USA). Performance Artist. New York City/USA and Berlin/Germany.

Ruiz, Alan (USA). Visual Artist. Artist-in-residence. Abrons Arts Center, New York City/USA.

Lubin-Levy, Joshua (USA). Ph.D. student in Performance Studies. New York University/USA. Joan Tisch Teaching Fellow at the Whitney Museum of American Art.

3.27 Tensions

Saturday, June 10

13:45

15:15

[k]31

Afshar, Sareh (USA). Skype Conference. As Cities Overflow: Prolonging Performance in the Abiding Metropolis Modern urban planning prides itself on its cities' capabilities in the quick and efficient transfer of residents. But, what do we stand to gain by imaginatively slowing down the supersonic pace of a city and creating an abundance of time? When movement decelerates, what rushes in to fill the emerging void? Is it conceivable that in this unplanning, a layer of relations that perform beside dominant traditions—cultural, architectural, social, political—can reveal themselves? If so, how can better comprehending this stratification work to expand our current modes, structures, and ethics of relationality?

This project argues for new forms of relationality and an ethics of care rooted in the intersection of urban ecopoetics and public affect. To do so and attend to the above-raised questions, I avail my theorizing of the neorealist lens of the "First Lady of Iranian Cinema," Rakhshan Bani-Etemad, and present a close reading of her depiction of the struggles pulsating through Tehran's core in her 2001 pseudo-documentary, *Underneath the City's Skin*. Through my analysis, I assert the film's call to be a plea to approach our cities with an ethics of care, as we would our children; to view the city as fundamentally vulnerable demands for adjustments to the violence that we enact upon cities in treating them as eternal caregivers. By pondering the nature of the urban, we can expand the margins of our poetic cities through writing; through writing, we can concurrently perform an abundance of time in which our cities can prosperously abide.

Munro, Alexander (USA). Constructing Narrative Flow: The Tension between Mimesis and Pedagogy in Simulation Simulation plays a significant role in nursing education. The ability to create, implement, and control simulated scenarios allows the learner to apply their newly acquired knowledge and skills in a safe environment; no one really dies in simulation. Simulation facilitators often go to considerable lengths to replicate the environment the learner will soon occupy by (re)creating centers that could operate as fully functioning hospitals and by spending a great deal of time, money, and energy to produce and maintain the narrative flow and realism of their simulated scenarios. In these scenarios, the nursing students usually tend to manikins but some programs invite actors to simulate patients. No matter who (or what) plays the role of the patient, simulation educators are quick to remark that the actual learning happens after the simulation is interrupted. The chaotic overflow of emotions, knowledge, and experience found in the simulation performance is reigned in during a debriefing session that provides the space for critical as-

essment and reflection of the actions performed during the simulated scenario. It is during this debriefing session that the simulation participants construct a unified narrative that ascribes meaning to the chaos of the simulation performance. The meaning(s) uncovered in their narrative contributes to the behaviors and attitudes they will employ towards their patients when they enter the clinical environment. This presentation uses the simulated patient program, HealthCAST, at the University of Hawaii's Translational Health Science Simulation Center as a case study for this analysis.

Afshar, Sareh (USA). Ph.D. student in the Department of Performance Studies at NYU/ USA. Publications: *Are We Neda? The Iranian Women, the Election, and International Media* (2010). sarehzafshar.com

Munro, Alex (USA). Ph.D. student in Performance Studies. University of Hawaii i at M noa/USA. abmunro@hawaii.edu

3.28 Minority Intensities

Saturday, June 10

13:45

14:45

[k]33

Coyle, Sean (AUS). The Beat Goes On – Minority Excess and Heteronormative Hegemony In Australasia the term 'Beat' refers to an area frequented by men cruising for casual sex. This terminology derives from the 'beat' that police and prostitutes are said to walk. Most 'Beat' sites exist primarily as heteronormative spaces e.g public toilets, parks, carparks but are also transformative allowing for queer space and time to exist within. This presentation explores the representation of these sites within cinema and art and looks at the disruption that occurs when the natural flow of the utopic 'Beat' space becomes 'polluted'. An allure of the beat lies in the potentiality of danger – that of the unknown predator but significantly of the fear of being arrested for unwholesome activity. The act of policing 'beats' creates a sense of dangerousness / forbidden excitement which inadvertently adds to the illicit thrill of the experience for men who cruise. This means that law and transgression are mutually reliant. Drawing on the assumption beat spaces are thought of as abject, dirty and diseased I will use existing queer methodologies and strategies for representing, as Daphne Brooks discusses, "the aesthetic of darkness." I am drawing on Halberstam's assertion that the queer artist works with rather than against failure and inhabits the darkness and this becomes a crucial part of the queer aesthetic. So in true camp fashion the queer artist works with rather than against this concept of failure to inhabit the darkness. Utilising scenography, video and photography this presentation attempts to define the psychology and spatiotemporal qualities of 'The Beat'.

Peters, Christian Helge (DE), Görlich, Christoph (DE). Intensities and Bodily Expressions. Thymos as an Affective Mode of Excess The aim of our contribution is to problematize and to criticize the contemporary and mostly positive reference to affective processes of outrage, which for instance in the work of Sloterdijk operate under the name of thymos. A thymos is idealized, naturalized and its political implications are overvalued. We want to problematize the affirmative understanding of thymos because it is an anti-modern argument which has a long tradition in both, modern right-conservative theories such as those for instance of what is called "conservative revolution" and in post-modern left positions, for example in the work of Hardt/Negri. In the end, the common argument of both positions is, that the overwhelming and excessive – thus revolutionary – force of the affect will put an end to the repressive power of the (bourgeois) capitalist system.

We want to outline a genealogy which describes the political ambivalence of thymos: Albeit potentially opening new forms of being and collectivity, phenomena such as thymos or outrage not necessarily imply progressive ways of emancipation. For this reason it is important to examine the inherent political

and emancipatory ambivalence of such desiderata. Thus, in our presentation we will discuss the question of anti-modern tendencies in such modern and post-modern thinking dedicated to the tension between control and discharge of affect, where the moment of discharge is considered to be the emancipatory moment of the affective and excessive thymos. The thinking of thymos as an affective force has an interesting genealogy with unexpected continuities.

Lewis, Lisa (UK). Colonial 'flow' and the performance of civility: the Welsh in North East India This paper explores the cultural relationship between the Welsh and the Khasi people of northeast India as a performance of civility. This relationship is rooted in the activities of the Welsh Calvinistic Mission (1841-1969). The paper will explore the perpetual 'flow' of missionaries from Wales and the expansion of the mission field as performance of excess, an unstoppable movement closely paralleling colonial expansion. Mission enterprise was undertaken in Victorian Wales in the context of transforming the Welsh into a literate and educated society that performed in line with ideals of liberal respectability, and was a response to a damaging government report which denigrated Welsh language and morality. The Welsh mission venture can be seen as a conscious performance of civility on a global scale. However, missionary relationships in northeast India are complicated by the inextricable link between Welsh Nonconformity and the Welsh language, and the fact that both Khasi and Welsh people were placed on the peripheries of both the British Empire and the Indian nation. This paper will explore the cultural performances resulting from the interactions of both peoples. What are the implications of such performances in a postcolonial context?

This paper is given as part of a Leverhulme Trust funded research project between Welsh and Indian scholars: 'Welsh and Khasi Cultural Dialogues: An Interdisciplinary Arts and Performance Project'.

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Peters, Christian Helge (DE). Ph.D. student Candidate and Lecturer in Sociological Theory. Graduate School „Loose Connections: Collectivity at the Intersection of Digital and Urban Space". University of Hamburg University/ Germany. Publications: Resonanzen und Dissonanzen (with P. Schulz); Souveränität in der Kontrollgesellschaft. christianhelge.peters@wis.uni-hamburg.de

Görlich, Christoph (DE). Ph.D. Candidate and Lecturer in Media Philosophy and Media Theory at the Institute for Aesthetics and Culture of Digital Media, Leuphana University of Lüneburg/ Germany. christoph.goerlich@leuphana.de

Lewis, Lisa (UK). Reader in Theatre and Performance and Co-Director of the Centre for Media and Culture in Small Nations. University of South Wales/UK. lisa.lewis@decymru.ac.uk

3.29 Fountain

Saturday, June 10

13:45
14:15

P1

Fountain is an ongoing collaborative project about love and flow between art historian Rune Gade and visual artist Stense Andrea Lind-Valdan. Fountain posits a woman in the function of body fountain, performing simultaneously source and reservoir. Fountain explicitly makes use of bodily fluids as a marker of the porosity of the body, its continuous exchanges and connections with its surroundings, which undermine notions of autonomy and integrity while instead stressing ideas about co-dependence, care and connectedness.

Gade, Rune (DK). Associate Professor in Art History. University of Copenhagen/ Denmark. runegade@hum.ku.dk

Lind-Valdan, Stense Andrea (DK). Artist. stenseandrealindvaldan.blogspot.de

3.30 Proto-sexual OverFlow

Saturday, June 10

13:45
15:15

[k]4

Palladini, Giulia (DE). The Labor of Foreplay: On Preliminary, Value, and Polyorgasmic Disobedience Foreplay is a theoretical framework I propose in my work for discussing a particular mode of performance production, existing outside of predetermined structures of recognition in terms of professionalism, artistic achievement, and a logic of eventfulness. I call foreplay the condition of prolonged preliminary in which artistic labor exists before and beyond its potential value realization, as well as the possibility to disobey the logic of progressive time presiding valorization as such. In my proposal of use, foreplay denotes a peculiar way of working and inhabiting time in performance, which can be considered both as paradigmatic for contemporary forms of precarious labor and also resonates with echoes from marginal histories of performing arts, in a nonlinear genealogy of queer resistance to ideas of capitalist productivity and professionalism.

Drawing on the core ideas explored in my book *The Scene of Foreplay: Theater, Labor and Leisure in 1960s New York*, in my paper I shall address the concept of foreplay discussing in particular instances of love labor which trouble two orders of value predominant in performance theory and practice since the 1960s: the idea of education and training for professional work, and that of performance as 'event'.

Palladini, Giulia (DE). Theorist and Researcher in Performance Studies. Based in Berlin/Germany. Lecturer at the Kunsthochschule Berlin-Weißensee. Publications: *The Scene of Foreplay: Theater, Labor and Leisure in 1960s New York* (2017); *Lexicon for an Affective Archive* (co-editor) (2017). giulia.palladini@gmail.com

Van Eikels, Kai (DE). Lecturer at Berlin Free University/ Germany. kunstdeskollektiven.wordpress.com

Van Eikels, Kai (DE). Love How You Can Pee on Anything Can performance teach us to live in an outside world the way we leave files in the Cloud: presupposing – against the voices of neurotic reason warning this will not end well – that whatever we need for going on being ourselves will likely be there, somewhere accessible, among a lot of other stuff? Can we be structurally naive (or admit that we are, because we are) in respect to the material world, and especially in respect to sex? Can we replace the narcissism of mirror reflections with a narcissism informed by techniques of distributing the body across loose assemblages of matter? Devise erotic practices that sprinkle our bodily reality like glitter, conceiving of a multiplicity of flakes and splashes, not facets? "Love How You Can Pee on Anything," it says somewhere out there on tumblr. Picking up thoughts from Leo Bersani, who argues for a materialist approach to queerness based on forms of performing sex and love, I will explore 'overflow' as a queer performance technique, and ask for strategies of collectively organizing incontinence.

3.31 Feminist Overflows

Saturday, June 10

13:45

15:15

Alabama

In the post- “girl power” era, a politically emptied version of “feminism” is commodified and touted in mainstream neoliberal discourse alongside a similarly vacuous venture toward “diversity” (McRobbie 2008). In this context, where the commercial value of feminism and diversity has obscured the production of radical enactments in varying geographical contexts, the “doings” of queer anti-racist feminist movement(s) are framed and measured as excessive (Ahmed 2012). The scholars, artists, and activists participating in our two-part series analyze contemporary feminist artistic enactments and everyday encounters to ask: Can feminist performance, socially and politically measured as “overflow,” disrupt the political lethargy produced by marketplace feminism (Ziesler 2016) and institutional diversification projects?

Miranda, Krista (USA). “Coming out of her...Wherever”: **Feminist Negotiations of Affective and Bodily Excess through Ali Kerderer’s “From my Lips”** Through an analysis of performance artist Ali Kerderer’s 2010, “From my Lips,” I discuss the affective and bodily overflow associated with feminist resistance. Performed in a theater illuminated by flashlights inserted in her mouth and vagina, Kerderer presents the female body and its performative effects as relentlessly “uncontainable.” Bathing the audience in Kerderer’s body-light, “From my Lips”—distant and intimate, discrete and explicit—exemplifies the feminist subject’s negotiation of the anxieties that circulate around female bodies. A recuperation of feminist excess, this presentation argues for the world-making potential of discomfort produced by overflow.

Martin-Baron, Michelle (USA). Ghostly Excesses: Feminism, Performance, and Sexual Assault Activism In response to survivor Emma Sulkowicz’s “Carry That Weight,” in which she carried a mattress around campus while her assailant remained unpunished, Hillary Clinton told the Democratic National Committee: “that image should haunt us all.” I examine the ghostly excesses surrounding feminist performance protests from “Carry That Weight” to Lady Gaga’s rendition of “Til it Happens to You” to ask: What critiques can sexual assault performance activism offer that legislation and administration can’t? I argue that an invisible history of sexual assault activism and a specter of racial otherness haunt these performances, invoking a ghostliness that attends to institutional erasures.

Eszenyi, Marie (USA). La Tierra Está Nuestra: Borders, Migration, & Sonic (Over)flows Through ideological analysis of song lyrics by Krudxs Cubensi (a queer Cuban feminist rap group) and M.I.A. (an English/Sri Lankan rapper),

I investigate how rap performance offers a public and personal space to counter hegemonic migration narratives. Not only does this examination enable a better understanding of how performers embody their lived experiences with migration, but it also highlights the (over and under)flow of bodies in literal and performative context. Ultimately, I contend that these vastly different bordered performances demonstrate that attention must be paid to sonic (over)flow as a mode of resistance providing an alternative to marketplace feminism.

Dark, Kimberly (USA). Things I Learned From Fat People On The Plane: Performing Overflowing Feminism Via The Body The body that doesn’t fit in normative spaces—airplane seats, conference chairs, lifejackets and aisle ways — is constantly performing “overflow.” This is true even when that body is decorous and otherwise socially conforming in appearance and behavior. The fat female body, in particular, is a constant site of either apology or feminism, since the assertion that a woman should exist in a non-sanctioned physical form is an inherently feminist act. This excerpt from, and discussion of Things I Learned from Fat People on the Plane, explores the physicality of “feminist overflow” in the public performativity of the fat female body.

Miranda, Krista (USA). Visiting Lecturer in Dance. Department at Middlebury College/USA. krista.miranda@gmail.com

Martin-Baron, Michelle (USA). Assistant Professor of Women’s Studies. Hobart and William Smith Colleges/ USA. mmartinbaron@hws.edu

Eszenyi, Marie (USA). Ph.D. student. Department of Communication, University of North Carolina/USA. eszenyme@gmail.com

Dark, Kimberly (USA). Artist., California State University, San Marcos, Sociology and Women’s Studies/ USA. kdark@csusm.edu

3.32 Fluid Presents and Queered Futures: Recalibrating Overflow in Contemporary Minoritarian Performance

Saturday, June 10

13:45
15:15

6A

Neoliberal discourses of overflow have consistently produced minoritarian subjects as excessive, expendable, and superfluous-logics that have served to both shape and stymie the conditions of possibility for liberatory minoritarian symbolic and material spaces--from the dominant cultural imaginary to the public park, from the archive to the neoliberal city. This panel traverses contemporary conceptual, installation, and sonic art to locate the ways in which minoritarian artists have leveraged overflow as both a critical analytic and aesthetic tactic to stage and imagine alternative ways of inhabiting and being in symbolic and material spaces. Sandoval and Shanks's work focuses on artists who site their aesthetic projects in urban, public spaces, with Sandoval's work centering on artist Michael Rakowitz's project, paraSITE (1997-present) and Shank's piece focusing on Teresa Margolles's La Sombra. In each of their presentations, overflow draws attention to the excessive remainders of a city's infrastructure and histories, articulating how overflow renders legible municipal policies and urban design that serve certain publics to the detriment of others. Roach and Welch focus on sonic works that imagine overflow as a means of disrupting and opening toward affective potentials that transform and challenge the present, with Roach's work analyzing black women's 1990s neo-soul music and Welch's work honing in on selections from Amy LaCour's Anyplace But Here. In each of their presentations, the aesthetic of overflow counters hegemonic representations of blackness and femininity as always already excessive and challenges notions of black agency and desire as always already foreclosed. Collectively, the papers demonstrate the myriad ways in which minoritarian artists have harnessed "overflow" to imagine more equitable minoritarian spaces and more liberatory ways of inhabiting particular spaces.

Roach, Shoniqua (USA). Ph.D. student. Department of Performance Studies Northwestern University/USA. ShoniquaRoach2017@u.northwestern.edu

Shanks, Gwynn (USA). Mellon Interdisciplinary Arts Fellow. Walker Art Center Minneapolis/USA. gwynn.shanks@gmail.com

Sandoval, Ashlie (USA). Ph.D. student. Department of Performance Studies Northwestern University/USA. ashliesandoval2017@u.northwestern.edu

Welch, Kimberly (USA). Ph.D. student in Theater and Performance Studies at the University of California, Los Angeles/USA. kcw10@ucla.edu

3.33 Staging Phenomena of Post-Democracy

Saturday, June 10

13:45
15:15

6C

"What Was Democracy?" is the title of an essay by Meaney and Mounk (2013), one of the many that followed the famous "Post-Democracy" by Colin Crouch in 2004. That "thing" that was known as democracy seems to be in a major crisis. Is it true that states (nations) are still existing and working within their institutions, holding votings and elections, but the real political power has moved from the people to a small elite of global actors? What kind are these stakeholders and networks that are gaining? And who is filling in the gaps left in the spheres once regulated by the three state authorities?

In "State 1-4" the Berlin-based theatre label Rimini Protokoll is staging four projects that deal with different examples of post-democratic phenomena: The global network of secret services (State 1), the mechanics of a major construction site and its financial impacts (State 2), democratic societies in the internet (State 3) and the interweaving of politics and the global business in the World Economic Forum. The tetralogy will be produced in four different theatres in Munich, Düsseldorf, Dresden and Zurich and will be shown in Berlin at the Haus der Kulturen der Welt.

Schipper, Imanuel (CH). Dramaturg of Rimini Protokoll. Theatre and Performance Studies Scholar / Germany. Publications: *Ästhetik versus Authentizität?*; *Performing the Digital* (with M. Leeker, T. Beyes). immanuel.schipper@gmail.com

The audience staging post-democracy in Rimini Protokoll's State 1-4 Theatre audiences have to go the museum, wear headphones, are remote controlled, help to construct an object or discuss some political issues they want to become reality. In "State 1-4" Rimini Protokoll addresses the public always in a new manner, and demands in different ways to co-produce the event it is experiencing. Is this just an obvious development in times, when users are producing the content of internet platforms? In this papers I will start with different concepts of spectatorship in performances from the "Discovery of the Spectator" (Fischer-Lichte, 1991) to the "Emancipated Spectator" (Rancière, 2009) until "Artificial Hells" (Bishop, 2012). In a second step I will discuss if these immersive and participatory theatre settings could be seen as a reaction or even as an answer to post-democratic phenomena we are witnessing in real life. Theatre as a training camp for democracy?

Beyes, Timon (DK). Sociologist and Professor at Copenhagen Business School/Denmark.

Performing Intransparency: Rimini Protokoll's Top Secret International (State 1) WikiLeaks, the Snowden affair and secret service hacks have brought questions of secrecy and the secret, long sidelined by a discourse of transparency and its 'messianic potential' (Manfred Schneider), to the forefront of attention. As if exemplifying the notion of post-democracy, these examples point to a netherworld of surveillance

3.33 Staging Phenomena of Post-Democracy

and control beyond formal democratic institutions. In this sense, categories of transparency, participation and the public sphere need to be supplemented with an understanding of post- or perhaps pre-democratic forms of secrecy, of fundamental intransparency and of the arcane. My paper seeks to reflect on Rimini Protokoll's Top Secret International (State 1) in these terms. The performance premiered at Münchner Kammerspiele in December 2016, followed by its presentation at the The Public Theater's Under the Radar Festival in New York in January 2017. Immersed in narratives, voices and affects of a global web of state secrets, the participants are confronted with, and encouraged to temporarily embody, a world that seems to feed upon itself beyond any public deliberation, democratic participation or even parliamentary oversight. The performance's setting calls to mind Georg Simmel's generalized social form of the secret, which suggests a sort of zero-sum game of matters that are worthy of confidentiality and revelation, covertness and betrayal, with the secret functioning as a mysterious operator of the social. Moreover, I will tentatively relate Top Secret International's enactment of post-democratic processes to premodern concepts of secrecy and the arcane. In post-democratic times, such premodern notions might be less anachronistic and more conducive to thought than well-established concepts such as transparency, the public sphere, and participation.

Rimini Protokoll State 1-4: Theatre work as critical practice

When theatre is discussed as a critical practice in the context of theatre studies, what is said usually refer to performances. Theatre is discussed as a stage production, representation, as a nearly finished product that can be investigated for its possible (societal-)critical potential in terms of form and content. The actual work practice, however, the particular manner of being active in theatre, is seldom at the focus. Yet it is precisely the forms of theatre that have been celebrated since the end of the 20th century as being particularly critical that have radically broken away from institutionalised methods of theatrical work, organization and production in order to develop their own aesthetics in the first place. Particularly effective breaks seem to have been created by theatre groups that are cooperatively or collectively organized. Helgard Haug, Daniel Wetzl and Stefan Kaegi work as a low hierarchy, long-term and firm collective. Under the label Rimini Protokoll this team of authors and directors have developed over the last 16 years work routines, manners of organization and aesthetic formulas that have a method and that have made them to one of the most productive and popular independent groups in the German-speaking theatre world. As a result of a procedure based on search and research, knowledge external to art about a societal field or social phenomenon will be appropriated, organized in the form of biographical stories and thematically-related specialized knowledge and made accessible to sensible experience through a theatrical confrontation and combination of narratives. If we posit Rimini Protokoll's productions as a contemporary form of artist's critique, what postdramatic processes of organization do they constitute and how do the working methods of the collective relate to those institutionalised by the conventional theatre business?

Königshofer, Anna (DE). Ph.D. student in the post-graduate program „Cultures of Critique“. Leuphana Universität Lüneburg/Germany.

3.34 Cuts & Flows

Saturday, June 10

13:45

14:45

[k]X

Cairncross, Boni (AUS). Australian interdisciplinary artist and Ph.D. candidate. UNSW/Australia. She has presented widely throughout Australia at Artspace, Margaret Lawrence Gallery and PICA, among others. boni.cairncross@gmail.com

Behnam, Raha (USA/IRN). Performing artist. Currently pursuing a MFA at Brooklyn's Pratt Institute in Performance and Performance Studies. She also holds a Master in Urban and Regional Planning from the University of Illinois, Urbana-Champaign.

Mardon, Alexa Solveig (CAN). Lives on the unceded territory of the S wx wú7mesh, Musqueam and Tsleil-Waututh Nations. Her expanded dance practice includes writing, installation, performance, and curation. Alexa has been published with ISSUE Magazine, Line, and The Dance Centre. She has performed with Canadian choreographers and companies nationally. Dancer.

Cairncross, Boni (AUS). Cut and Cloth: Touch in Yoko Ono's Cut Piece In recent decades, the sensorial turn has seen a thorough critique of the privileging of sight. Cultural anthropologists David Howes and Constance Classen, argue that the conceptualization of the senses is permeated by a series of culturally determined theories, histories and politics. The legacy of overlapping notions of the senses seeps into social relations. Focusing on the role of tactility within the iterations of Yoko Ono's Cut Piece as a case study, this paper explores the overflow of cultural sensorial frameworks within the production and reception of artistic practices.

Skype Conference. Behnam, Raha (USA/IRN), Mardon, Alexa Solveig (CAN). Dances for Elsewhere: Making Across Space/Time As two dance artists residing across national borders and on opposite edges of the same continent, we attempt a collaboration. We wonder about the colonial production of colonizing knowledge. How do we come to know the world that is distant or far away from us in time and space? How is this knowledge different from that produced through the experience of actually being in a place? How is power embedded in these various ways of knowing?

In order to collaborate as well as to present our work, we must rely upon popular technologies at our disposal: email, skype, instant messaging, google docs, facebook, instagram. These applications and epistemologies allow us to transcend certain borders, like the distance between the US, Canada and Germany, the cultural chasms between Canadian-born European-descendant, and barely-documented Iranian-born immigrant, and the socio-political borders that prohibit our fluid motion into and out of our respective countries. As dancers, we come to know through embodied, sensorial experience. Working across distance challenges our natural working conditions, and the presumed material of dance. The borders and boundaries that prevent us from meeting in person, or presenting our work in person, also give rise to a proliferation of cross-continental experiments, suggesting new ontologies for dance, dance-making and performance. In a world replete with constantly shifting legal and political border formations, we see how movement exists and flows over restrictions. A review of our experiments will be presented via Skype at PSi, Hamburg 2017.

3.35 Applied OverFlow

Saturday, June 10

15:30
17:00

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Hentschel, Ulrike (DE). Learning from the Arts? Knowledge Production as Strategy of Overflow in the Arts & in Arts Education Bringing together the term of knowledge production with artistic practice seems to be a change of perspectives. Under this perspective former borders of art and sciences of art practice and art education become fluid. Under the condition of the so called knowledge based society the talk of producing knowledge is no longer the privilege of science but has also immigrated in the field of the arts and arts education. At first glance this seems to be an appreciation of the arts and for arts education. Learning from the arts! – one might be tempted to say and expect new chances for arts education. Learning from the arts? – with question mark I have entitled my text. I am going to inquire after the implications, the chances and challenges of the objective of knowledge production. In this argumentation I will feature different possibilities to associate knowledge production, art and arts education and finally ask for criteria and for the ambiguity in estimating art as knowledge production.

Thompson, James (UK). Aesthetics of Care This paper will set out the case for care aesthetics as a counter to the focus on an aesthetics of suffering, trauma, loss and crisis. It represents a move away from Thompson's last 15 years work in war and humanitarian disaster settings to propose an artistic practice that prioritizes relationality and interdependency. Based in an adaption of feminist care ethics, the aesthetics of care seeks to locate a community-based performance practice in the connections made between participants and within art making processes. It is an aesthetics focusing on mutuality and attentiveness – not on individual capacity or skill. In seeking an art making practice that responds to the cruelties and violence of contemporary life, it proposes an aesthetics that attends to care as a source of politics that aims to make lives more equitable and fulfilled. While originating in Thompson's work in situation of violent conflict, he will outline the aesthetics of care with examples taken from contemporary performance practice. His 'reverse view' of the tropes of the 'times of crisis', as proposed by this PSi, is to argue for an overflow of acts of affective solidarity rather than a frequently individualized attention to suffering and loss.

Hentschel, Ulrike (DE). Professor for theatre pedagogy. Berlin University of the Arts/Germany. Publications: *Journal for Theatre Pedagogy (Zeitschrift für Theaterpädagogik)* (co-editor). uhen@udk-berlin.de

Thompson, James (UK). Associate Vice President for Social Responsibility. Professor of Applied and Social Theatre. University of Manchester/UK. james.thompson@manchester.ac.uk

3.36 New Flows of HIV/ AIDS Performance in the Twenty-First Century

Saturday, June 10

15:30
17:00

[k]31

HIV infection is now preventable for those with access to Pre-Exposure Prophylaxis (PrEP), a new HIV infection prevention regime that is up to 99% effective at stopping the transmission of HIV. This paper will consider how PrEP has significantly impacted the cultural and social bedrock of HIV and AIDS in the United States in relation to the recently constructed New York City AIDS Memorial. Just as PrEP influences the ways a body performs in relation to the social realities of HIV and AIDS, so too does the memorial's architecture orchestrates a visitor's understanding of the history of the virus and its effects on society. I argue that both the memorial and PrEP must be understood as braided in their invocation of a new subjectivity that is sovereign to HIV infection and that risk upholding representations of the crisis as a white gay male experience.

Dickinson, Peter (CAN). Director at the Institute for Performance Studies. Simon Fraser University/Canada. Publications: *Mega-Event Cities: ART/AUDIENCES/AFTERMATHS* (2016) (guest-edited with K. Johnston and K. Zaiantz); *Women and Comedy: History, Theory, Practice* (2014) (co-editor); *World Stages, Local Audiences: Performance, Place and Politics* (2010). peter_dickinson@sfu.ca

'Still (Mighty) Real': HIV/AIDS, Queer Flows, and the Intergenerational Drag Hail This paper explores drag as a strategy of both performative and temporal overflow in the staging of queer public memories relating to the history of HIV/AIDS in the Americas. I focus on two drag/performance couples whose embodied engagements with past losses to the AIDS pandemic are registered not just through the citational labour of the drag performer but also through the theatrical incitement of the audience toward a kind of immersive queer political (re)call. I begin with an examination of *Tightrope*, by Montréal duo 2boys.tv (Stephen Lawson and Aaron Pollard). Taking its inspiration from the stories of the disappeared in South America, *Tightrope* uses a posse of young, local drag queens recruited from the cities to which the work has toured (Montréal, Toronto, Mexico City, Sao Paulo and Havana) to channel an historical archive of grief and loss around AIDS that simultaneously—via the queens' abundant, leaky, iterative, and "still [mighty] real" presence on stage—becomes a future-oriented act of repertory remembrance. This idea of an intergenerational drag hail that spills over temporal and spatial borders is also relevant to my discussion of Vancouver-based husband and husband drag artists Cameron Mackenzie and Dave Deveau. Through their company, Zee Zee Theatre, Mackenzie and Deveau have created *Tucked and Plucked*, a sassy and outrageous live "herstory" of the drag scene in Vancouver from the 1960s to the present that unfolds in the manner of a talk show.

Gindt, Dirk (SE). Associate Professor. at the Department of Culture and Aesthetics at Stockholm University/Sweden. dirk.gindt@yahoo.ca

'Now I need a new eye cream, oh how I've cried!': National Performances of Crying and the Cultural Commodification of HIV/AIDS in Sweden After a prolonged period of silence on HIV and AIDS in Sweden, the year 2012 marked a watershed when author, playwright and comedian Jonas Gardell received rave reviews for *Torka aldrig tårar utan handskar* (Don't Ever Wipe Tears Without Gloves), a trilogy of novels on the intersection of HIV and AIDS with homophobia

in the early years of the epidemic. Critics almost unanimously hailed the work as a national epic and the state broadcaster Sveriges Television turned the story into an acclaimed miniseries. As evidenced by a multitude of testimonials (by the author himself, by queer community members, by mainstream critics and by general audiences on social media), the work provoked a national overflow of tears. The objective here is to explore the tension between the need to document heretofore neglected historical aspects of the epidemic and the commodification of HIV and AIDS by contemporary cultural industries including the promotion of socially acceptable and financially profitable narratives. Using the interrelated fields of affect and queer theories, I propose to analyse the critical and public excitement surrounding the release of the first volume of *Don't Ever Wipe Tears Without Gloves* and the mini-series as an extended cultural performance. The many testimonials and performances of crying a real overflow of tears, I argue, worked as a display of neoliberal sentimentality at the expense of a critical engagement with the history of the epidemic and the challenges posed by HIV and AIDS in the present.

The Press / Suppress / Our Stories of Happiness / They Choose to Define Us/As "Suffering Headliners" Over half of people living with HIV globally are women. As a result of the widespread availability of successful treatment, the number of women with HIV reaching their midlife and older has increased significantly. However, there is a paucity of research that engages with the experiences of women living with HIV, especially those who are older. Furthermore, despite being 35 years into the HIV epidemic there remains an absence of representations of the female experience of living with HIV in theatre and other artistic mediums. This paper considers this lack of 'overflow' for these women, where it feels at times transgressive to speak of other narratives than the 'expected' experience of living with HIV. Presenting on behalf of my colleagues and collaborators, Dr. Shema Tariq (Freelance HIV Youth Consultant and Dramatist, London, UK) and Matilda Mudyavanhu (University College London, London, UK), I will describe our interdisciplinary collaboration between arts practitioners, clinical researchers and a community-based organisation, all working in partnership, to explore the intersecting experiences of womanhood and HIV. Underpinning our work is the desire to work in partnership with women living with HIV to challenge existing hegemonic narratives of what it is to live with HIV in the United Kingdom in the 21st century. This paper will consider the conference theme of overflow, particularly the potential of 'leakage' and 'transgression' through the discussion of different HIV narratives, whereby the women in question can begin to appropriate their own experiences.

The AIDS Memorial: A Biomedical Performance HIV infection is now preventable for those with access to Pre-Exposure Prophylaxis (PrEP), a new HIV infection prevention regime that is up to 99% effective at stopping the transmission of HIV. This paper will consider how PrEP has significantly impacted the cultural and social bedrock of HIV and AIDS in the United States in relation to the recently constructed New York City AIDS Memorial. Just as PrEP influences the ways a body performs in relation to the social realities of HIV and AIDS, so too does the memorial's architecture orchestrates a visitor's understanding of the history of the virus and its effects on society. I argue that both the memorial and PrEP must be understood as braided in their invocation of a new subjectivity that is sovereign to HIV infection and that risk upholding representations of the crisis as a white gay male experience.

Low, Katharine (UK). Lecturer in Applied Theatre and Community Performance at the Royal Central School of Speech and Drama/ UK; Publications: *Applied Theatre: Performing Health and Wellbeing* (2017) (co-editor). katharine.low@cssd.ac.uk

Arthur, Marc (USA). Ph.D. student. Department of Performance Studies New York University/USA. Publications: *Biopharmaceutical Werewolves; Documentation as A Practice of Survival; Marc Arthur in Conversation with Richard Maxwell*. marc.arthur@nyu.edu

3.37 **Colonial Immersion and Live Art**

Saturday, June 10

15:30

17:00

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Oliver, Daniel (UK). Immersion and/in Dyspraxia: The Efficacy of Awkwardness, Overload, & Interruption in Participatory Performance In her writing on dyspraxia in *Neurodiversity in Higher Education: Positive Responses to Specific Learning Differences* Sharon Drew describes difficulties participating in conversations that manifest as 'an apparent unwillingness to join in, or making contributions that do not seem relevant'. This performative, participatory paper engages with the efficacy of these positions of disconnection and intervention in relation to participatory and immersive theatre and performance. Rather than framing these (in)actions as dysfunctional, the paper argues that they can be aligned with two key strategies of resistance and activism. The first is Bartleby's 'I prefer not to' – an unwillingness (or inability) to join in coupled with a stubborn insistence on remaining present. The second is over-identification – in this case referring to the disruptive exposure of underlying rules and structures through an individual's refusal (or inability) to follow them.

I focus on my own practice as a dyspraxic performance artist, as well as performances by other neurodivergent artists. Participatory performances such as my *Weird Séance* embrace approaches to social interactivity, organisation and communication typically deemed dysfunctional. This has the potential to temporarily 'dyspraxify' participants, locking them into the forced choice between withdrawing or risking the awkwardness of an irrelevant contribution. Thus the performance has the potential to provide insights into the experience of being dyspraxic. Rather than invoking sympathy or misguided 'understanding', I argue that these performances encourage a celebratory relationship with awkwardness. Participants are invited to engage in a pleasure and a productivity that lies outside of unfettered immersion and flow.

Karlsson, Johanna (SE). L'aigle ne chasse pas les mouches: Jean-Bedel Bokassa as Napoleon Bonaparte The term "Françafrique" has grown to represent the strained relationship between France and its former African colonies. Originally, the word carried a positive meaning and hopes that with the independence obtained in 1960, French-speaking African states would enjoy growth and welfare. The last 56 years have however seen countless examples of corrupt leaders, coups d'état and poverty. The most extravagant example is the performance which marked the transformation of Jean-Bedel Bokassa from President of the Central African Republic to Emperor Bokassa I of the Central African Empire.

Bokassa, a former soldier of the French colonial army, seized power through a coup d'état in 1965. Declaring himself president for life in 1972, Bokassa held greater ambitions still. With the financial aid of the former French colonizers an imperial coronation ceremony took place in 1977. The ceremony was,

3.37 Colonial Immersion and Live Art

down to the emperor's seizing placing the imperial crown on his own head, a re-enactment of the 1804 ceremony that installed Napoléon Bonaparte on the imperial throne of France. It was a grand-scale performance never before seen in a country too poor to introduce refrigerators to its population. These modern conveniences had to be sent for by airplane from the former colonial power in order to throw a post-coronation imperial party.

By applying post-colonial theories as well as performance theories to the event, I will investigate what part France played in staging the imperial ceremony. Which prior flows and over-flows of money, power and gifts had created the firm connections between Bokassa and France?

Hoesch, Benjamin (DE). Jungle Rafts' at Europapark Rust – Racist Overflow as a Challenge to Perception and Critique The immediate answer to the dense accumulation of blatantly racist and imperialist depictions of Africa and Africans at Europapark Rust would be an outright slam of the whole attraction and its designers. But any more reflected critical argument on the details of this complex is difficult: Where to start, what to include and how deep to go in? Does a (re-)visit for analytic purposes make me co-culpable? May the overflow of stereotypes in the playful hyperreality of the theme park (Baudrillard) even have a profanatory potential? Or is it a racist strategy for the disempowerment of critique and the expansion of the socially accepted – as in current right wing political discourse? Does the overflowing racist insult require a containing critical response – or rather an overflow of critical outrage?

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3.38 Performance BubbleBasedAndBiased

Saturday, June 10

15:30

17:00

P1

No limits? 60 minutes! No limits? No lighting! No limits? Yes! No! Yes? This luxurious and yet demanding setting on stage P1 is quite perfect to undertake an adventurous travel into the realm of what performance was and will be by stopping by – right – the NOW! Don't miss this unique glimpse into current projects linked to the conference's theme of students of the MA Performance Studies at Universität Hamburg.

What appears as a company, as a corporate form in perfect unison, will enter PSi#23 OverFlow in a beautifully scattered no-revue-style and yet in a rather classical setting – at first sight. Please take a seat and travel with us, breathe, listen, eat, smell, look, embody the vibes and play. Perfect Studies Unlimited is a courtship dance with institutions combined with individual explorations of each performer. What does OverFlow mean to the 11 artists, who are currently negotiating their artistic and academic positions within the Performance Studies programme? Get a glimpse into our bubble-based and -biased explorations of form, companionship, space, inhaling and exhaling norms and forward-looking fluidities: over, under, above, beyond and below flow. And into its very core – where could that be?

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3.39 Migrants, Refugees & Foreigners

Saturday, June 10

15:30

17:00

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Wansin Wong, Melissa (USA). Bo Zheng's »Ambedkar«: Embodying the Paradoxes of Low-Waged Migrants' Rights Claims in Hong Kong

This paper analyzes Hong Kong-based artist and academic Bo Zheng's performative installation *Ambedkar*, which contemplates the rights claims of low-waged migrant domestic workers in the city. I elaborate on the dramaturgy of the installation that encouraged an intersubjective experience between its featured subjects (the domestic helpers) and the spectators to take place, enabling spectators to perceive more agential possibilities for the workers. While the creation of this "flow-state" in the installation was meant to symbolically resist the incessant "flow" of neoliberal capitalism, I raise the caveat to ask if any art originating from such a milieu, even if its aim is to critique it, could be completely divorced from its context of production. By unpacking the varied ways in which Bo's aesthetic choices performed, as well as by investigating the work's source of funding, I contend that *Ambedkar* was unwittingly implicated into an economic system where the global circulation of both labor and monetary capital was less than transparent. Thus, while Bo's intent for and the thematic focus of the work was entirely honorable, I contemplate the irony of *Ambedkar*'s process of production and the seemingly unavoidable imbrication of human rights discourses in the neoliberal logic of capital accumulation.

Marjanic, Suzana. The Refugee/ Humanitarian Crisis: Performing Documents-Fragments

Having taken into consideration the socio-political pandemonium culminating in the great wave of forced migrants from the East, and the media coverage ascribing them with the alleged disintegration of Europe (e.g. Slovakia proclaimed it would only accept Christians during the distribution of Syrian refugees among the member states of the EU, Hungary put up a four meters high razor-wire wall all along its 175 kilometres border with Serbia, Slovenia put up a razor-wire fence on its border with Croatia, Croatia and its neighbouring countries officially closed the borders to refugees on March 9th, 2016), the paper will focus on the selected performance reactions on the Slovenian and Hungarian razor-wire border.

Ersöz, Aydin (TUR). Foreigner in a Strange Land, Stranger in a Home Land: The International Experiences of Turkish Performers

Turkish contemporary dance artists performing in Europe find themselves negotiating the Othering politics of the West – fueled by the heavy residue of colonialism – and feeling Other in Turkey where dance has little to no cultural relevance as a contemporary art form. Always seeking performance opportunities and fellowship within the well-developed European dance community, Turkish dancers cannot

escape the experience of double folded alienation; their temporary belonging to the Western dance scene and their unsupported existence in Turkey. As social and cultural aliens within their home country, dancers in Turkey are unintentionally creating an autonomous metaphorical territory within their own culture. They carve out this territory for themselves with little influence from outside reality and in turn, the territory exerts little influence beyond itself. The territory represents a problematic duality—it is a space of freedom and simultaneously a space of prison. Drawing from interviews with dance artists residing in Turkey who present work locally and internationally, this research explores how they demarcate their identities both at home and abroad, and how these identities inform their creative processes. Where in the world do they belong as dance artists? How do they understand their artistic identities—European or Turkish? Both or neither? How do they exist within and understand circumstances that absorb, resist and/or reject them? Deconstructing the experiences of these dance artists reveals how perceptions of crossing borders, accessing new worlds, and concepts of freedom of movement—both metaphorically and literally—effect these artists emotionally, bodily and aesthetically.

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3.40 Fluidity

Saturday, June 10

15:30

17:00

Alabama

Suess Schwend, Amets (ES). Gender Fluidity & Non Binarism: Artistic Languages in Activism & Social Research from a Depathologization Perspective

Medical and psychiatric literature on trans- and intersex experiences, trajectories and bodies has frequently been characterized by the use of discriminatory and pathologizing conceptualizations, terminologies and visual representations. In contrast, the emergence of multiple representations of trans- and intersex art opens up a space for the creation of new conceptualizations, representations and reflections on gender and bodily diversity, including fluid and non binary options.

From my own background between academia, activism and arts I would like to share experiences with the use of artistic languages in the field of activism and social research, as well as open up a space for reflecting on opportunities, limitations and strategies for their introduction in the process of re-thinking gender fluidity and non binarism from a depathologization perspective. The presentation combines the theoretical reflection on the use of artistic methods in activism and research with a short autoethnographic performance related to gender fluidity and non binarism.

Berger, Cara (UK). Being-Inoverflow: A Metaphor for Feminist Performance Practice

Metaphors of the sea and overflow are central to the political project of feminist writers such as Hélène Cixous and Luce Irigaray. In this paper, I will consider what remnants of the link between femininity and the sea's connotations of (over)flow, leakage and wavy rhythms are useful for feminist performance practice today. Through discussing my practice research, I suggest a dramaturgical form based on the logic of flows which recasts creation as a fluid state of becoming ex tempore – instead of an act of the singular genius ex nihilo – and propose that overflow can be instated as a figure that gives temporary shape to an alternative vision of creation and world-making rooted in feminist politics.

Drawing on a particular type of matter, the sea, to describe, theorise and metaphorise a type of dramaturgical composition might be read as a twofold interrogation of the hegemony of patriarchal culture: through their associative link, it revalues the creative potential of femininity while at the same time the generative capacity of matter is recognised via the material imagination. By looking toward the potential of metaphors for understanding the political potential of dramaturgy, I hope to make a contribution to the 'material turn' in performance studies. By redirecting the focus from the present thing to the more intangible and slippery concept of metaphor, I hope to show that performance's engagement with matter can be characterised as an intersection between experience (via the sensual encounter with matter) and history (the layers of cultural scripts associated with it).

Erçin, Nazlıhan Eda (UK). A Phenomenological Female Anatomy [and Leakage] This performative presentation is a reenactment of the 'auto-topographic' multimedia installation, Dis/assembling her body, wherein the artist/researcher, Nazlıhan Eda Erçin, engages with the notions of flow, fluid and leakage as matter and metaphor of and for the female body. Dis/assembling her body is an embodied attempt to reveal and subvert a variety of daily, aesthetic and discursive practices of depicting and treating the female body-in parts. As a part of a larger practice-based Ph.D. project on the notion of virginity and its relationship with female embodiment in the context of contemporary Turkey, the installation emerges out off a studio immersion in which the artist/researcher explores and sculpts a number of body parts with organic and inorganic daily objects as she video records the process. The presentation displays and analyses the explored object-body parts through their video works and constructs a "phenomenological [female] anatomy" – in response to the way Drew Leder uses the term in the *Absent Body* (1990). To remember one's own body, one needs to dismember it first. When the body is dismembered, it leaks. Leakage, as a performative act of gender, divides the body into parts and creates a system of signification wherein a phenomenological [female] anatomy can be excavated and examined in three units: hard body parts, soft body parts and 'watery' body parts. The presentation conceptualizes the wateriness of the human matter in relation to the notions of bodily flow, fluid and leakage.

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3.41 Other Identities

Saturday, June 10

15:30

17:00

6A

I-Chu Chang, Ivy (TWN). Queer Politics and Aesthetics of Excess: Queering Split Britches' Belle Reprieve in Taiwan's Queer Theater Tainaner Theater Troupe's Belle Reprieve is a parody of New York-based Split Britches' queer version of Tennessee Williams' A Street Car Named Desire. Pastiche Tennessee Williams' plot and Split Britches' drag and butch/femme role play, Tainaner's Belle Reprieve infiltrates the play with Taiwan's gay and lesbian subculture and Taiwanese grassroots spirit, exemplifying Taiwanese queer politics and aesthetics of excess as well as translocal cultural flow in the wake of globalization. Contextualizing Tainaner's Belle Reprieve, I will employ Judith Butler's theory of performativity and recitation to discuss how Taiwan's gay and lesbian movement and queer theater have reiterated Western (especially American) queer theories, performative tactics and icons, while proliferating or destabilizing them with Taiwanese aesthetics, grassroots spirit, and ethnic cultural icons. In particular, I will analyze how Tainaner's Belle Reprieve toys with the fourth wall by turning their performance into a rehearsal process from time to time, provoking the audience with improvised jokes, comments, or accidents, exposing the „making“ and „constructed-ness“ of performance, which is a parody of the making and construction of sex and gender. I will also illustrate how their performers parallels politics with sex and juxtapose the normality of high culture with trash arts to transgress the representational apparatuses of the nation-state as well as the heterosexual imperatives. Finally, I will discuss the nakedness in the final scene as well as its „aftermath“ to explore the queer tactics and media reception of naked bodies, which exemplifies the ambivalent relationship between queer body, media, and history.

Crookston, Cameron (CAN). Whose Story Lessons: Exceeding the Boundaries of Identity & History with Lavern Cox's Performance in »The Rocky Horror Picture Show« In the past decade the trans communities of western nations have sought and gained considerably visibility, both politically and in the media. One of the consequences of this raise in trans visibility has been the increase of films and television featuring trans characters (Boys Don't Cry, Transamerican, The Dallas Buyers Club, Orange is the New Black, The Danish Girl, Transparent). However despite the interest in trans identities in the media, trans characters, with few exceptions, are played by cisgender actors. The recurrent practice of casting cis actors as trans men and women has garnered repeated outcry from the trans community. A second, less immediately visible aspect of the proliferation of the trans community in recent years has been the quest to identify and celebrate trans ancestors such as Stonewall veterans Marsha P. Johnson and Sylvia Pirera and Warhol Superstar Candy Darling. While drawing attention to the pioneering efforts of such „trans ancestors“ has undeniably benefited the trans community's

search for solidarity, the act of applying to the contemporary label of trans to individuals living in the 1960's and 70's raises some questions about the interactions and boundaries of trans identity politics and history. My paper will examine how Lavern Cox's performance of Frank N. Furter in Fox's remake The Rocky Horror Picture show intersects both of these issues. Is Cox simply a trans women playing a trans character? How does Cox's trans identity erase or trouble the boundaries of Frank N. Furter's fictional „transsexual alien“ identity, and vice versa.

Demetriou, Panayiota (UK). Crossing Contested Borders: »Quid pro quo« – a Performance Act Embodying the Conceptual & Material Significance of Women's Experience of the Divide Contested borders do not only represent the physical, institutional and legal boundaries of geographical frameworks, but also speak for the disputed processes of a constant negotiation between territory, power and socio-political identity. The Cyprus Green Line, Barbed-wire, 'Peace-Force', Buffer Zone are some of the collection of names that personify the geographical frontier, or the twisted iron thorned object that runs horizontally from East to West of the island, separating the northern from the southern part since 1974. This quintessential symbol of war, exile and migration is not only a technology of social control that memorialises the violent history that lead to its forceful establishment; it is not only made out of barbed-wire, sand bags and military troops, but it is also a physical manifestation of cultural construction that represents the Cypriot's political and socio-cultural anxiety. This paper addresses an artistic practice that emerged from conflict and struggles of forced migration, focusing on Cypriot performance artist Christina Georgiou's performance intervention Quid pro quo (2011). Through discussion of this piece, the paper asks how performance is used to engage with such crises, through reenacting women's experiences of encountering technologies of war.

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3.42 Spillover and Transition

Saturday, June 10

15:30

17:00

6C

Pizzato, Mark (USA). Inner Theatre Spillover: Neuro-Performances in Temples and Churches The “inner theatre” of the human brain (staging Self in relation to Other) and its outer performative ideals have evolved differently through Eastern and Western cultures, especially through Daoism, Buddhism, Catholicism, and Protestantism, yet with common elements – as shown today by Chinese temples and European churches. How might religious spaces and images in these cultures evoke the “spillover” effect between quiescence and arousal circuits of the brain/body (in the parasympathetic and sympathetic nervous systems), with a sense of sublime transcendence? Which emotions, or cathartic rasas, might be involved for a naïve visitor or knowledgeable believer—as the brain’s inner theatre interacts with those of others, through architectural shapes, artistic figures, and performance spaces in a certain sacred building?

Drawing on research from my last three books, I consider psychologist Bernard Baars’s notion of a “theatre of consciousness” in our heads, relating it to our evolutionary heritage and our daily performances, from childhood to maturity, with others as mirrors. I also draw on the neuroscience experiments of Andrew Newberg and his colleagues, mapping the brain areas active in spiritual experiences, and the research of Iain McGilchrist on left and right cortical functions. This offers a framework for modeling the human sense of Self and Other: from animal drives to divine aspirations, reflected by demonic or angelic imagery, and supernatural human figures, in churches and temples – as trickster, maternal, and patriarchal archetypes of limbic, right-cortical, and left-cortical neuro-performances.

Bell, Biba (USA). A Dancerly Fray: Nick Cave’s Sonorous Bodies in Detroit or The ChoreoPolitics of Walking Down the Middle of the Street In 2015, U.S. based visual artist Nick Cave mounted his largest exhibition to date, *Here Hear*, at the Cranbrook Art Museum, his alma mater. Cave is best known for his soundsuits – ornate, intricate, meticulously constructed sculptural bodies, each assemblage unique. Created in response to the 1992 Los Angeles riots, Cave’s first soundsuit was designed of small twigs found strewn across the ground, symbolic of the discarded. The soundsuit suggests corporal protection, adornment and ceremonial-like luster, whose raffia tassels, when worn and moved in, produce a stunning visual- and aural-vocality. Spilling out across disciplinary and aesthetic spaces, soundsuits vibrate in a zone between performance, fashion, and sculptural object. Cave collaborated with local choreographers to create a series of events that took place across Detroit’s urbanscape.

A city once built by and for the automobile, Detroit has laid manifest modernity’s corporeal flows – i.e. assembly line labor and Taylorized accelerations. As industry moved elsewhere and populations continued to shrink, the city’s

sprawling boulevards quieted and decelerated. Through the decades the post-urban scape realigned with the scale of the body, introducing a pedestrian *dérive*: the city-wide vernacular of walking down the middle of the street. Detroit’s ambulatory drift offers an important choreographic action and milieu from which to analyze Cave’s work, where the dancer becomes the pedestrian agent to negotiate the politics of public space. An interface for play and mobility, Cave’s work meanders down this metaphorical street/seam, a contested yet overflowing zone whose fray is redressed through the soundsuits’ dancerly, corporeal materiality.

Garrett Brown, Natalie (UK). Entering Sites of Flow and Transition: Case-studying Dance Practice as Knowledge Generators Focusing on a collaborative site performance project *enter & inhabit* I will consider the first phase of a three-year UK funded research project *Moving & Mapping*; knowing communities through dance practice. In doing so I will explore how the sensate performance body can be conceived as a knowledge generator within the frame of Practice as Research. The project is aligned with an embodied approach to coming to know site, place and community. Implicit within this is an assumption that inhabitants and environments are inextricably linked thorough an inter-subjective positioning, and that moving in and amongst the city (with scores ranging from walking to dancing) is one way to make this relationship conscious and thus accessible to city planners, social policy makers, art programmers and funders.

Situated within the context of those engaging with the significance of a dancerly or bodily engagement with the city the paper will consider insights emerging from the areas of somatically informed site specific practices in dance. For example within the work of artist scholars such as Carol Brown [‘somaticities’], Sarah Rubidge [sensorial geographies], Susan Koze [Social Choreographies], Natalie Garret Brown [Political Encounter], Sandra Reeve [Ecological Body], Melanie Kloetzel [non-space], Victoria Hunter [site and embodiment]. In doing so however my discussion will entertain the ways in which an embodied relationship to space and place catalyze or support social and economic well-being of a city and the ethical dimensions of such claims when translated and transferred to policy making.

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3.43 Love, Labour & Fantasy

Saturday, June 10

15:30

17:00

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Janssen, Shauna (CA), Paterson Kinniburgh, Jo (AUS). Fantasy in the Hold: Interiority, Architecture, and Performances of Mobility Our presentation takes the architecture of the container as a critical interior and performative site for considering the spatial histories and futures of mobility and containment, biculturality, circuits of capital, and the contemporary continuum of the 'shipped' and shipping. "Fantasy in the Hold," the proposed title of our project is both borrowed from and a response to Stefano Harney and Fred Moten's chapter by the same name in their book *The Undercommons: Fugitive Planning and Black Study* (2013). For Harney and Moten the 'hold' is the slave ship and, as Jack Halberstam contends, this 'hold' can also be "the hold we have on reality and fantasy, the hold they have on us and the hold we forego on the other, preferring instead to be with, to love."

In this presentation we explore a series of urban and postindustrial spaces of performance and performances themselves that operate at the intersections of architecture, performance, and inter-mediality. We foreground the scenographic and contemporary spatial (re)uses/ retrofitting of the shipping container as a contested social space, as a site of cultural appropriation and postindustrial leisure, as well as their potential to operate as devices for articulating a material, spatial, and performative response to globalization and themes of mobility, fugitivity, and containerization. Our investigation of 'overflows' in relation to the interiors, architectures, and performances of mobility and leisure will reference sites in New Zealand, Canada, and Germany.

Weinstein, Beth (USA). Performative Presentation Choreographies of Labour Within the 2016 Venice Architecture Biennale, the Polish pavilion chose not to present the country's latest architectural designs but rather the invisible labor conditions and (often migrant) laborers essential to construction industries in growth economies. Photographer Edward Burtynsky, in *Manufactured Landscapes*, also drew attention to invisible laborers breaking down cities once populated by millions. Seventy-five years ago Hamburg, too, had invisible laborers – prisoners manufacturing bricks and prefabricated housing components within nearby concentration camps – as did Tucson – whose scenic mountain highway was built by interned Japanese-American citizens – and other American cities where interned Japanese-American women wove camouflage for the war effort.

How to re-think labors of spatial construction and de-construction through the lens of performance, neither as spectacle nor as Taylorized movements and material flows, but as practices acknowledging and honoring the often invisible and contained populations and their labor? My practice-based research moves between architectural and choreographic modalities; it is informed by task-ori-

ed choreographies of the Judson Church Group as well as emergent, contingent, relational choreographies of William Forsythe, Richard Siegal and others; by Maxine Sheets-Johnstone's idea of thinking-in-movement and its architectural reciprocal – Space-in-the-Making (Frances Bronet). I also draw from Trinh T. Minh-ha's politics of speak nearby and inappropriate/d others. I will share work in progress – choreographies of labor – a working through the politics and practices of redacting and camouflaging – in relation to spaces that contain and disappear others and the construction-related labor of interned populations.

Dixit, Madhuri (IDN). Theatrical Excess: Dynamics of Transgression and Expected Compliance In 2006 Yada Kadachit, a popular comic Malvani language play from western India revived the debate on censorship by inviting vociferous criticism from certain sections of society for parodying Hindu gods and goddesses. In style and plot, the play presented a mixture of hybrid elements borrowed from several old local theatrical traditions. The show jangled with music, dance, stylized acting and was crowded with various times, spaces, and historical, mythological as well as contemporary political figures as characters. Though these elements were employed to create laughter they disappointed elite audiences who found them to be of base taste. The remix hurt religious feelings of some audiences who once did not mind even to explode a small bomb in the auditorium. In order to survive, the show compromised on many fronts several times. What awakens critical interest in the play is its political and economic context. The play opened when Hindu right wing and identity politics ascended to consolidate as the current ruling government. Its timing collided with onset of liberalization that symbolizes pluralisation of commodities but of customers too. On backdrop of diversification and decentralization prompted by economic liberalization, violent protests against the play imply rejection of democratic diversification of political identities. It signifies that abundance geared towards materially happy life also births disruption of social harmony and draws new and stricter cultural, ideological and communal boundaries. I unfold the story of Yada Kadachit to explore why excess as theatrical quality, however supported by local traditions potentially harms theatrical interest in particular political milieu.

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3.44 Maya Deren's Experimental Films and the Postcolonial Negotiation of Flow

Saturday, June 10

15:30
17:00

5th Floor

This lecture examines the concept of flow and its increasing centrality to the analysis of performative dynamics in contemporary culture and its function in late neoliberal commodity capitalism through the lens of Maya Deren's experimental films and their postcolonial fusion of western and non-western perspectives. Deren was deeply influenced by the electric Haitian voodoo performances of dancer and choreographer Katherine Dunham, which attracted a diverse community of mostly African-American artists and intellectuals in Harlem in the 1930/40s. In its uncontrollable, carnivalesque power, open forms, and sexual energy, Haitian voodoo captured an attraction to the powers of „flow“ and „trance“ with roots in the so called primitive that affected American intellectuals and popular culture alike. In her experimental filmmaking, Deren infused this flow like experience of dance into cinema. There she shows a centerless and splintered world, populated with fragmented individuals, constructed through multiple temporalities and fractured stories that reflect on their telling. Deren's fascination with Haitian magic had roots in the political. Trance as well as flow experiences were part of an anticapitalist „primitivist“ fascination. In *An Anagram of Ideas on Art, Form and Film* (1946) Deren critiques the loss of fluidity and its embodiment of a flow experience in industrial societies ruled by Christian religion and science. Investigating Deren's modernist concept of flow will lead to a further examination of both its impact on neo-liberal concepts of creativity and work-flow as well as more broadly, the extra-cinematic scale of the postcolonial and the global.

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3.45 Back To Too Many

Saturday, June 10

17:15
18:15

[k]31

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Wilmer, Stephen (IRL). Professor Emeritus of Drama at Trinity College Dublin/ Ireland. Publications: *Theatre and Statelessness in Europe* (with Azadeh Sharifi); *Critical Stages* (2016); *Resisting Biopolitics: Philosophical, Political and Performative Strategies* (2016) (with Audron Zukauskaitė); *Deleuze and Beckett* (2015).
swilmer@tcd.ie

Grover, Amitesh (IND), Ahldag, Arnika (IND). Back to Work The technosphere of the contemporary age marks the 'time of life' not the 'time of work' as productive. A new reality is emerging which no longer inherits the conventional modes of occupation/profession from 20th century. Work in the digital world is invisible and immaterial. In the world of 24/7 circularity, networks, and downtime, a new reality is emerging which is redefining the very meaning of 'work'. If work is analysed as a historical invention, it has become necessary now to investigate the new 'digital capital' and the areas of social relations it determines into play. As an exercise in Occupational Realism (Julia Bryan-Wilson) we as artists sought employment at HCL Tech, India's biggest software company, to ask questions on the relationship between a workaday job and artistic labour and the artists identity vs the workers identity. HCL Tech is the west's digital maintenance force for technical problem solving. How do the people work that shape the future of our lives through big data and analytical algorithms. How do they think of superfluity and expendable existence of humans in the future of computer science in an economy that is hardly strong enough to sustain the livelihood of the workers, but who help to run the global economy. And once technology allows machines that make the worker obsolete how will one face that he or she is surplus to requirements. Our engagement with the industry is looking at production, success, leisure, distraction, acceleration differently, to ask, to dither, to not-know.

Wilmer, Stephen (IRL). »We can do this!« or can we? How Many is Too Many? Nationalist politicians in Europe have frequently complained about swarms of refugees flooding into their countries and endangering national and European identities, while Angela Merkel has announced "We can do this!" The paper will discuss the mechanisms whereby the state determines whether to include or exclude refugees, and it will consider the implications of the state's ability to determine which individuals are worthy of citizenship. Cecilia Sjöholm argues: "While the nation-state has proven to be a powerful organization when it comes to protecting its own citizens, those that have not enjoyed the protection of the nation-state have come to be doubly exposed. The human being who is exiled by force and who is not recognized as a citizen in any state has proven not only to lack nationality, but has also not been able to enjoy any rights". Referring to the work of Levinas and Derrida on hospitality, and Arendt, Agamben, and Butler on human rights and justice, the paper will discuss the difficulties for the European Union in formulating adequate policies on immigration. It will also demonstrate the value and expanding resonance of theatre (in such plays as *Die Schutzbefohlenen* by Elfriede Jelinek, *Illegale Helfer* by Maxi Obexer, and *Letters Home* by Refugee Club Impulse) in exposing the vulnerability and hardship of asylum seekers and in encouraging states and citizens to respond with humanity to a humanitarian crisis.

3.46 Walking Kindness: A Performative Walk Trough the Streets Of Havanna

Saturday, June 10

17:15

17:45

[k]33

While conducting an art residency in Cuba this past winter, I was struck by the overflow of kindness extended to me by the people I encountered, especially when considered within the context of Havana's heavily collapsed economic and physical infrastructure. Using kindness as raw material with which to work, my culminating performance, Walking Kindness, posed the question of whether kindness' elusive nature, by that I mean the precise moment of its extension, could be captured. My presentation, Walking Kindness: A Performative Walk through the Streets of Habana will examine the creative process leading up to, the post-colonial issues encountered and the discoveries made during the five-hour performance through Centro Habana.

Coleman, Beau (USA). Associate Professor and Coordinator of the MFA Directing Program for Department of Drama at University of Alberta; performances: Walking Kindness; Let Me Tell You That I Love You (Distant Islands); These Are Not My Mother's Hands. beau.coleman@ualberta.ca

Lecture Performance

3.47 Embodying Flow

Saturday, June 10

17:15

18:15

P1

Haddad, Oriana (UK). Lecture Performance Embodying Flow The body is not a given and fixed object, but rather a continuous flow of becoming. We become ourselves whilst embodying our relations with the World. The body stands out as a being-force, just as any other entity, present with us in the World, is also a being-force with which we relate, interact, and merge. In our life we shape these forces while we are constantly shaped by these. By embodying this mutual flow of becoming, reality becomes nothing but a whole body of flowing relations. This research study addresses the body as a process of embodiment. In our everyday urban life, we embody the environment and the city we live in. By performing urban practices, we carry in our flesh a political order of contacts, through which we make sense of the city, whilst making sense of ourselves as urban dwellers. When we passively perform this order of contacts as a reality we are given, we apply a censorship on our human nature; we neglect the innate ability of our body for regenerating reality, in accordance with our urges and will. Raising awareness of our embodiment allows us to learn anew about our body as a shaping agent, which dismisses any distinction between being a performer and a citizen, being a body and a place, an observer and a doer, a producer and a consumer of reality. The material of this discussion draws on the theory of embodiment in Cultural Anthropology, Performance and Somatic Studies, and Laban/Bartenieff Movement Analysis.

Haddad, Oriana (UK). Performer, Cultural Anthropologist, Body Movement Analyst. orianahaddad@outlook.com
embodimenta.com

Carboni, Alessandro (HK/IT) Interdisciplinary Artist., B based in Hong Kong/China and Sardinia. acarboni.promo@gmail.com

Carboni, Alessandro (HK/IT). Lecture Performance Always Becoming Over the past few decades, cities have significantly changed in relation with people's mobility and the incessant migration on a global scale. Some have noted a progressive dissolving of the place that has generated a new form of disorder of space that is urban chaotic turbulence. In this scenario, cities are no longer fixed, but are rather entities in constant motion crossed by a complex and dynamic flow of bodies.

How to map such spaces? How to reconfigure artistic practice so that it is able to map urban space tensions and complexities? How to activate a subjectivation strategy as an embodiment process that turns the body into a cartographic and political tool to map the city? How can embodiment and subjectivation practices be synchronization and de-synchronization vectors concerning vital processes in living organisms and complex political and aesthetic dynamics alike? Alessandro Carboni attempts to explore these questions by exploring the performance project Always Becoming. The project is erratic platform of research, developed in Hong Kong and Bologna that reflects on the notion of body by combining performative practices, embodiment processes, mapping of urban space, critical cartography and experimental geography. Conceived of as a collaborative operating system, the project moves from an urban context to another. The project aims to open up endless possibilities and questions about contemporary city, posture and potentialities of citizens, perception of the bodies and spaces in arts, founding itself on the interdependence between science, practice and production.

3.48 Sonified Impressions

Lecture Performance

Saturday, June 10

17:15

18:45

6A

Wenn, Chris (AUS). Sonified World and Listening Body In our everyday lives, we interact with countless devices and machines: remote keys for our cars; ticket machines; card readers; EFTPOS terminals; lifts and escalators; trains, trams and buses. Our interactions with the world are increasingly sounded: your mobile phone clicks when you type, chimes a text message's arrival, tinkles a Facebook like. A microwave oven beeps once to announce the end of its cycle, three beeps to 'Enjoy Your Food'. What is it to be a listener in this constantly sounding world? If any object or device can sound, then what does that sounding mean? Can we navigate this world, or are we surrounded by overwhelming, meaningless noise? This workshop asks participants to consider the sonic and performative potential of the sonified world: we have the capacity to make meaning from everything we experience, and in our everyday lives we readily understand the sonification of devices and we interpret our sonic world. Almost any object or device can be a sound-object, and with a broader understanding of objects-that-sound we can access an array of sonic possibilities that were previously unthinkable. If we are familiar with everyday technologies of things that sound, then perhaps we are better able to integrate those soundings into our performance worlds. Participants in this workshop are encouraged to bring and use mobile phones, portable digital media players, tablets and other digital devices.

Raven, Simon (UK). Lecture Performance Iatrogenic Impressions (of Hamburg) 'He finds real stars in the sky above pitiable. In comparison with the new star on his forehead' (Raymond Roussel, Impressions of Africa).

What are the cultural effects of new drug treatments for 'mood disorders', such as depression and anxiety? How might 'iatrogenic' (drug-caused) conditions, such as hypomania inform performance practice? I am a 'survivor' to this question, living with the side-effects of a course of antidepressants prescribed to me in my teens. Iatrogenic Impressions is a new lecture-performance reflecting my ongoing Ph.D. research into Radical Implications of Disability Art (Northumbria University, UK). An aim of my research is to identify a cultural transformation that has been produced since the invention and increasingly widespread use of anti-depressant drugs. Might this development be aligned with other cultural shifts associated with drugs (Modernism and Alcohol, LSD and the Hippie movement, Ecstasy and Rave) Mania can be experienced as a form of psychic overflow. During a manic episode the world can appear to overflow with meaning, and imaginative inference can assume profound significance. Such states often induce a euphoric overflow of thought and speech, and a suspension of social inhibition which can be both creatively exhilarating and socially disruptive. My performance-paper will address how mania might

be aligned with performative methodologies in which the fluid boundaries of subjectivity are explored.

The EU average for people on antidepressants is 56 in every 1,000 residents. In Germany, the average more than doubled to 52 per 1,000 residents between 2000 and 2012, according to a study from the Organization for Economic Cooperation and Development (OECD). Overall consumption of antidepressants nearly doubled in EU countries between 2000 and 2012.

Wenn, Chris (AUS). Sound Designer and Ph.D. student. at Monash University, Melbourne/ Australia. Publications: How I Heard: The "Phenomenarchaeology" of Performance (2014). christopher.wenn@monash.edu

Raven, Simon (UK). Performance Artist and Ph.D. student. Northumbria University/UK. ravenorama@gmail.com

3.49 Unsafe Accessories

Saturday, June 10

17:15
18:45

6C

O'Malley, Charles (USA). Dramaturg, Writer and MFA candidate in Dramaturgy & Dramatic Criticism at Yale/USA. charles.omalley@yale.edu

Dion Fletcher, Vanessa (USA). Multidisciplinary artist and recipient of the Canada Council for the Arts International Residency in Santa Fe, New Mexico/USA. vanessaafletcher@gmail.com

O'Malley, Charles (USA). Space Unsafe: Queer Grief after Pulse Following the June 2016 shooting at Pulse nightclub in Orlando, Florida, the worldwide queer community launched into a prolonged, vocal, active grief. The reactions of U.S. and international media to this event marked an intersection of mourning practices of the many communities affected: queer, millennial, and Latinx. This paper considers the reactions to the event, insofar as they can be analyzed on social media (SM), and locates them in the context of queer mourning practices. PSI's 2017 conference theme OverFlow acknowledges the infinite reach of the internet, its various permutations, and the immeasurable possibilities that it offers. As SM content cascades through retweets, likes, reblogs, etc., how do we view authorship of this work, and, in the context of grief, how does this appropriate the words and, if possible, the feeling, of their creators? Most fundamentally, how do we situate the ethics of reading, hearing, and seeing this media? What is appropriate? This paper questions whether such abundance of content represents an abundance of feeling, or merely of code, and in doing so, it considers the function of twenty-first century mourning practices. Finally, this paper engages with the field of grief studies to contextualize the response to the tragedy by considering the history of queer mourning, recognizing, of course, the difference between mourning and grief. Is activism the legacy of Pulse? Is it profane to even ask that? We can Tweet, we can cry, we can rally, but when the dust settles, what are the remains of our mourning?

Lecture Performance. Dion Fletcher, Vanessa (USA). Menstrual Accessory Product Pitch Worried about your flow? Menstrual Accessory is a convenient solution to all your period stain problems. This new product is a sleek liquid you can use to cover your embarrassing period stains. Menstrual Accessory is trendy, fashionable and desirable-- unlike your actual period, which is dirty, ugly and uncomfortable. Taking the form of a lecture that might at times feel more like an infomercial, Menstrual Accessory Product Pitch introduces the audience to this life-changing product. You'll be laughing so hard you'll hardly notice you're listening to a feminist critique of capitalist profit and repression of menstrual cycles. References to Margrit Shildrick, and Ruth Green Cole provide a critical framework to this fun and funny performance lecture. Menstrual Accessory celebrates the leaking body by embellishing and accessorizing with an overflow of colors.

3.50 Communication and Telepathy

Saturday, June 10

17:15
18:15

[k]X

Sider, Kimber (CAN). Documentary filmmaker, Media Coordinator, Artist/Facilitator. with Project Re-Vision's mobile media arts lab and Ph.D. student in Performance and Theatre. at the University of Guelph/ Canada. ksider@uoguelph.ca

TcoET. Transdisciplinary artists group based in Seoul/ South Korea, London/ UK and Buenos Aires/ Argentina. They craft narratives through moving image, performance and installations exploring the intersection of art, science and technology. tcoet.space@gmail.com

Zubillaga, Luciano (UK). Artist based in London/ UK. theboilerhouse@btinternet.com

Kim, Dew (UK). Artist based in London/ UK. hornyhoneydew.com

Sider, Kimber (CAN). The Flow of Meaning: Critically Engaging with Performance for Human/Animal Communication In human/animal relationship meaning is predominantly made through the expressive action of performance. This communication flows through the constant exchange of space, gesture, movement, emotion, and resonance. However, as Lisbeth Lipari reminds us, meaning is never precise; even when it comes in words, misunderstanding is always part of communication (7). This overflowing of meaning is even more apparent (and likely) when the mode of articulation is performance, and the individuals communicating are as radically different as a human and an animal. Performance does not even allow for the perception of precision, but rather highlights the subjective, multivalent expressions of feel and action. However, this communication often overflows into negative anthropomorphism, where the ideals of the human are ascribed to the performance of the animal. When working with a radically different individual, such as another animal, how can we know when we are getting it right, or at least getting at something of worth that reflects a part of their experience?

I propose that by learning to critically engage with nonverbal performance, we (humans) can improve our understandings of animals, by consciously recognizing the elements of expressive action that come together to make meaning in human/animal interactions. This paper draws on the equine-facilitated learning project, *Playing in Silence*, which invites musicians and horses to improvise in an open and neutral space. By finding the language to breakdown how meaning is made in these interactions, performances can be consciously engaged with as an interspecies way of knowing allowing us to inch closer (when invited) to genuinely knowing another.

Lecture performance. Kim, Dew (UK), Zubillaga, Luciano, TCoET – Queering Expanded Telepathy: Un-Doing Colonial Languages, Sexuality & Intentionality Through performance, architecture and moving image, TcoET (The Church of Expanded Telepathy) encourages audiences to explore movement, time sense and sexuality within the imagination of decolonial and posthuman philosophies. South Korean Dew Kim and Argentine Luciano Zubillaga, both immigrants, reduced the distance separating them by using video and performance as well as other practices, to create a production space where contamination is the form of collaboration, and intentionality gives way to expanded telepathy as research. By using travel footage, time-sense conceptualisation and sound, Kim and Zubillaga will talk / perform some of the main ideas behind the Church of Expanded Telepathy (TcoET).

3.51

Hold it in! Performing Containment/Containing Performance

Saturday, June 10

17:15

18:45

5th Floor

This panel proposes to invert the theme of 'flow' and consider the oppositional notion of 'containment'. Looking across different institutions – the gallery, the museum, the archive – we will interrogate the prevention of spillage, containment as an act of sanitization and regulation, and the enclosure of embodied memory and practices of performance.

Guy, Georgina (UK). Beyond Containment: Performance as Content and Concept in the Gallery This paper investigates the exhibition as a container for and conveyor of experience. Art museums and galleries are not neutral settings but rather mediators, frameworks and contexts for collection and containment. Exploring recent attempts by art institutions to contain or frame performance, and drawing on examples of practice from Tate Modern and other high-profile international galleries, this paper addresses what it means to generalise the theatrical as the optic, directive or 'content' of a curatorial concept. If conceptual art enacted a dematerialization of the art object and an associated 'return to content' (Lippard 1973) – or heightened emphasis on ideas over materiality – then contemporary exhibitions which engage with the terrain of the theatrical present a re-materialization of performance by taking up its possibilities as 'content', subject or theme. Exhibition events which operate in dialogue with performance, or take on motifs and tropes of the theatrical event, are explicitly concerned with reimagining how the latter might function within contexts of display. Drawing on work by Tim Etchells and curatorial initiative FormContent, amongst others, this paper assesses projects not easily contained either within theatrical or museological paradigms and which, in their excess, reveal supplementary modes of performance or display. In particular, it proposes reported action - a classical technique for conveying content in the theatre - as an innovative curatorial strategy which broadens the range of objects, activities and phenomena available as exhibits by extending – through verbal images – what it is possible for museums to contain.

Bryce, Lease (UK). Commemorative Acts: Memory and Containment in the Basement In this paper, I will engage with containment through the museum basement on a former site of atrocity, the Warsaw Ghetto. I ask what kind of discourses are enacted in the basement of POLIN, the Museum of the History of Polish Jews and the extent to which the subterranean level of the main exhibition provokes acts of mourning while simultaneously preventing them. I will argue that the museum's foyer and basement offer counterpoints to displayed memory. While the (upstairs) entrance is a transitional space, it offers a relationship to the future – in this sense it is a model for memory, rather than one of memory – and a new way of interpreting the past in a present gesture, the basement contains memory

as linear historical narration. The focal point of public debates around this museum was the fraught relationship between its locale and its objects of display. Digging into the site of mass murder to build a museum whose permanent exhibition is housed in the basement already suggests an equivalency between museum and cemetery spaces. The museum's privileging of Jewish life over Jewish extermination in the exhibition – produced in a windowless environment – can be interpreted as a concealment of the site of mass atrocity and death. Rather than directly displaying the ghetto rubble, curators chose to produce a copy for the exhibition. Elbieta Janicka claimed that the actual ghetto rubble was "deemed too obscene to be introduced into the field of visibility." Although the museum might frustrate performative memorial registers by denying the visual cues of the rubble and focusing on the lives rather than the destruction of Polish Jews, it is my contention that the subterranean location of the exhibition suggests a tomb or burial site – implanted inside the rubble – and as a result the walk through the museum's galleries remains affectively commemorative and not exclusively pedagogical.

Linsley, Johanna (USA). Containing the Body This paper will consider what it means to contain human materials in an archive. Starting from a case study on the archive of the body-based performance artist Franko B held at the University of Bristol, and drawing connections to a range of other collections, from arts-based archives such as New York University's Downtown Collection to medical collections such as the Gordon Pathology Museum at King's College, Linsley looks at methods of containment (from the conservation of bodily fluids to the limiting of access to 'obscene' or 'sensational' items) that institutions put in place, perhaps paradoxically, in order to make these materials publicly available. While much work has been done around theoretical issues of body-based performance archives (e.g. Amelia Jones, "'Presence' in Absentia", 1997), practical issues – and the institutional politics underlying them – are less well understood in Performance Studies. In this paper, I discuss findings and reflect critically on the case study, asking how institutional containment both enables and limits access to the body, and consider the impact of this on the production of different types of knowledge.

Guy, Georgina (UK). Lecturer in Theatre & Performance. Royal Holloway, University of London/UK. Publications: Theatre, Exhibition, and Curatorial: Displayed & Performed (2016). Georgina.Guy@rhul.ac.uk

Lease, Bryce (UK). Lecturer in Drama & Theatre at Royal Holloway, University of London/UK. Publications: After '89: Polish Theatre and the Political (2016). bryce.lease@rhul.ac.uk

Linsley, Johanna (USA). Artist and Research Associate. University of Roehampton/UK. Johanna.Linsley@roehampton.ac.uk

3.52 The Erotics of the Explicit

Saturday, June 10

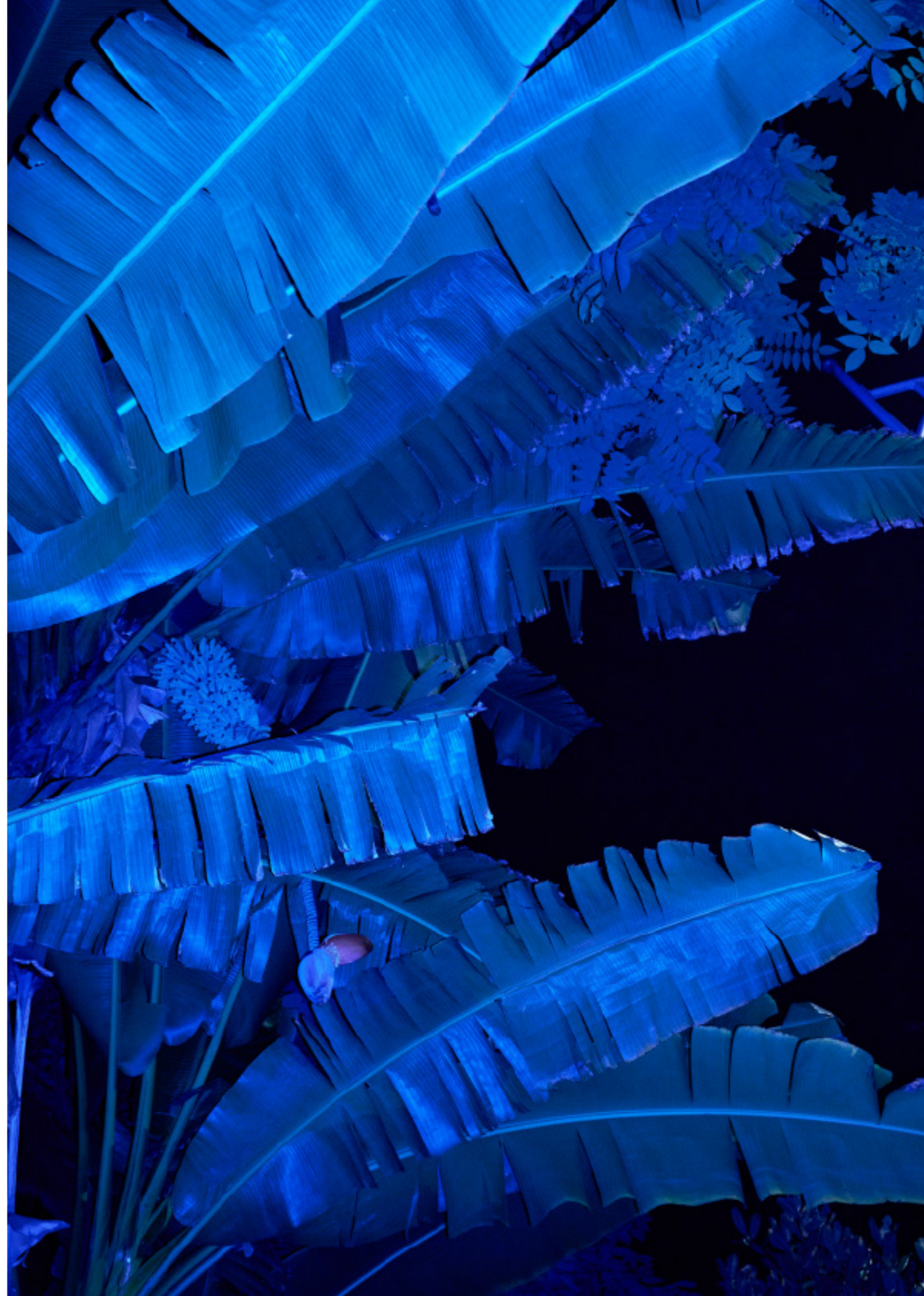
21:00

21:30

[k]2

Based on the erotics of Brazilian post-feminist funk music, this lecture-performance comments, and deliberately acts upon video footage and audio music. While the material is live edited together, I attempt to perceive what kind of epistemics the performativity of those female funk singers builds in, as well as its impact in Rio de Janeiro's queer scene. In Brazil, Funk balls are known for their traditional chauvinism. Therefore the interest of the excessive post-porn lyrics and vigorous gestures that the women and queer men endeavour while confronting the same logics that for so long have objetified them. It has an approximate 30 minute length.

Ribeiro, Felipe (BRA). Artist, Professor of Dance and Film Studies. Federal University of Rio de Janeiro and Ph.D. student at the Visual Arts Institute at UERJ/ Brazil. felipekribeiro@gmail.com



Sunday June 11 Practices of Media and Technology

Opening
Sunday June 11

10:45
11:45

[k]6

Ronell, Avital (USA). **Mistweated. On Civic Grievance** In the wake of decelerating Authority, the current US team of miscreants exposes predatory greed and masculinist pathologies that write-up our political bodies. Throwing up and shuttered by migraines, Nietzsche described the immunopathological attacks for which bad--very bad, very very bad, tremendously bad, folks (Trump)--governance is responsible. The citizenry is falling ill, depleted and traumatized, breaking up long-standing relationships, ending friendships. I myself am puking as I write this. Anyway: Taking off from the works of Jacques Derrida, Paul Celan and Melanie Klein, the lecture probes key moments of destructive behaviors that characterize the new Administration and pursues aspects and implications of the nihilistic disclosure that we must stare down. A rhetorical analysis of Trumpian obscenity as well as an investigation into the returning phantasms associated with Germany structure the argument. The end of the lecture reopens the case of Hamlet, where justice and immaturity fight to the finish.

Ronell, Avital (USA). Professor of the Humanities at New York University. Jacques Derrida Professor of Philosophy and Media at The European Graduate School in Switzerland. post-structuralist and psychoanalytic. At HAU Berlin, she presented her performance "What Was I Thinking? A Critical Autobiography" and "Spectral Colloquy: The History of My Unthought" (2010).



4.1

Performance & Installation

Watermeets – A City-Wide Performance Action

Sunday June 11

all day

Foyer

Watermeets has 2 connected parts:

1/ A city-wide performance/action at/with the confluences of rivers and streams in Hamburg. At points where waters meet throughout the city, many where tributaries join the Elbe and Alster Rivers, Donald and Millar will perform playful rituals of meeting and greeting: between and with the bodies of water, between themselves and among the other people and things that they encounter.

2/ An installation at the site of PSi, using water borrowed from the confluences – a fluid, interactive mapping that invites further participants to mingle and meet with the city's waters. In Watermeets, meeting is complex and not necessarily benign. It may entail dissolution of identity (a smaller tributary subsumed within a larger river) or contamination (where water perceived as 'clean' mixes with seemingly polluted watercourses). Human-water encounters may entail risk of disease or drowning, as well as holding the potential for refreshment, purification and pleasure.

In Watermeets, meeting is a more-than-human activity – one that overflows merely human behaviour, unsettling binaries of human/nonhuman, nature/culture, resident/immigrant, local/visitor, clean/unclean, pure/contaminated.

Watermeets engages with the conference theme of overflow, both literally and figuratively, through playful but provocative interactions with, between and among water(s). It aims to explore the pragmatic, emotional and metaphorical dimensions of human interrelations with this uncontainable, mutable and pervasive substance, which has played such a significant role in the culture, histories and material fabric of Hamburg.

Donald, Minty (UK). Artist/Senior Lecturer. University of Glasgow/Scotland. Publications: Glimmers in Limbo. Tramway Publications; Guddling About: Experiments in Vital Materialism with Particular Regard to Water. donaldmillar2014.tumblr.com then-now.org minty.donald@glasgow.ac.uk

Millar, Nick (UK). Artist. Glasgow/Scotland. Publications: Bridging Part I; High-Slack-Low-Slack-High. laika.nick@gmail.com





4.2 Surplus Selves

Sunday June 11

09:00
10:30

[k]2

Vujanovic, Ana (SRB). Associate Team Member. Mentor at SNDO Amsterdam/Netherlands. Publications: Public Sphere by Performance (with B. Cveji); Take It or Make It. anavujanovic.net
ana.vujanovic@tkh-generator.net

Cveji , Bojana (SRB). Associate Professor of Dance Theory. KHIO National Academy of the Arts, Oslo/Norway. Publications: Choreographing Problems; Choreographer's (with A. T. D. Keersmaeker); Public Sphere by Performance (with A. Vujanovic). bojanacvejic.info
bojanacvejic@gmail.com

Popvioda, Marta (SRB). Filmmaker and video artist. Berlin/Germany. Publications: Yugoslavia, How Ideology Moved Our Collective Body. martapopivoda.info
marta.popivoda@tkh-generator.net

Jansa, Janez (SVN). Freelance Artist and Artistic Director os Maska. Ljubljana/Slovenia. Publications: NAME Ready-made, Falcon! The Republic of Slovenia. janezjansa.si, www.maska.si
janez.jansa@maska.si

The thematic focus of PSi singles out overflow and superfluousness on a broad social-political scale. This problem is entangled with the concept of the self in the neoliberal capitalist society, characterized by the unprecedented intensity of performing the self ranging from everyday life through the social media, the scene of politics, to the artworld.

After the twentieth century has been cast as the century of the self, the question arises of how the contemporary expressions of the self as cultural and social category could be best accounted for. According to a prominent thesis of diverse approaches in social sciences and humanities throughout the twentieth century, the self is constructed through performances and technologies that rest on the metaphors of theatricality and choreography (Mauss, Bourdieu, Goffman, Foucault, Richard Sennett and Judith Butler). In thinking the current state of affairs we need to move further and investigate the performing process within the aestheticization of post-Fordist technologies of the self, which correspond to contemporary forms of individualism.

The panel will address the intensity of performing a “never-sufficient” self that extends beyond the concepts of identity and performance of the self. We hope that in discerning how techniques of the performing of the self produce an individualist account of oneself, we might get closer to grasping how the erosion of social power and shared common concerns is correlated with the rise of individualistic views of personal independence, uniqueness, human capital, and self-interest.

4.3 Visualities

Sunday June 11

09:00
10:30

[k]31

Moore, Matthew (USA). Excessive Engagement: Video Games and the Affirmation of a Dramatic Worldview through Virtual Action Addictive video gaming and other forms of media entertainment feed an individual desire for flow experience, but, colonizing more and more of our “leisure” time, how do such experiences of [over]flow reconfigure subjectivity, agency and community? Following Klimt and Hartman’s argument that video games appeal to an effectance model of motivation (Klimt and Hartman, 2006), I contend that many project an essentially dramatic view of human action onto the (virtual) world, which is, of course, man-made, thereby producing a solipsistic epistemology of action that supports an anthropocentric, and anti-ecological view of reality (Chaudhuri) – one that the drama also confirmed (Szondi). The way of looking (or worse yet, system of training) that such activities project, annuls the lessons that tragedy elaborated in ancient Greece and re-enacts the myopic vision of social reality that postdramatic theatre has begun to deconstruct.

Of this new (regressive?) performative genre of participatory world-building (and destroying), we must ask: what are the extrinsic stakes of our collective immersion? What effects does this (dis)embodied experience of absolute agency have? How might game makers modulate virtual environments/narratives to destabilize the politics of their dramatic progenitors?

At the other end of the spectrum, binge watching tests the limits of our passivity, creating extended periods of narrative flow that render spectators’ activity increasingly unnecessary. What are the stakes of these simultaneously evolving modalities regarding our view of human action, ecology, and the future of flow as the optimal matrix of interaction between organism and environment?

Ball, James R. (USA). Staged Whispers: Autonomous Sensory Meridian Response (ASMR) Videos and Theatricality This paper considers the social and political consequences of spectatorship grounded in the experience of plenitude, a noun that gestures at once to fullness and abundance, that overflows its own efforts to signify. In recent years, a new genre of short films of men and women whispering has proliferated on online video sharing websites. These whisper videos are intended to serve purely functional purposes, to trigger an autonomous sensory meridian response—a tingling or shivering sensation that devotees find pleasurable and relaxing, but that has been met with some skepticism in the sciences. Though purely functional, a surprising proportion of whisper videos nonetheless feature elaborate roleplaying, complex scripting, imaginative sets and props, and other markers of the traditional stage. While some scholars have considered the significance of simulated clinical examinations (Ahuja 2013) or other intimate situations (Andersen 2014) to producing a given whisper video’s desired affective

4.3 Visualities

responses, little attention has been paid to the elaborate theatricality of those same videos. In this paper, I will consider the ways that stage theatricality may offer insights into the popularity and functioning of whisper videos, and, reciprocally, what new light these videos may shed on our understanding of theatricality as an intersubjective operation. At the heart of this analysis will be the assertion that the power of this genre lies in the experience of plenitude it produces: filling conceptual and sensorial space to produce overflowing affects that exceed the discussions of intimacy that frame so much research on similarly immersive performance experience.

O'Carroll, Catherine (IRL). When the Amateur Appears on the Scene: Leakage & Transgression between Memorial, Drama and Personal Testimony

This paper examines the presentation and structuring of 'overflow' between performance, memory and ritual in two recent representations of public and private tragedy; Ireland Shed a Tear? by Michael Collins and These Rooms by ANU and CoisCéam Dance Theatre. Both productions, addressing historic Irish tragedies, invited the audience to participate in remembrance. At particular moments, within these events, spectatorship transgresses the boundaries of performance, transmuting into a form of participation motivated both by socially constituted, embodied, response and by recognition of a debt to other which overflows the container of the event. The aestheticized sites of performance initiate, not only kinesthetic response but, actual physical movement and gesture. The performances literally 'move' their audiences and this movement is embedded in a social responsibility existent outside the performances themselves. I develop this notion of motivation through artist and theorist, Jan Verwoert's consideration of the 'debt to other' as a motivational force which drives us to perform beyond exhaustion. These performances can be positioned as 'amateur' in that they are driven not by virtuosity but by parochial bias and fidelity to that which exists outside the work. I pursue this interconnection of amateurism, motivation and intervention through philosopher Bernard Stiegler's theoretical construction of 'the amateur'. For Stiegler 'amateur' participation is that which is instigated through love, fidelity and belief and as such represents a redemptive milieu within our exhausted economy of creative capital.

Moore, Matthew (USA). Assistant Professor of Theatre Theory. Directing and Performance Studies at Muhlenberg College. Allentown/USA. mattmoore@muhlenberg.edu

Ball, James R. (USA). Assistant Professor. Department of Performance Studies Texas A&M University. Texas/USA. Publications: TDR: The Drama Review. jimball@tamu.edu

O'Carroll, Cathy (IRL). Lighting Designer, Artist and Second Year Fiosraigh Scholar. Dublin/Ireland. cathyelyocarroll@gmail.com

4.4 Archiving the Future

Sunday June 11

09:00

10:30

[k]33

Homma, Yu (JP). Archiving the Intermedia: Art Flowing between Media in the 1960s and 70s in Japan

The art in the 1960s and 70s Japan is characterised by the development of what became known as Intermedia. As many scholars point out, Japanese artists were involved with artistic activities that flow between existing genres. This movement was already apparent in the works of Jikkenkobo (active 1951-1957), led by Shuzo Takiguchi and joined by artists from various genres such as Toru Takemitsu, Kuniharu Akiyama and Katsuhiko Yamaguchi. In the 1960s, Sogetsu Art Center started hosting activities that raise questions to the existing framework of artworks. To coincide with it, Hijikata Tatsumi's Butoh, based in the Asbestos-studio was unfolding avant-garde activities that radically took in artists from different art fields. As the activities in EXPO '70 Osaka symbolically narrate, in the 1970 Intermedia art connected with new technologies and went into the new development.

This paper tries to observe the Intermedia art in the 1960s and 70s Japan from the viewpoint of Record (What is Left) and the practical activities to compile the archive of Intermedia. The presenter introduces the current project to archive the resources of Video Information Center (1972-), then discusses and re-describes the characteristic of the Intermedia in that period, raising questions concerning the peculiarity of the primary resources and the design of the archive database.

Homma, Yu (JP). Archivist and Curator. Keio University Art Center. Lecturer for Digital Humanities. homma@art-c.keio.ac.jp

Ackerl, Denise (UK). Practice-based Ph.D. student. University of the Arts London/UK. Publications: Strategies of resistance in the digital space from a feminist performance perspective in a post-Fordist economy. denise.ackerl@gmail.com

Ackerl, Denise (UK). The New Digital Dream The performative lecture entitled TAP talk, which stands for Technology, Art and Performance, presents the processes of economic optimization in performance art production and the possibilities enabled through communication technologies. It plays with different notions of digital and live presence and takes on the perspective of a 21st century performance artist, economist and researcher who looks into digital spaces as areas for high performance and cost efficiency.

The talk questions the necessity of physical presence in performance art to be able to perform and have an income. In fact, here it is suggested that the digitization of the self through the uploading of the own consciousness onto the online space can be a way out of economic precariousness for performance artists. Top performance results can be achieved through the reduction of living costs by bringing it down to a minimum of a monthly web-address subscription. At the same time global presence can be optimised through high-speed optical fibre communication making transgressing borders without moving in a minimum time frame possible. By the end of the talk, in an interactive Skype conversation between the presenter and her digital future self, the disadvantages of this process are discussed such as the occasional lack of physical contact like a kiss or a hug. This performance is a critical investigation of the relationship between physical disembodiment, optimized presence and economic precariousness.

4.5

Transgression and Water

Sunday June 11

09:00

09:30

P1

Döcker, Georg (DE). On the Transgression of Performance in the Contemporary Performing Arts The topos of overflow evokes, amongst other meanings, the excessive transgression of a threshold, a limit or a norm. Interestingly enough, several recent works of the performing arts implicitly seek the transgression of the norms of performing, thereby overflowing performance itself, as one might say. More precisely, the theatrical principle of showing and making visible the invisible is put to the test and partly overthrown in some of the most radical contemporary works. "La Substance, but in English" by Mårten Spångberg for example, can be read as a hyper-affirmative critique of consumerist capitalism that, on the level of theatricality, proposes the abundance of visible elements only to point to the invisible as fundamentally invisible and never to be rendered visible. In a different way, "Schönheitsabend" by Florentina Holzinger & Vincent Riebeek is a highly intense body performance that involves the actual interruption of showing or the show and therefore plays with both the excess and the collapse of performance. The discussion of works like these aims to unfold their wider aesthetic and socio-political implications, namely that they might be regarded as a reaction to the crisis of the critical value of showing, visibility and the public in the current societal situation.

Jüers-Munby, Karen (UK.) Elfriede Jelinek's »Sprachstrom« & Karin Beier's Overflowing Dramaturgy in »Das Werk/Im Bus/Ein Sturz« Elfriede Jelinek's famous stream of language (Sprachstrom) has been described as 'an uninterrupted, restless river that pours unstopably in its direction and pushes the whole rubble of failed [...] politics ahead of itself' (Gropp, FAZ, 7.10.2004). The first part of this paper explores this Sprachstrom with respect to its capacity not only to mimic the endlessness of mediatized discourse formation but also to draw new connections between seemingly unrelated events and discourses.

Jelinek's Sprachstrom has in recent years addressed topics such as the 'financial streams' in her play *Kontrakte des Kaufmanns* (The Merchant's Contracts) and the European response to the so-called 'floods' of refugees in her play *Die Schutzbefohlenen* (The Wards). It has also responded to man-made ecological and human disasters caused by man's hubristic attempt to conquer nature. Such is the case in *Das Werk* (The Works), which deals with the construction project of the Kaprun hydro-electric power station in the Alps under the Nazis – a project that took decades, employed thousands of forced laborers and cost hundreds of lives. The second part of my paper analyses Karin Beier's production *Das Werk/Im Bus/ Ein Sturz* (2010), which returned to Greek tragedy and added further to Jelinek's transgression by creating a trilogy and inviting Jelinek to write a new text about the collapse of the Cologne city archives due to irresponsible and corrupt building works. Beier's production, I argue, employs an elemental dramaturgy of

flooding and overflow to embody the eco-logics Jelinek's (over)flowing text in a visceral way.

Harris, Geraldine (UK). The Dam Breaks: The Confluence of the Popular and the Avant-Garde in the Digital Age Since the 1980s, in characteristically provocative fashion, Richard Schechner has been announcing the 'death of the avant-garde'. Continuing this theme in 'The Conservative Avant-Garde' (2010), he argues that there has been a 'dissolution of the avant-garde as a distinct formal category', going on to assert that 'Even the most commercial operations – from Broadway and Hollywood to video games and interactive internet sites – use ideas and techniques that remain the staple of the avant-garde' (2010, 901)

This paper will explore some of the implications of this aesthetic fluidity with reference to Schechner's notion of 'the conservative avant-garde' and its relation to the theatre and performance studies. However, its main focus is on what some might define as 'appropriations' of avant-garde forms and images within the commercial sphere of pop music. These include 'borrowings' from twentieth-century experimental forms by Lady Gaga and Beyoncé but in particular I want to consider the implications of Jay Z's Performance Art video for his song 'Picasso Baby' (2013) produced in collaboration with Marina Abramovi. Extending Schechner's provocation, I will explore the possibility that not only do these commercial works have much in common with the 'historical' avant-garde for which Schechner is clearly nostalgic but that they might be more radical politically than some of the contemporary 'art-world' examples he cites.

Döcker, Georg (DE). Research Assistant. Gießen/Germany. Publications: *Die Gerechtigkeit des Übermenschen. Eine Lektüre zum Theater der Grausamkeit in Antonin Artauds letzten Schriften* (with Gerald Siegmund and Lorenz Aggermann); *Theater als Dispositiv. Dysfunktion, Fiktion und Wissen in der Ordnung der Aufführung.* georg.doecker@theater.uni-giessen.de

Jüers-Munby, Karen (UK). Lecturer in Theatre Studies. Lancaster University. Lancaster/United Kingdom. Publications: *Postdramatic Theatre and the Political* (with J. Carrol and S.Giles); *Jelinek in the Arena: Sport, Cultural Understanding and Translation to Page and Stage* (with A. Fiddler). k.juers-munby@lancaster.ac.uk

Harris, Geraldine (UK). Professor of Theatre. Lancaster/United Kingdom. Publications: *Staging Femininities, Performance and Performativity; Beyond Representation: The Politics and Aesthetics of Television Drama; A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance* (with Elaine Aston). g.harris@lancaster.ac.uk.

4.6

Intermedial Transgression of Yes & No

Sunday June 11

09:00

10:30

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Huschka, Sabine (DE). Strategies of Transgression: Politics of Bodily Correspondence in Scenes of Ecstasy This lecture explores how figurations of ecstasy in contemporary dance performances serve as strategies of overflow. The focus rests on the aesthetic potential of choreographed bodies to instigate energetic processes of transgression. As a body-mobilizing and choreographic strategy of out-of-body and out-of-mind experiences, ecstasy is closely linked to critical and utopian ideas, bodily transgressions and crossed boundaries. I will examine contexts of presentation and experience that press for specific intensities – we can describe them as aesthetic powers – and follow diverse politics: the ecstatic fulfilment in beauty (Nietzsche), the exaltations of recalcitrant powers, or aesthetic strategies of energetic affection.

Vass-Rhee, Freya (UK). Yes and No to Overflow In Attali's analysis, music and noise produce contrasting states of altered ideology in which the former functions as a tool of power, generating collective belief in harmonic order and protective agency while simultaneously causing us to forget the possibility of a carnivalesque freedom. By virtue of composition's "cleanliness," music produces a pacifying sonic spectacle in which the promise of order causes a turn away from the potential release offered by the real, noisy world. Composers, filmmakers and choreographers, however, have interrogated the immersive qualities of both music and image by crafting works, with vehement postmodern rejection of the absorption provoked by harmonious structure giving way to later experimentation at both ends of the music/noise spectrum. Within choreographies by Karole Armitage, Wim Vandekeybus, William Forsythe and others, scenes of chaotic and competing pluralities of sound and movement tax visual and aural perception, filling the senses with relentless overwhelm whose danced-dramaturgical impetus is rendered unclear by the interference of the whole. The interruptive injections of sensory overflow considered in this paper invert Attali's schema in which music's sacrificial function provides a comforting alternative to "killing" Dionysian noise. An exploration of the production and often acrimonious reception of high-dynamic streams of sound and movement reveals how presentation and rupture of choreographic overflow produces a distinctly perceptual ideology of performativity.

McLeod, Kimberly (CAN). Containment and Beyond Intermedial Overflow in Rimini Protokoll's »Remote New York« "You can get as close to each other as possible but you can never melt into something bigger and become invisible. You have to be individual. You have to be independent. Although you want to belong together." – Rimini Protokoll, Remote New York





In 2015 German theatre company Rimini Protokoll brought their Remote X series to its first North American location, New York City. In Remote New York a group of fifty participants follow the directions of a disembodied voice via headphones and traverse the city together.

The core of Remote New York's peripatetic narrative addresses the potential of group dynamics to disrupt public space. In order to work through the ways we interact with other bodies and technologies, the performance choreographs participants into different configurations, and points out the potentials and pitfalls of each set of relations. The immersive nature of the piece works as a rehearsal – a modelling of political engagement through embodied actions. Yet the continual overflow out of this path leads to questions around what assumptions underly the celebration of public transgression and who gets left behind when the flow is interrupted. In this paper, I consider Remote New York in the context of repertoires of contention (LM Bogard; Diana Taylor) in order to address how the shift from flow to overflow reflects the subjective nature of political action. As the entire piece involves aural directions given by a digital assistant-like entity, I also address how technology works to shape flow and overflow – pushing us to be individual while also part of a larger whole.

Huschka, Sabine (DE). Habilitated Dance and Theatre Scholar. Berlin/Germany. Publications: *Transgressions. Energising Body and Scenery.* huschka@tanz-wissen.de

Vass-Rhee, Freya (UK). Lecturer in Drama and Theatre. University of Kent/United Kingdom. Publications: *Distributed Dramaturgies: Navigating with Boundary Objects; Dancing Music: The Intermodality of The Forsythe Company; Audio-Visual Stress: Cognitive Approaches to the Perceptual*

McLeod, Kimberley (CAN). Assistant Professor of Theatre. University of Guelph/Canada. Publications: *Knowing Ways in the Digital Age: Indigenous Knowledge and Questions of Sharing from Idle No More to The Unplugging; Finding the New Radical: Digital Media, Oppositionality and Political Intervention in Contemporary Canadian Theatre.* kimberley.mcleod@uoguelph.ca

4.7

Leaky Values: Performance, Transgression and Flow in Late Capitalism

Sunday June 11

09:00
10:30

Alabama

Grehan, Helena (AUS). Professor of Theatre and Performance Studies. Murdoch University. Murdoch/Australia. Publications: *New Media Dramaturgy: Performance, Media and New-Materialism* (with P. Eckersall and E. Scheer); *Performance, Ethics and Spectatorship in a Global Age*; *We're People Who Do Shows Back to Back* *Theatre: Performance, Visibility, Power* (with P. Eckersall).
h.grehan@murdoch.edu.au

Eckersall, Peter (USA). Teacher at the Graduate Centre., CUNY and Vice President of PSI. New York/ USA. Publications: *New Media Dramaturgy: Performance and New-materialism* (with Helena Grehan and Ed Scheer).
peckersall@gc.cuny.edu

Scheer, Edward (AUS). Professor in the School of the Arts and Media. University of New South Wales. Sydney/ Australia. Publications: *William Yang: Stories of Love and Death* (with Helena Grehan) *New Media Dramaturgy* (with Peter Eckersall and Helena Grehan). e.scheer@unsw.edu.au

Grehan, Helena (AUS). Overflowing Statements: Julian Rosefeldt's Manifesto and the question of value In her paper Grehan discusses Julian Rosefeldt's Manifesto. A work that takes material from a number of key artist manifestos and develops thirteen 'manifesto collages'. With thirteen screens installed in four spaces the work both demands attention to each and at the same time prevents a sense of total immersion in any single one. The experience is breathtaking with each text exquisitely performed – softly, loudly, languidly and angrily. Elements from one manifesto bump up against those of another at times oppressing the audience with their demands. This paper considers the work as an uber manifesto about meaning or meaninglessness and about what if any value there is left in value as a concept beyond the constraints of economic rationalism. How, for example, might we value art if we don't have the space or will to engage with it?

Eckersall, Peter (USA). Eckersall considers theatre's 'slow time' in a time of overflow. What are the chronopolitical experiences (Scheer, 2014) of contemporary theatre? This paper considers this question in relation to recent dramaturgical trends in Japanese theatre that will be considered here as 'slow time'. In comparison to much of the radical theatre of the 1960s when speed and high energy propelled an extreme dramaturgical function, we have seen the evolution of 'quiet theatre' and 'slow dramaturgy' in the last two decades. Through an examination of works by Hirata Oriza, Okada Toshiki and others he will read the dramaturgical framing of time passing as an effective means of critique to the time of overflow.

Scheer, Edward (AUS). In his paper Scheer points out that attempts to address runaway climate change are differentially applied across international jurisdictions with Australia a lagging indicator of such efforts. Even at this time new 'natural' phenomena appear while public leaders debate ideological climate fantasies and magical policy instruments to address the topic. As CO2 levels overflow safe conditions and we enter the crisis of the 'human park' (Sloterdijk) we see an approach to the political emerge as one in which atmosphere management assumes critical importance. This paper will try to avoid the well rehearsed schizmogogenesis of the climate science 'debate' and look at some attempts to address these schizmogogenic conditions from artists and thinkers who call for renewal of the human relation with the atmosphere as one scene in the theatre of the post-human.

4.8

TechFlow: Proliferation, Prosthetic, and Rugged Consumerism

Sunday June 11

09:00
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Boyle, Michael Shane (UK). Drone Gimmicks: The Supply Chain Aesthetics of Amazon and Cirque du Soleil In May 2016 Cirque du Soleil premiered *Paramour*, a show heralded by critics as the first Broadway production to feature drone technology. But *Paramour*'s drones are notable in yet another way: the design team behind them are also developing the drone technology and warehouse robotics that Amazon is using to automate its logistics infrastructure. Taking *Paramour* as a case study, this paper examines the recent proliferation of drone performances, in which designers and engineers turn to performance forms like musicals and TED talks to test out innovations that later will be used in business. At a historical moment when drone technology is poised to become a ubiquitous tool of commerce and everyday life, the drone performances designed by artists and engineers at companies like Amazon, Google, and Intel serve a dual function: they are proof of concept to investors and help acclimate consumers to the logistics infrastructure of global capital.

Parker-Starbuck, Jennifer (UK). Putting on the Animal: The Goat-Man and Techno-Anatomical Overflows In "Putting on the Animal: The Goat-Man and Techno-Anatomical Overflows," Parker-Starbuck analyses designer Thomas Thwaites' 2014 attempt to "take a holiday from being a human" by "turning-goat." Claiming that technology makes it possible to help humans get closer to animals, Thwaites designed prosthetic limbs and an artificial rumen system that allowed him briefly to "live" like a goat in the Alps. From his perspective as a designer (best known for his *Toaster Project*), Thwaites's shift to human-animal relations through the creation of an excessive exoskeletal system presents a shift from a hybrid/integrated technological merging that might allow us to be more attuned to the non-human, to a "put on" or overflowing excess of technology that allows the technology to replace the non-human animal. The paper examines the technological excesses that augment animal human relationships from this attempt at becoming animal through prosthetic design to increasing animal drone developments and uses.

Steen, Shannon (USA). Steampunk Aesthetics: Upcycling and Libertarian Self-Mythologizing You see them at Maker Faires, at Burning Man, at the opening parties for residential highrises in San Francisco's newly revitalized "central Market" district, now anchored by Twitter and Facebook headquarters: corsets and stockings, frockcoats and bustles, brass goggles and pocketwatches, heeled lace-up boots and top hats. These are the costumes of the steampunk subculture, and they now feature so heavily in the venues of the artisanal technorati of the San Francisco Bay Area as to comprise an important alternative aes-

thetic to the modernist minimalism of tech devices themselves. Why is this? Why would a group of people gleefully dedicated to the disruption of the technologies and social fabrics of the industrial era costume themselves in its central and most recognizable symbols? If steampunk circulates as an alternative cultural imaginary of the tech world, what kind of work operates within its symbolic and social codes?

This paper connects the upcycling process of steampunk sculptural works to libertarian and techno-bohemian self-mythologizing of Silicon Valley. If this is art intentionally and conspicuously made of the detritus of the putatively post-industrial world, a world of excess production in which formerly discarded objects can be made into the aesthetic wonders of the next generation, how does this process of reusing capitalist overflow support the tech world's strongly libertarian political ethos? Using Raymond Malewitz's concept of "rugged consumerism," Steen examines how steampunk appears to offer a way to remake modes of consumption.

Boyle, Michael Shane (UK). Lecturer in Drama, Theatre and Performance. Queen Mary University of London/United Kingdom. Publications: *Performance and Value: The Work of Theatre in Karl Marx's Critique of Political Economy*; *Container Aesthetics*; *Brecht's Gale: Innovation and Postdramatic Theatre*. m.s.boyle@qmul.ac.uk

Parker-Starbuck, Jennifer (UK). Head of Department, Drama, Theatre, and Performance. University of Roehampton and co-editor of *Theatre Journal*. Roehampton/United Kingdom. Publications: *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance*; *Performance and Media: Taxonomies for a Changing Field* (with S. Bay-Cheng, D. Saltz); *Performing Animality: Animals in Performance Practices*. J.Parker-Starbuck@Roehampton.ac.uk

Steen, Shannon (USA). Associate Professor. Department of Theater, Dance, and Performance Studies. UC Berkeley, Head Graduate Advisor for the Ph.D. in Performance Studies. Berkeley/USA. Publications: *Racial Geometries: The Black Atlantic, the Asian Pacific, and American Performance*; *Neoliberal Scandals: Foxconn, Mike Daisey, and the Turn Towards Non-Fiction Drama*; *World Factory: Theatre, Labor, and China's 'New Left'*. steen21@berkeley.edu

4.9 Embodied Temporalities: Duration, Repetition, Beats, and Flow

Sunday June 11

09:00

10:30

[k]X

De Berry, Misty (USA). Ph.D. candidate and performance artist. Department of Performance Studies Northwestern University. Evanston/USA. mistydeberry@u.northwestern.edu

Mengesha, Lily (USA). Ph.D. Candidate in performance studies. Visiting scholar in MIT's Literature. Evanston/USA.

Sandoval, Ashlie (USA). Ph.D. candidate. Department of Performance Studies Northwestern University. Evanston/USA. ashliesandoval@u.northwestern.edu

Afshar, Sareh (USA). Ph.D. candidate. Department of Performance Studies at NYU. Evanston/USA. Publications: *Are We Neda? The Iranian Women, the Election, and International Media*. sareh.afshar@nyu.edu

This panel considers the impact of economic and socio-political forces on temporality as it pertains to transnational bodies caught within the flow and dissonance of oppressive regimes. In *Repetitive Subjects*, Lilian Mengesha examines video documentation of a seemingly lifeless body in a plastic bag, placed in Guatemala's municipal dump. Situating the body in a site of overflow, she argues that the material proof of a body becomes the condition for whose protection and justice are realized. In *Performing Indebtedness*, Misty De Berry examines economic ideologies of debt and indebtedness. Through a close reading an online mural illustration by durational artist Shantell Martin, De Berry argues that indebtedness works to bind subjects in subconscious contractual agreements that regulate interpersonal ways of being. In *Timing the Overflow*, Ashlie Sandoval analyzes the spatial flow created by office designs that are purported to allow for worker autonomy, free time, and creativity. Sandoval argues that these designs do not represent worker freedom, but represent an evolving form of capitalist management for high-income workers.

Lastly, in *Diaspora Beat: The Turbulence of Feminist Rhythms*, Sareh Afshar asserts rhythms act as metronomes for flow, their relational energy courses through every particle, blurring the boundaries between object and subject. Afshar turns to Shirin Neshat's *Turbulent* (1998), to develop radical channels of legibility for women on the margins. Looking at performance and time at the intersections of gender, race, and national belonging, we proffer alternative modes of timed-being.

4.10 Emergence & Disruption

Sunday June 11

10:45

11:45

[k]31

Matthews, Sharon (NZL). »I Am of These Parts But Not Known Here«: Disrupting »Flow« In Emily Duncan's »Hold Me« Anton Ehrenzweig argues that the creative work is essentially psychologically polyphonic in structure, evolving out of several lines of thought at once. The "hidden order" beneath apparently fragmented or accidental strands, arising from its creator's unconscious working, may be intuitively, and indeed creatively, perceived by its audience. In this paper, I draw on D. W. Winnicott's concept of "transitional space" – "an intermediate area of experiencing" which lies between one's limitless inner world and external reality – to examine the dramaturgical process whereby New Zealand playwright Emily Duncan's play *Hold Me* generates such "strategies of enunciation," and the affective responses thus produced. Duncan's work disrupts notions of flow (in Csikszentmihalyi's terms) by refusing temporal and relational cause and effect. At the same time, the absence of narrative links and ambiguous connections, comparisons, and distinctions between social and familial relationships, time and place, reality and fantasy, are countered by an underlying network of repeated motifs, and themes reflective of cyclic renewal. Like an Impressionist painting – a key trope for Duncan – the "flecks of colour" that make up these characters' intimate worlds are fragments of something larger and more complete. As such, *Hold Me* offers a case study to examine the question of how the liminalities of this text – with its tension between disruption and hidden order – might bear upon the unconscious perceptual processes of the audience and the imaginative connections made between the external experience of the performance and inner reality.

Lange, Teena (DE). PerformOver?! OverPerform!? In the time of emergency, actions are taken without justification, born into a situation as a last resort or as a result of another situation. The ever-changing realities of power structures and hasty developments in the multiple societies create a fragile present and uncertain future. This is projected by both the powerful and the powerless, through space and every walk of life. The space grüntaler9 has been edited, occupied & incorporated by various visitors, precarious practitioners, wicked witnesses & humble humans throughout six years. It has been performed and materialised around multiple micro-events focusing on the negation of communal autonomy, radically ignoring the so called normative and prescriptive. The towardness to perform extended the encounters that happened between the intersubjects, the facilitators of the space(s), the future recipients, the times of production and its witnesses. The space is an ambitious event, an enactment to monitor no progress and the potentials of presentday performance art. Since 2011 grüntaler9 has been a space of constant transformation, devoted exclusively to performance art

and artistic research, it is a space concept that aims discursively and collaboratively towards the performative. It's not a gallery, a White Cube or a Black Box. Each performance leaves behind visible and invisible traces, which remain, are taken over, transformed and left again. It is a continuous collaborative performance with multiple authorships and, at the same time, a critical questioning of originality and authenticity. It's time to contemplate, examine & to create a flow diagram. What's next? www.gruentaler9.com

Matthews, Sharon (NZ). Ph.D. at the University of Otago/New Zealand. Publications: *Women are all mothers to him: Displacing Fear* (in James K. Baxter's *Short Stories*); *The Archetypal Character as "Transformational Object* (in James K. Baxter's *The Devil and Mr Mulcahy*). smatthews42@gmail.com

Lange, Teena (DE). Performance Art Curator. Researcher, Writer, Artistic Director of grüntaler9. Member of the Berlin Arts Council (Rat für die Künste). Vice President of the Association for Performance Art Berlin. Berlin/Germany. Publications: *Jokebook*; *Nussknacker müssen sich keine goldene Nase verdienen*. info@gruentaler9.com

4.11

Social Network and Linguistic Capitalism

Sunday June 11

10:45

11:45

[k]4

Brown, Kevin (USA). »Virtual Rock Band Seeks Lyric Ghostwriter«: Online Performance & the Social Network The past several decades have seen the invention of interactive video games that challenge players to „perform“ in ways that go beyond the usual gamer’s „sit and twitch“ model of consumption. In her book „Playing Along,“ author Kiri Miller uses the term „virtual performance“ to describe collaborative relationships forged between video game players, designers, actors, directors, writers, composers, and choreographers. Miller argues that the combination of video games and social media is creating new virtual communities where participants „play along“ with popular culture. Players collaborate in real time, even though they may be physically located in different parts of the world. Despite the differences in locality and culture, players often connect and form relationships with other players through social networks in the game. Individuals may get to know each other only as their avatars – visual, graphic representations of their identities – and their screen names, which are usually pseudonyms. This paper asks questions related to performance studies theory and this new generation of socially networked video games. Are the bonds of friendship that players forge with their fellow gamers any less „real“ than friendships in Real Life (RL)? In what ways are theories of „liveness“ challenged by these new mediums of communication? The formation of human relationships over virtual networks is extremely precarious. Although the connections that people form in these games are very real, the limitations on the bandwidth of communication over these virtual networks results in limitations on the bonds that people form with one another.

Huopaniemi, Otso (FIN). Linguistic Overflow in Linguistic Capitalism My presentation approaches the conference theme from the perspective of digital media and textuality. It focuses on the abundance of digitally mediated text prevalent in the media ecologies of the 21st century, which can be seen or rather bodily experienced to form a wave or overflow of encoded information, an overcrowding of text on ubiquitous screens. In particular, I will examine the excesses and leakages of machine translation, a performatively advantageous technology that creates massive amounts of textual noise or debris despite having developed tremendously since its early, World War II days. Multinational concerns such as Google “have created the first global linguistic market and demonstrated that linguistic capitalism is a lucrative business domain, one in which billions of dollars can be realized per year” (Kaplan 2014, 57). Machine translation, for its part, comes to the stage as a medium designed to provide global linguistic flow, manifest in Warren Weaver’s depiction of it as the “Tower of Anti-Babel,” a wondrous cosmopolitan system that overwrites global linguistic divides the origin of which are

depicted already in Biblical myths. What was intended to create flow, ever easier crossing of linguistic, geographic, and cultural borders, tends in practice to create overflow in the form of textual haze that leaves the users of the technology – digital nomads, refugees, ordinary people–confronting new resistances. As an artistic researcher and performance-maker, I approach linguistic overflow in linguistic capitalism from the perspective of its implications are for performance and performative writing.

Brown, Kevin (USA). Associate Professor of Digital Media and Performance Studies. Department of Theatre at the University of Missouri. Missouri/USA. Publications: Karaoke Idols: Popular Music and the Performance of Identity. brownkevin@missouri.edu

Huopaniemi, Otso (FIN). Playwright, Performance-maker, Doctoral Pd.D. Candidate and Teacher. Helsinki/ Finland. Publications: love.abz performance series 2011-2015. otso.huopaniemi@uniarts.fi

4.12 Hybrid Practices

Sunday June 11

10:45

11:45

6A

Jansen, Sara (BE). On Shoji Terayama's »Knock« (1975) This presentation examines Knock, a 30-hour street play (shigaigeki) by Japanese writer, director and filmmaker Shuji Terayama. The performance, which took place only once, consisted of a cluster of events (from "mail theatre" and "door-to-door theatre" to bus tours, happenings, and concerts) performed simultaneously in public and private spaces in the Asagaya-Koenji area of Tokyo on April 19 and 20, 1975. In his Dramatic Theory, Terayama posits that the separation between reality and fiction in the conventional theatre is problematic, as the boundary between them is always blurred in everyday, lived reality. He counters this by liberating the theatre from its designated place and moving it into the bustling streets of city, a site of encounters, opportunities and difference (Lefebvre), and, since the demonstrations in the 60s, a vibrant political arena. In addition, Terayama radically expands the time of performance, aiming for Knock to infiltrate (unsuspecting) people's daily lives. The boundaries of the play are unclear, its impact and effects unpredictable and indeterminate. When and where does it begin and end? Does it ever end? Knock presents as a heterochrony (Ranciere, Foucault), as it layers and juxtaposes multiple temporal trajectories in order to re-think the present. Terayama argues for artistic practice as political practice, or, as he remarked in the early 1960s, "anti-social practice". I propose to look at this work as an example of social choreography, as it draws on, reflects on, and enacts the shifting relationships between the individual, the city, and the body politic at this particular moment in Japanese history.

Kanoria, Jaya (IND). Uncontainable: The Hybrid Practice of Ramu Ramanathan Indian playwright, director and poet, Ramu Ramanathan's hybrid practice exemplifies the ideas contained in "flow and overflow". His multifaceted creativity flows into his playwriting, talks, direction and that which cannot be contained in these overflows into his blog posts. Recently, he has presented readings of his "Conversations with A Peacock", inspired by a real life encounter, transporting both himself, his writing and his poetry into the area of performance.

Why is Ramanathan's oeuvre best framed through Performance Studies? There is an overflow inherent in the work, in terms of both visibility and the auditory, which cannot be contained by written language alone. His scripts demand the epistemological framework of performance which includes music, spoken language, actors and visual cues; only then can meaning emerge, like the head and limbs of the turtle from beneath its shell. Writing is the rigid exterior, pliable only because it can be reworked for performance; the life of the work is in the ephemeral, elusive, performative elements which appear in performance. Overflow is in two directions; an overflow in the script which can only be addressed in a performance, as

well as an overflow of meaning which cannot be contained by the performance and fully understood only by returning to the script. The fruition of a script is in the performance; the performance cannot exist without the script. Each of these categories overflow into the other. It is worth noting that Ramanathan's work uses memory, which is an overflow from the past into the present.

Jansen, Sara (BE). Researcher and Dramaturg in Dance. Brussel/Antwerp Belgium. srjnsn@gmail.com

Kanoria, Jaya (IND). Ph.D. candidate, University of Mumbai., Deputy Director, Indian Aesthetics, Jnanapravaha, fine artist. H, has taught English to undergraduate students and writes for Critical Collective and Jnanapravaha Mumbai Quarterly Review. Mumbai/India. jkanoria@gmail.com

4.13 Regulating Theatre

Sunday June 11

10:45
11:45

6C

Päsler, Sabine (DE). Taming the Overflow – The Rise of the Director in German Theatre In the early 19th century, different protagonists in German theatre – the 'Prinzipal', dramatists, actors, or managers – called for the director as a leading and organizing figure within the process of staging a play. The director was asked to create a flow in the mise-en-scène. S/he was in charge of controlling the overflow of artistic influences within the collaborative theatrical practice. A longer period of rehearsals was demanded to coordinate the overflow of craft and art on stage: acting, set and costume design, lighting, dramaturgy, and so on. The role of the director was meant to organize the various theatrical labour and, moreover, to create a theatrical oeuvre. In order to examine this development in German theatre history, I consider Karl Franz Grüner's (1780-1845) conception of the director's tasks from an economic and aesthetic perspective. Therefore, I refer to his publication *Die Kunst der Scenik in ästhetischer und ökonomischer Hinsicht* (1841, *The art of mise-en-scène regarded economically and aesthetically*). In my paper, I take a closer look at 1) the rise of the director, 2) the agency of directing as an artistic and 3) technical practice, and 4) its larger social, cultural, and political implications.

Krüger, Lida (ZA). The Overflow of »Awesome« in Winterbach's Sypt Ingrid Winterbach's Afrikaans play, *Spyt* ("Remorse," 2010) presents the audience with characters trapped in a context marked by an overflow of superficial experiences and a lack of any real "flow", in Csikszentmihályi's (1990) sense of the word. The character, Braam, is out of sync with his surroundings. As he sits at a restaurant with a friend, snippets from the conversations around them can be heard through a voiceover. The loan-word, "awesome," is used repeatedly and later becomes the only audible word. This paper intends to investigate the function of the excessive use of the word "awesome" in the performance of *Spyt*.

Since the advent of deconstruction, it is taken for granted that meaning is shifting. Words not only become removed from their initial meaning through repeated use, but their meaning can also become restricted (see Eco, 1983). Like literary images, words have a life-cycle in which its initial meaning and function can become obsolete (see States, 1985).

When the word "awesome" is used again in *Spyt*, in the scenes following the voiceover, it becomes jarring: the word cannot retain the meaning that it had in the preceding scenes. A very definite shift has occurred, not only within the fictional context of the play, but also in the audience's reaction to the word, extending possibly beyond the confines of this theatre production. I therefore argue that by exposing the audience to the excessive use of the word "awesome", a semantic shift is not only illustrated, but also demonstrated.

Päsler, Sabine (DE). M.A. in Media and Theatre Studies. Research Assistant and Ph.D. Candidate. Department of Media Culture and Theatre, University of Cologne. Cologne/Germany. Publications: *Spielerisches Erkunden im Theater*.

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Krüger, Lida (ZA). Senior lecturer in English Studies. University of South Africa. Pretoria/South Africa. Publications: *Who will remember us?: The audience member's uncomfortable position in Deon Opperman's Tree aan!*

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4.14 Digital & Spacial Time

Sunday June 11

10:45
11:45

[k]X

Lindelof, Anja Mølle (DK), Svabo, Connie (DK). Environmental Performance – Framing Time Presence, attention and awareness are challenged in a cultural landscape with an overflow of media and information (big data, mediatization processes), an overflow of time scheduling (rationalization, effectuation), and an overflow of marketing for example of 'live performance' as a promotional slogan. This paper focuses on a selection of art projects that give access to the experience of time passing, by aesthetically framing unforeseen, unplanned and uncontrollable temporal processes unfolding. These projects may be seen as counterweight to contemporary overflow. The paper addresses overflow from the perspective of time and liveness as experienced in art on environmental performance discussing how environmental performances frame the temporality of the world. The paper engages with contemporary examples of environmental performances from various disciplines (sound, video, television, performance art), and seeks to contribute to the ongoing debate on the quality and status of live performance (Reason & Lindelof 2016).

As a critical response to the above mentioned overflows these performances make their own overflow through their characteristically non-representational, unpredictable and durational character. The non-deterministic nature of these performances – from the slow rotting of a compost heap in Pierre Huyghes *Untitled* (Dokumenta 2012), to the changing of a skyscape in James Turrells *Skyspaces* (1974) – has an irreducible duration. Through framing this duration – quasi-theatrically – spectators enter into a relationship of liveness in which their attention, awareness and presence at once alters nothing, but yet is experientially vital. Emphasizing the flux of temporal experience, these performances seek to overflow their spectator with a specific quality of time experienced.

Li, Qianru (USA). Resisting the Collective Amnesia: Asian American Racial Performances Online The racial performances online that many Chinese Americans presented through their protests surrounding the indictment of Peter Liang (the Chinese American NYPD officer who shot Akai Gurley, an African American male) are representative of the situation that finds Chinese Americans located in an intersectional area of ideal citizens and inferior foreigners. The group supporting Peter Liang and the group supporting Akai Gurley were both partially composed of Chinese Americans; however, the mainstream media's overstressing of the group that supported Liang obscured the diversity of Chinese American identities. Additionally, this overstressing contributes to the reinforcement of the socially constructed illusion that a group can be identified solely through race, nationality, and ethnicity. In fact, the diversity of the identities inside the Chinese American community often is ignored; as a result, Chinese Americans are still

4.14 Digital & Spacial Time

perceived as either the “Model Minority” or the “Yellow Peril” by U.S. society. Actually, the nature of Chinese American identities is closely related to gender, generation, culture, and the history of Chinese Americans, while the mainstream media’s presentation tends to homogenize this group, stripping away the nuances of their identities. The ambiguity and uncertainty of the identities of Chinese Americans has been continually complicated in a global context, which positions Chinese Americans at the intersection of simultaneous inclusion and exclusion. Examining Chinese Americans’ performances on social media in regard to Liang’s case, this paper addresses the question of how these performances reveal the construction of social belonging of Chinese Americans.

Mølle Lindelof, Anja (DK). Associate Professor. Head of Studies of Performance Design. Roskilde University (Denmark). Publications: Experiencing Liveness in Contemporary Performance: interdisciplinary perspectives. lindelof@uk.dk

Svabo, Connie (DK). Associate Professor. Performance Design, Roskilde University (Denmark). Head of Studies in Performance Design, Roskilde University 2013-2016. Roskilde/ Denmark. Publications: Performative Schizoid Method. csvabo@ruc.dk

Li, Qianru (USA). Ph.D. student of Theatre & Performance Studies. University of Georgia. Georgia/USA. qianruli@uga.edu

4.15 Scenographic Overflow: (Intra)action in Urban Space

Sunday June 11

12:00

13:30

[k]31

Bleeker, Maaïke (NL). Critical Strategies for Inhabitants of Images My contribution will be about interventions in public space that anticipate the becoming image of this space for on-site spectators as well as in media circulations, and put to use the overflow of images for the performance of protest and critique.

Donald, Minty (USA). City (Over)Flows: the Scenography of Urban Water My contribution will focus on the circulation of water in urban environments: surface and underground drainage systems, sewage plants, rivers, puddles, domestic water supplies ... I will consider the movement and manifestation of water as a fluid scenography that unsettles orthodox conceptions of the urban fabric, engendering fresh understanding of human-water, and natural-cultural, inter-relations in contemporary cities.

Bleeker, Maaïke (NL). Professor in Theatre Studies. Utrecht University (Netherlands). Publications: Visuality in the Theatre. The Locus of Looking; Transmission in Motion. The Technologizing of Dance; Phenomenology and Performance: Traditions and Transformations (with E. Nedelkopoulou and J. Foley Sherman). M.A.Bleeker@uu.nl

Donald, Minty (UK). Artist/Senior Lecturer. University of Glasgow/Scotland. Publications: Glimmers in Limbo. Tramway Publications; Guddling About: Experiments in Vital Materialism with Particular Regard to Water. Minty.Donald@glasgow.ac.uk

4.15 Scenographic Overflow: (Intra)action in Urban Space

Hannah, Dorita (AUS). The 'Abjectile' in, and as, Performance Dorita Hannah develops Deleuze's 'objectile', which, as object-event, is unable to be apprehended as a contained singularity: instead overflowing its boundaries so as to annihilate any representational or presentational frame. Through performance design, her notion of the 'abjectile' – as spatial volatility and material force – aims to render bodies, objects and environments as uncontainable, vibratile, porous and resistant entities.

McKinney, Joslin (UK). Embodied spectator in the scenographic city

Joslin McKinney draws on auto-ethnographic investigation and visual documentary, my contribution considers embodied spectatorship as a dynamic and iterative process of intra-action between the materiality of human and non-human aspects of city spaces and uses notions of expanded scenography as a frame.

Merx, Sigrid (NL). Thinking by doing: exploring Athens' Stages of Crisis

Platform-Scenography, a network of scenographers and dramaturges, has developed a method of collaborative action research to explore the agency of public spaces from a scenographical perspective. I will discuss how we use our method to produce embodied and located forms of knowledge and create thinking by doing.

Hannah, Dorita (AUS). Research Professor of Interdisciplinary Architecture, Art & Design., University of Tasmania. and Adjunct Professor of Stage & Space with Aalto University. Hobart/Australia. Publications: Event-Space: Theatre Architecture & the Historical Avant-Garde. dorita.m.hannah@gmail.com

McKinney, Joslin (UK). Associate Professor in Scenography. University of Leeds. Leeds/United Kingdom. Publications: The Cambridge Introduction to Scenography. J.E.McKinney@leeds.ac.uk

Merx, Sigrid (NL). Assistant Professor Theatre Studies. Utrecht University (Netherlands). Teaching Media and Culture and Contemporary Theatre, Dance and Dramaturgy. Publications: Public Pie: Performing Public Space. Performance Research; Verdubbeling en transformatie. De rol van video in de Proust-cyclus van Guy Cassiers; Swann's way: video and theatre as an intermedial stage. S.Merx@uu.nl

4.16 Overflowing the Frame

Sunday June 11

12:00

13:30

[k]31

This panel proposes to examine performance practices that "overflow" the structural frame of their enactment. How are certain performative acts constituted by the boundaries which they then must transgress? At what point does performance overflow into the realm of "the political" Engaging with the current interest in overflowing bodies as a central concern of modern collective political subjectivity by such theorists as Judith Butler. (Notes Toward a Performative Theory of Assembly), we will examine performances from Europe, North and Latin America that trouble the „frame“ of theatre and performance.

Lucie, Sarah (USA). Defining the Space of Assembly in Taryn Simon's An Occupation of Loss

In Taryn Simon's performance installation An Occupation of Loss, presented at New York City's Park Avenue Armory in September 2016, professional mourners from eleven cultures performed their act of mourning in Simon's constructed space. Their affective labor overflowed their individual concrete performance spaces, but Simon also made clear that their performance overflowed the duration of the ticketed event to include their physical travel to the US – the program included each mourner's visa application, as well as the applications of those who were denied entry. Do these mourners point toward the possibility of affective labor constituting an assembly, as Judith Butler imagines it, engaging in performative action? Does this assembly include those mourners who were not present in body, or those who were not invited by Simon and exist outside her structural frame? How far might the tie of affective labor extend?

Tamler, Cory (USA). The Editorial Frame: Documenting Civic Performance

The uneasy relationship between performance and documentation is further troubled when the performance is not contained within one easily-defined event. This paper looks at the documentation techniques of contemporary North American theatre artists who engage in longitudinal civic performance projects that warp time through an extended development process and redefine the spectator-performance relationship by inviting non-artists and organizations into stages of production. Does documentation's editorial frame mark that which it cannot contain as excess? Using Elizabeth Povinelli's concept of embagination, are there methods that simultaneously enclose performance projects and allow for a bidirectional flow of knowledge?

Thompson, Jennifer Joan (USA). CADA and the Dramaturgy of Urban Agonism

This paper explores the ways Chile's Colectivo de Acciones de Arte (CADA) created a series of art actions between 1979 and 1985 that overflowed boundaries of art and urban space, linear conceptions of time, and subjectivities

4.16 Overflowing the Frame

of citizenship. Drawing from Chantal Mouffe's advocacy of agonism as a model of radical democratic engagement, I employ an urban lens – focusing especially on urban temporality – to consider three key elements of CADA's aesthetics – the articulation of hegemonic contingency, radical negativity, and pluralism/polyphony – suggesting perhaps an implicit affinity between agonism and the urban. I will argue that CADA used a radical democratic, agonistic model – and accompanying dramaturgy—to reframe citizen subjectivity in such a way that not only facilitated resistance to the regime, but suggested new models of political organization.

Lucie, Sarah (USA). Ph.D. Student. CUNY Graduate Center. MA in Performance Studies from New York University. New York/USA. lucie.sarah@gmail.com

Tamler, Cory (USA). Ph.D. Student in Theatre Studies. The Graduate Center, CUNY. New York/USA. ctamler@gradcenter.cuny.edu

Thompson, Jennifer Joan (USA). Ph.D. Student. CUNY Graduate Center in New York. New York/USA. jenniferjoanthompson@gmail.com

4.17 Body Technologies

Sunday June 11

12:00

13:30

[k]33

Göbel, Hanna Katharina (DE). The Location of Over-Flow in Fittings of Leg and Prosthesis in Competitive Athletics In the (still) stigmatised sports of the dis/abled it seems that athletes with leg prostheses perform running in order to match with the normative registers of the modern idea of sports and human bodies' capacities, in which the so-called 'performance' (understood in the sense of achieving and enhancing competitiveness) matters most. This presentation will provide a different reading of performance from a cultural and body sociology point of view: it focuses on how athletes' practices over-flow the normative registers of athletic sports and makes visible how they bring about their own bodily flow of action. The argument will be three-folded: first, it will be shown that over-flowing in this context means to undermine the human bodily classifications in sports and to expand affectively the normative registers of what it means to perform human athletics. Secondly, it will be shown along ethnographic research materials how athletes' practices bring about their own flows of running by ongoing fittings of leg and prosthetic technology. Thirdly, the talk will conclude by looking how these fittings provide their own performative character in respect to the political dimension of bodily classifications in sports.

Bork-Petersen, Franziska (DK.) Power to the Fittest: the Utopian Bodies of Warriors and Athletes In this presentation I investigate how the desire to 'improve human capacity' has figured in utopias about the body. Taking my examples from the spheres of warfare and sports, I address the status of lack and – especially – excess in the notion of 'human enhancement'.

Despite ambitions to create images of bloodless, humanitarian wars, war remains a radically embodied event. Consequently, an increasingly complex war technology necessitates soldiers with more and more extended physical capabilities. Similarly, the basic structure of sports can be seen as excessive, on the basis of its ceaseless revision of records. My presentation looks at the specific enhancements that soldiers' bodies are – and have been – subject to. I investigate sports as a field in which medication for the treatment of ill bodies has been used to enhance perfectly healthy bodies with the goal of creating excessive achievements.

Franziska Bork Petersen is a postdoctoral fellow at the University of Copenhagen. She completed her PhD in Theatre Studies in a collaboration between Stockholm University and Freie Universität Berlin, and is currently working on a book about how notions of the body and utopianism relate.

Dreyer, Matthias (DE). Rigid Flows Of Life. The Legacy Of Biotechnical Avant-Gardes In a commentary on Canguilhem, Foucault points out that Can-

guilhem teaches us to see the vital as a 'critical indicator' (see 'Life: Experience and Science', 1978). This context is of particular interest regarding the current discussion about affirmative references to 'life' under the sign of bioaesthetics or media ecology. On the one hand this commentary can be understood as an underdeveloped supplement to corresponding studies on biopolitics and governmentality; on the other it enriches the in many respects problematic neovitalist tendencies with a critical dimension. This constellation of ideology critique and life discourse was already well developed in the biotechnical thought of the avant-gardes of the 1920s and 30s. My presentation will focus on the reform experiments of the artist László Moholy-Nagy, in which, instead of human life, kinetic, mechanical and cinematographic means take centre stage. I shall discuss the relation between these intermedial inventions and the ideas of the philosophy of life – in particular with the biotechnical thought of Raoul Heinrich Francé – in order to ask how the latter can be united with the political aspirations of the theatre, and in how far there is a continued relevance biotechnical thought.

Göbel, Hanna Katharina (DE). Post-Doc Researcher in Sociology. Institute of Human Movement Sciences/Performance Studies, Hamburg University (Germany). Publications: Performance und Praxis (with G. Klein); Designed to improve? The Makings, Politics and Aesthetics of 'Social' Architecture and Design, CITY, Special Feature (with M. Grubbauer and A. Richter); The Re-Use of Urban Ruins. Atmospheric Inquiries of the City. hanna.goebel@uni-hamburg.de

Bork-Petersen, Franziska (DK). Postdoctoral Fellow. University of Copenhagen (Denmark). Publications: The Striking Presence of Absence: A Portrait of Mette Ingvarsten. fbpetersen@hum.ku.dk

Dreyer, Matthias (DE). Research Associate/Assistant Professor. Department of Theatre, Film and Media. Goethe-University Frankfurt. Publications: Theater der Zäsur: Antike Tragödie im Theater seit den 1960er Jahren. dreyer@tfm.uni-frankfurt.de

4.18

Lecture Performance

Syrian Bodies, Sonic Ruptures

Sunday June 11

12:00

12:45

P1

This project interrogates relations of desire, flow, and collectivity in the Syrian migrant crisis. After presenting ethnographic research on saltanah, the flow of sensory pleasure and desire in Syrian popular culture that engenders collective belonging, I disrupt expulsionary discourses in the West, particularly those that project Syrian bodies as undesirable, through a sound performance that juxtaposes field recordings of public spaces crossed by migrants with sound media accessed by Syrian migrants via mobile phones.

Silverstein, Shayna (USA). Assistant Professor in Performance Studies. Northwestern University in Chicago. Evanston/ USA. Publications: The Punk Arab: Demystifying Omar Souleyman's Techno-Dabke. shayna.silverstein@northwestern.edu

4.19

Once More Unto the Breach: Unruly Data Comes to the Theatre

Sunday June 11

12:00

13:30

[k]4

This panel will examine the relationship between theatre, visual art and excess data in terms of the questions: When is big data too much? How to define excess in this context? Excessive data collection causes storage stress resulting in overflow and leading to different types of data breaches from the inadvertent to the determined and intentional. This returns us to and challenges the phases of the Turnerian social drama: Breach, crisis, redressive action, schism or re-aggregation, which we argue could be expressed as a data flow in which the performance of breach is itself redressive. Typically relating to informatics and networks, the operations of big data – such as real-time interactions with algorithms and predictive analytics showing patterns of behaviour – can, we argue, undergo further illumination through our understandings of the theatre. Drawing on the work of Mark Hansen in *Feed Forward* (2015) and Lev Manovich (2001, 2013), the panel will examine how big data can be reframed through its intersections with and in live performance.

Paterson and Schipper explore the use of algorithms in performance, in works such as Rimini Protokoll's *Top Secret International: State 1* (2016), and discuss experiences of modular scripting in immersive performance. They address the increasing artistic uses of big data and the ways in which theatre provides models for thinking dataflow.

Scheer looks into the visual culture of the 'infinity machine' of big data as an engine for the manufacture of unmanageable flows ie of too much data and argues that recent attempts at visualising big data essentially approach the dramaturgical and return us to Hansen's thought on embodiment as the basis for determining the meaning of digital media.

Rae asks what the implications of the advent of big data are for what we understand theatre to be. If theatre is increasingly serving as a site for enquiring into the meanings and effects of big data, and one way of understanding the functioning of big data is as performative and theatrical, where and how should we identify theatre as taking place? When we bring theatre and big data into alignment as a means of exploring the qualities of large quantities, is there also a risk that the latter are simply too powerful for the former to accommodate? – that there might be a breach in theatre as we know it? Or, is there sufficient flexibility and robustness in the medium as to enable us to reconfigure theatre in new ways?

Rae, Paul (AUS). Performance scholar, scholar and theatre maker. From 1997: I was Artistic Co-director, with Kaylene Tan, of *spell#7* performance (a theatre company), a Fnd from 2007, Assistant Professor on the Theatre Studies program program at the National University of Singapore. I am the author of *Theatre & Human Rights* (Palgrave 2009), and many scholarly articles on performance theory, and on contemporary theatre in Southeast Asia and beyond. paul.rae@unimelb.edu.au

Paterson, Eddie (AUS).; Senior Lecturer in scriptwriting for performance and new media. at the University of Melbourne. B; book publications: 'The Contemporary American Monologue'; 'Redactor'. eddiep@unimelb.edu.au

Scheer, Edward (AUS). Professor in the School of the Arts and Media. at the University of New South Wales. Sydney/ Australia. Publications: William Yang: *Stories of Love and Death* (with Helena Grehan) *New Media Dramaturgy* (with Peter Eckersall and Helena Grehan). e.scheer@unsw.edu.au

Schipper, Imanuel (CH). Dramaturg of Rimini Protokoll and Theater- and Performance- Studies Scholar at different Universities. Lüneburg/ Germany. Publications: *Ästhetik versus Authentizität?*; *Performing the Digital* (with M. Leeker, T. Beyes). immanuel.schipper@gmail.com

4.20 Spectacles of OverFlow

Sunday June 11

12:00
13:30

Alabama

Balme, Christopher (DE). Performance and the Public Sphere in the Age of Post-Truth Politics My intervention asks how theatre and performance can position themselves in a media landscape conditioned by social media-driven fake news, the new norm of 'post-truth' and 'post-factual' (Germany's anti-word of 2016) politics, and state-funded internet trolls. If the distinction between fact and fiction, truth and untruth is no longer of importance for holders of high political offices, if the main point of political statements is affective, to 'fire up voters', not to propose evidential statements, then where does this leave the public sphere, the arena of reasoned debate? And for theatre makers perhaps the more pressing question: if post-factual politics has now colonized the realm of the fictional, where does this leave us and them? Can the response be a shift towards post-fictional performance? I will argue that the traditional institutional split between private and publically financed organisations devoted to the 'fictional', and media organisations devoted to the 'factual' has perhaps become obsolete. We need to rethink theatre and performance in terms of the 'postfictional' and thereby reformulate their relationship to the public sphere.

Barria, Mauricio (CL). »Wasting time« The Performance as Practice against the Spectacular's Logic of Society The logic of spectacle governs our daily life, e.g. as micropolitics that determines our social relations in which the image has supplanted the direct experience of the events (Guy Debord). But the spectacle is not only a way in which our daily bond with the world has come into being, it also implies subjection to a certain economy of time which results in loss of the experience of duration. The spectacle is the opposite of overflow as soon as it becomes the time in image that is in control of as well as the instrumental efficacy of duration. I propose that some performative practices challenge this temporary regime by elaborating an overflow, an excess (a rupture) of spectacular time.

I understand then, by performance a mode of production of another temporality one can describe through the idea of disappearance that comes to interrogate the modes of production of temporality in the society of spectacle. To exemplify the above I will resort to the analysis of some cases of performances dealing with social dissidence.

Balme, Christopher (DE). Holds the Chair in Theatre Studies at LMU Munich. Director of the Centre for Global Theatre History. Munich/Germany. Publications: *A Cultural History of Theatre* (with Tracy C. Davis); *Theatre, Globalization and the Cold War* (with Berenika Szymanski-Düll). balme@lmu.de

Barria Jara, Mauricio Adrian (CL). Playwright, Theater theorist and Research Assistant. Department of Theater, Santiago/Chile. Publications: *Intermitencias*. Essays on performance, theater and visuality. Paramo. mbarriajara@uchile.cl

4.21 Big Data

Sunday June 11

12:00
13:30

6A

Berkeley, Sarah (USA.) Data Blackout Data is overflowing out of our phones, our cars, our watches, our computers day and night. We are often unconscious of what data is being transmitted and what is being tracked. This presentation describes DATA BLACKOUT and Disconnect to Connect two large scale digital fasts that I designed and led. These community engaged art projects are periods of time where the participants attempt to not transmit data in opposition to the world of automatic, unconscious, over-sharing of data. DATA BLACKOUT focuses on preventing data transmission, while Disconnect to Connect focused on real-time unmediated connections between people. DATA BLACKOUT, an annual participatory event that I began in 2012 after learning about the construction of the Utah Data Center and potential (later confirmed) 4th Amendment Violations it implied. DATA BLACKOUT is 24 hours of not transmitting traceable data. The project investigates our current relationships to online privacy while empowering us to make conscious choices about the digital technologies we use and the data we transmit. The absurdity of this low-brow, defensive response is readily apparent in the participant responses I have collected over the past 4 years. As such, DATA BLACKOUT is not a solution to a problem, but rather, a social experiment and conceptual artwork that gives us a new way of seeing ourselves and the worlds we live in. Results show that when given the options of 1) transmitting data that will be recorded by third parties, or 2) refraining from using these technologies, most people choose to continue being surveilled, that is, choose not to participate in DATA BLACKOUT or they fail at not transmitting data. Side effects reported by people who do fully participate in the BLACKOUT are – feeling more mindful and less stressed. Participants also made long-term changes in how they use digital technologies after going without for a day.

Portmann, Alexandra (DE). Mobile Repertoires: Festival, Circulation and Big Data International festivals are a common phenomenon in global theatre practice. Not only they reveal global trends in terms of aesthetics, but also new ways of production and funding in contemporary theatre. Even though international festivals are crucial for our theatrical landscape, in academic discourses they are examined either as an intercultural meeting ground for various artists, or as specific organisational structure opposed to traditional institutions such as National Theatres. This focus leads to an institutional history of theatre festivals and therefore, neglects festivals as international network of artists, productions and audiences. My main thesis will be that on the basis of (1) circulating productions and (2) material around and/or apart the festival event such as digital media, we can take on a global perspective on the festival circuit and therefore, enforce the writing of a global theatre history. In order to do so, I would like to suggest the

4.21 Big Data

concept of mobile repertoire, which includes the circuit of productions, companies and audiences, but also materials such as digital media around these productions. Taking the production “Complete Works” by Forced Entertainment as a starting point, the paper will pose following questions: Does the examination of digital data provide alternative theoretical and historical perspectives on festival culture? How should digital data around these productions be organized as a source for historical research in theatre and performance studies?

Black, Taylor, C. (USA). Big Data, Obfuscation, and the Performance of Facticity In a Big Data paradigm, the separation between truth and fiction is actively being created, performed, and transmitted by the methods of data gathering. In the contradictory flows of collecting and interpreting data is a space for performance, obfuscation, and the reimagining of the structure of power between data holders and data creators. By examining Big Data as a performative act where truth is created, this paper seeks to challenge the hegemony of data science as a correlative mode of world-making. Seen through the case of political website FiveThirtyEight, data science constructs regimes of truth in political narratives determined to be objectively true through sheer possession of numerical evidence. In data science, correlation becomes interpretation when numbers are compared to represent political reality. Finally, the artistic-obfuscation tactics of anti-surveillance browser add-ons TrackMeNot and AdNauseum demonstrate that Big Data can become a space where facts are performatively constructed. In a regime which relies on a scientifically objective truth, protest often takes the form of creative lying, a world-making project crafted as a defense against surveillance and interpellation into an uncontrollable objective truth. Ultimately Big Data can become a liminal space open to the possibilities of performative speech acts. This method of interpretation relies on the transdisciplinary framework of performance studies, combining Austin and Butler’s performative speech act with Foucault’s paradigm of the regime of truth and employing performance as the dominant mode of engaging with Big Data on an individual level, with the goal of expanding into the technical process of doing data science into the repertoire of thinking performance broadly.

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4.22 Waves of Nostalgia

Sunday June 11

12:00

13:30

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Rumsey, Phoebe (USA). Overflow of Nostalgia & Formation of Subjectivity: Memory & Meaning in Meg Stuart’s »Hunter« In discussing the reenactment of history and historical memory Rebecca Schneider states: There is, instead, a certain superabundance to reenactment, like a run-on sentence, as if an event in time, refusing to be fully or finally “over” or “gone” or “complete” pulses with a kind of living afterlife in an ecstasy of variables, a million insistent if recalcitrant possibilities for return. Inspired by Schneider, this study investigates how the cultural practice of re-visioning the past in performance often involves an overflow or “superabundance” of nostalgia that produces, through its “ecstasy of variables,” multiplicities of awareness, knowledge, and human potential. The value of analyzing this overflow is to assert the complexities of nostalgia that lie beyond its common understanding of longing and sentimentality. Using choreographer Meg Stuart’s 2014 work Hunter as the object of study, this paper asks, what are the unique modes of insight made available by this overflow of nostalgia? How do private memories connect with the social collective and what do nostalgic constructs make known about contemporary society and cultural processes? Using movement, collage, dialogue and multiple live recording areas, Stuart interprets the outpouring of nostalgic signals, dramaturgically represented by the radio/media frequencies incorporated into the piece. Engaging with contemporary nostalgia theorists (Svetlana Boym, Linda Hutcheon) this paper aims to link the overflow of nostalgia in performance, with its heightened sense of interiority and personal memories, to a broader social construct.

Kelty, Matthew (USA). There Is No »Here« Here: Japanese Performance Responds to a Flood of Radiation The March 2011 T hoku earthquake off the northeastern coast of Japan caused, in effect, two floods. First, a tsunami inundated the eastern coast of Japan, including the Fukushima Daiichi nuclear power plant. Because of the damage to the plant, the nation was flooded a second time – with an invisible deluge of radiation, which created a visceral sense of fear, but uncertainty regarding the extent of possible damage and the size of the affected area.

Taking as its launching point Kyoko Iwaki’s discussion of a heightened consciousness of “here-ness” and “there-ness” in response to tragedies, There Is No “Here” Here examines the work of Japanese video and performance artists in the aftermath of this “triple tragedy.” Artists and groups including Tadasu Takamine, Akira Takayama, Toshiki Okada, and Chim Pom have created live and video performance, and used painting and found objects, to blur the lines between a safe “here” and a dangerous “there,” highlighting the visceral response of humans to an invisible danger – and the adaptations of citizens whose government

4.22 Waves of Nostalgia

might prioritize other issues over their safety. The paper details strategies used by multiple artists and companies to discuss the (literal) fall-out of the Fukushima disaster in the face of a societal preference for silence on the issue. The need for “realness” (in its varying forms) in these performances is also discussed. Finally, these creative works are discussed in the context of government and corporate clean-up policies, which some observers in Japan have named “de-contamination theatre.”

Lehmann, Irene (DE). Waves and Walls – Aesthetic and Political Reflections of a Powerful Dispositive in Luigi Nono’s Musical Theatre The idea of overflow is linked to a certain imagination of waves – and to the counter image of the wall which function as barriers, in a positive or negative way. Images deriving from the metaphorical field of water like waves or currents have a long history of representing political masses in modernity. (The most actual are the refugees arriving from middle Eastern and African countries to Europe.)

Both images, the wave and the wall can be interpreted as topological dispositives (Appia/Foucault), that can be found in pieces of literature, music and theatre which engage with the political force of crowds deriving from the athenic demos (Rancière). With Rancière’s „distribution of the sensible“ the wave can be unveiled as an imaginary representational form in which a political force appears as an unorganized force of nature.

In reflection of Luigi Nono’ music/theatrical compositions (Al gran sole carico d’amore, Diario Italiano, Como una ola de fuerza y de luz) I’d like to show how these dispositives are reflected and altered on the aesthetical level. Both are applied as intermedia dispositives, that appear on one hand as form to shape musical and theatrical material on the other hand as a result of political action forms in the struggles of the 1960s in Italy and Southern America. The new political forms shall be analyzed in their convergence with the uprising aspect of performativity in the 1960s.

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4.23 Outgrowing Dramaturgy | (Re)politicizing Practice

Sunday June 11

12:00

13:30

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The editors as well as guest authors of the book, will seek to articulate critical perspectives and approaches that derive from their distinct areas of work in the hope that, by outgrowing, interrupting and disorientating the practice of dramaturgy, one can (re)politicize it. The surplus of positions will specifically derive from the recovery of the notions of ‘action’ (drama) and ‘work’ (ergon) that are contained in the etymological dimension of the term. The fusion between action and work that dramaturgy points to, in effect, could also be regarded as paradigmatic of the current neoliberal fusion between the two notions. We will thus distinctly and critically investigate the kind of work and the kind of action we may be talking about when we talk about dramaturgical practice today, and suggest that this fusion has the potential to produce (art)work and at the same time intervene in the social and political contexts we operate in. In this sense, our proposed approach to dramaturgy is relevant today not only in the way it conceives dramaturgy as a practice that fuses action and work in performance, but also because of the way in which it rearticulates action as a social and political kind of work in practice. Acting from the inside, dramaturgy as a singular force of working on actions, can potentially operate as an act of resistance from within the overcrowding of space, time, forms, structures, aesthetics that appear today in the area of contemporary performance.

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Panagiotara, Betina (UK). Ph.D. Researcher. University of Roehampton. Roehampton/ United Kingdom. Publications: The Dramaturgical Adventures of a Theorist; The Making of Cooperation (Maska, Vol. 30 (Spring-Summer), pp. 96-101, pp. 150-154); A shifting landscape: Contemporary Greek dance and conditions of crisis (with Tsintziloni). bpanagiotara@gmail.com

4.24 Optimize Your Self

Sunday June 11

12:00
13:30

5th Floor

The topic of our experiment is the dubious and ambiguous arbitrariness of data generation linked to concepts of self. OPTIMIZE YOUR SELF aims at making the concept of over-flow practical through choreographing a group performance, which randomizes data acquired through fitness tracker armbands. These armbands generate individual data dependent on the participants and their movement abilities or rather health and lifestyle behavior.

The formative power of over-flow derives from an engaged dialog that is not predicated on synchronization – between the fitness tracker and his or her participant – but simply on notions of redundant confrontation: data streams continuously approach one another in space and time. Yet instead of “only” presenting general statements about the participants’ health and lifestyle behavior, the participants’ personal data is transferred and converted into various columns of figures, charts, and diagrams. These assess the participants individually – as well as the group as a whole – in an ambiguous manner. And nowhere near enough, the arbitrariness and doubtfulness of data generation increases. Gradually, the data tapers through information accumulation, overlap, entanglement, and clutter: the data streams decouple and make themselves independent. Taking this as our starting point, our praxis session asks: how does the repleting – and in the course of this also the depleting of the senses through information overload – transform data generated information?

Witte, Maren (DE). Freelance Dance Dramaturge. Professor for Performing Arts in Society at HKS University of Applied Sciences and Arts Ottersberg. Ottersberg/Germany. Publication: *Anders wahrnehmen als man sieht*. maren.witte@hks-ottersberg.de

Rainer, Lucia (DE). Freelance Artist and Professor for Aesthetics. MSH University for Applied Sciences Hamburg. Hamburg/Germany. Publication: *On the Threshold of Knowing: Lectures and Performances in Art and Academia*. mail@lucia-rainer.com

4.25 Milo Rau’s Re-enactment Theatre and Hate Radio: Overflow, Continuity, Disruption, Fragmentation, Enlargement, Trivialization?

Sunday June 11

13:45
15:15

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The theatre of Swiss-German director Milo Rau has found a tremendous following since his first production by his International Institute of Political Murder: *Die Letzte Tage der Ceausescus* in 2009. His dramaturgical approach embraces a mimetic strategy of duplication and re-enactment, and creates an immersive theatre that allows past political structures and conflicts to re-surface and affect the contemporary experience. History, in these performances is no longer contained, but flows over, spilling into a Lacanian reality that looks back and forward at the same time. What is at stake here are obviously the (mostly resistant) facts, but also their (mostly fragmented) memory, their constant (mostly untraceable) impact, and their (mostly unanswerable) jurisdictional ramifications.

We propose a panel on the 2011 production *Hate Radio*. This re-construction of an infamous Kigali-based radio show (RTLMC) re-enacts the banality with which the radio hosts launched into calls for genocide, alternated by cheery pop songs. A sort of Verbatim theatre, *Hate Radio*, flows over with reconstruction: facts, survivor testimonials, trial transcripts, songs, personalities. And yet, the production provides rupture through a profoundly allegorical disposition.

Englhart, Andreas (DE). Political Theatre Today? Milo Rau’s New Ethics And Realism On Or Beyond Stage Since 9/11, the loss of traditional structures in European societies, the financial crisis and rising global differences in income and standard of living have led to new discussions about political theatre. Milo Rau has lamented the loss of ethics and social utopia. Philosophers Maurizio Ferraris and Markus Gabriel argue for a new realism in epistemology and ontology and Alain Badiou insists on the necessity of the theatrical text, Milo Rau, on the other hand, is looking for a new way between dramaturgy of conflict and postdramatic dramaturgy of transgression. The presentation will focus on *Hate Radio* as an alternative to the more traditional *Repräsentationskritik* and a demonstration of a new realism on or beyond the stage.

Climenhaga, Lily (USA). Milo Rau has throughout his career developed a unique, politically charged *mise-en-scène* and has been called one of the most divisive directors of contemporary European theatre. *Hate Radio* marks an important turning point in Rau’s directorial career and won him an invitation to the Berliner Theatertreffen in 2012. I will analyze the production’s *mise en scene* and its reception. Drawing on the wealth of reviews that responded to the extensive tour of the *Hate Radio*, I will foreground specific details re. overall strategy, aesthetics,

4.25 Milo Rau's Hate Radio: Transgressive Re-enactment?

rhetoric, musicality, etc. that have impacted on the play's semiotics and its reception. The historical performance in Kigali is of particular interest within this examination as it was in the heart of the Rwandan Genocide.

Defraeye, Piet (CAN). Hate Radio: Rwanda Revisited. Theatre that deals with the 1994 Rwanda genocide sits in an awkward place. It is essentially dealing with what is commonly denoted as the un-representable. While the medium of film has approached the Rwanda crisis without much scruples in a narrative of realism (and thus has had a huge impact on the dissemination of fact and fiction), theatrical representations have been marked by more complex dramaturgical interventions. Rau's Hate Radio stands out in its re-enactment strategy, which he himself describes as a process of remembering forward. We will situate Rau's approach within the wide genre of Rwanda-genocide discourse.

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Defraeye, Piet (CAN). Professor in the Department of Drama, University of Alberta, and currently Guest Professor, University of Antwerp (Film and Theatre). Alberta/Canada. Publications: *Lumumba's Bike*. *TransCultural*. *A Journal of Translation and Cultural Studies*; *The Rwandan Genocide in film*, and *A Sunday in Kigali: watching with a pierced eye*. defraeye@ualberta.ca

4.26 Technical Mediation and Communication

Sunday June 11

13:45

15:15

[k]33

Denecke, Matthias (DE). Imaginaries of Flows and the Reality of Technical Mediations Focusing on the relationship between technical mediation and metaphors of flows and streams, the talk engages the im/possibilities of describing Digital Cultures. Since nowadays mediation is frequently conceived of in terms of 'immediacy', 'real-time' and 'continuity', the talk is particularly interested in the relation of flow-metaphors and the narrative of Digital Cultures. Here, the imaginative content of flow-metaphors is emphasised in particular. It is argued that flow-metaphors aren't evoking 'images', but rather imaginaries (Gehring). Moreover, since the imaginary of flow-metaphors is not self-evident at all, its connotations are highly varying in regards to the respective context and the interpretation of the imaginaries (Blumenberg). Questioning the narrative of Digital Cultures from this angle, it becomes possible to describe capabilities and opportunities, as well as ruptures and delusions within the relationship of narrative and flows. Here, the incongruence of different flow-imaginaries as well as their supposed fit with technical infrastructures is illustrated (cf. Sprenger 2015). In conclusion, the talk is interested in how so-called Digital Cultures are made graspable by imaginaries of flow. The talk aims on describing the overflowing relationship of flow-imaginaries and Digital Cultures. What is of interest is the status of the metaphor's imaginative in-between, in terms of being both delusion and possibility to grasp Digital Cultures.

Ritter, Julia (USA). How Spectator Experiences of Immersive Performance Overflow into Social Media Dialogues through »Extended Audiencing« Using the immersive production of *Sleep No More (SNM)*, by the London-based Punchdrunk company as a case study, and drawing from interviews with artistic directors, dancers, and spectators, this paper presents the explosion of SNM fan blogs in the United States as evidence of how spectators engage in "spillages of self" through social media and digital technologies in the public space of the internet. Experiences of immersion in SNM, particularly those related to the impact of dance spectatorship, do not end when the performance concludes and the audience exits the building. Rather, an immersed state of being overflows beyond the event itself and deepens through practices of 'extended audiencing,' the concept I offer to describe the phenomenon that manifests itself in various forms of spectator actions and behaviors around immersive productions, including repeated attendance at immersive events and posting experiences across online platforms. The pulsing energy that spectators feel after initial immersed experiences of SNM spills over into wider spheres of immersion through blog posts, online commentary and artistic expressions; the immersive effects of the performance stay with participants, preoccupying their imaginations and catalyzing action. Spectators reflect upon and process the non-verbal, choreographic and sensorial ex-

4.26 Technical Mediation and Communication

periences encountered in SNM by re-articulating them into myriad artistic products including but not limited to photography, digital ink drawings and paintings, fan fiction, cartoon, poems, collage and sculpture. By sharing and comparing these products online, spectators contribute to the development of communities dedicated to the SNM production and by extension, to its dance content.

Nedelkopoulou, Eirini (UK). Data Overflow and/in Performance Practice: An Attempt to Economise Audience Attention The aim of this paper is to discuss different attention structures requested and attracted in digitally informed practice. The paper focuses on a selection of works by Blast Theory, Dries Verhoeven, Coney; in these examples attention does not appear to be a theme per se as presented by their creators. Rather attention becomes a performed or requested 'tactic'. For Bernard Stiegler attention 'is not a passive or automatic perceptual process, but one that is trained, learnt, and culturally and historically – and therefore, technically – conditioned' (in Crogan & Kinsley 17). If attention is an inherent part of the theatrical contract, and digital browsing invites multitasking, then what sort of engagement do digital informed performances invite? To negotiate any changes or shifts in protocols of attendance within the context of theatre and performance, we need to consider human experience in relation to the function and use of networks. Attention is scarce, and attention is paid to attention defining the economy of our networked reality as well as of digitally informed practice. Both audiences and artists are surrounded by the same societal and economic structures, which directly aim at a pay-off, and a reward out of each experience. Hence, there is a question about the strategies of specific performances and the ways in which they call their audience members' attention, when audiences are drowned into their information or fear the exposure of information pertaining to them individually. Native to everyday networked communication habits and digital devices, the stories created in this context ask for protocols of attendance that reconsider, repurpose (and perhaps remediate) attendance through one-to-one encounters.

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4.27 New Dramaturgies & Online Communication

Sunday June 11

13:45

15:15

[k]4

Zheyu, Wei (IRL). Unleashing the Barrage of Laughter: Politics of Danmu, Overflow of Online Comments Danmu (literally means barrage in Chinese), is a "web 2.0" interactive service which actively engages video viewers and presents a new form of spectatorship in cyberspace. Its concept was derived from Japanese video sharing website "Niconico", and since danmu's introduction in 2009 it has become popular in China, somehow generating an online youth cyber-subculture by sharing videos and leaving interactive comments. The excessive texts/comments that appear on the top of the screen is a complete overflow of data: on the one hand distracting the spectator from watching the video through (often humorous and/or self-indulging) textual intervention, and on the other hand challenging the action of watching while offering a possibility of Jacques Rancière's notion of emancipated spectatorship. Tracing the feedback system found in danmu which is 1) deeply rooted in the convention of traditional Chinese and Japanese comedy, 2) formed by the visual culture of "subtitles" within the context of global film and television industry, this study examines the tension and creativity in the interweaving cultures of tradition/modernity and indigeneity/globalism in technologised cyberspace. By exploring how the use of danmu creates the shared watching experience (a new sense that could renew Philip Auslander's concept of "liveness") of the user, I will discuss how, in despite of censorship, the spectator through humour can be empowered in danmu video-sharing and danmu-involved/inspired performances/events, and how danmu's political potential as well as limitations would enable us to reconsider the notion of spectatorship in the "overflowing" multi-cultural, inter-media and post-truth reality.

Sheedy, Laura (USA/AUS). From Semaphore to Streaming: An Analysis of Concision and Effusion in Language-Based Communication & Live Performance This paper will dissect the contemporary music/dance/theatre work Semaphore (Australia, 2015), which explored signaling and encryption as forms of communication, via the dying languages of Semaphore and Morse code. The necessity of brevity and precision within such scored and codified language forms will be discussed comparatively in context of the abundant, redundant and superfluous content of contemporary communication and information modalities.

Unger, Clio (DE/USA), Farjoun, Amir (ISR/USA). Knowing and Doing: Towards New Dramaturgies of Knowledge Knowledge is often understood as a static, as product of a learning activity in which experience and information are processed and stored. Hence, the relations between performance and knowledge are commonly perceived as representational rather than generative. This paper seeks to challenge this positivistic and objective conception of knowledge as the

4.27 New Dramaturgies & Online Communication

sum of a steady learning flow by developing a dramaturgical understanding of knowledge. By foregrounding its performative aspects, it attempts to accommodate the myriad of 'spillages' that are an inherent part of its production and transmission.

Taking our cue from Marianne Van Kerkhoven's new dramaturgies, we aim to explore how theories of performativity can help conceptualize the labor and fruit of knowledge production in the Humanities. Working towards a theoretical framework of dramaturgies of knowledge, this paper draws connections between different modes of knowledge-production, exceeding generic oppositions between academic/artistic and theoretical/practical. We seek to position dramaturgy not as a representational model, but rather as an experiential mode of exploration which takes into account diverse aspects of knowledge – bodies, localities, temporalities, affects, social dimensions – in their simultaneity.

By drawing on various case studies – from contemporary lecture performances through academic lectures to TED Talks – we investigate different strategies and assumptions of how the Humanities and the Arts interact with their audiences in producing, transmitting, and interlinking knowledge. Of particular interest are instances where shifts and disruptions in the ways knowledge is performed produce the potential to challenge stable notions of knowledges, allowing us to glimpse their brimming and multifaceted dramaturgical activities.

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4.28 Overshare, Excess and Expulsion: Symptomologies of the Present in Performance

Sunday June 11

13:45

15:15

[k]4

This panel responds to the invitation of the conference organisers to read against the idea of flow as health, as ease, and as efficiency, by proposing a series of readings of overflow itself as a symptom of want. We propose that the very conditions of scarcity and pressure being experienced in the constrained conditions of our present moment work to produce symptoms of overshare, excess and expulsion, and that performance is a space which makes these available for scrutiny and critique.

Drawing on varied instances of theatre, performance and performance analysis, the panel will ask: when does overflow appear as a symptom of restriction, dis/ease or unhappiness? In what circumstances can excess be read, not as the opposite of want, lack or limitation, but as its consequence, as the body, and the body politic, expel that which is 'unwanted'?

Bauer, Una (HR). Online Oversharing and Impersonal Engagement This paper looks into tensions between performances of online oversharing and overexposure which often cause cringing and 'secondhand embarrassment' and demands of impersonal engagement with others necessary for the existence of public sphere. Performances of overexposure act like affective clusters which channel antagonism and discomfort in order to re-establish boundaries. Yet even though instances of oversharing, unmasking and leaking might strengthen social protocols and help to understand the relevance of impersonal distance for political life, oversharers are produced as victims through scapegoating mechanisms. Whatever is being shared, it is never enough, and the initially performed signals of authenticity turn against themselves.

Sophie Nield (UK). Hosts and pParasites: Late 19C Migration and the Discourse of Disease This paper contextualises discourses around the current refugee crisis by examining late 19C migration, particularly through the port of Hamburg. In the latter part of the 19C, large numbers of migrants, many fleeing persecution, crossed Europe, sailed into UK ports such as Hull and London, with many continuing their journeys to the United States. Then, as now, discourses around these journeys often invoked images of contamination, disease and infection, in part figured as legitimate fear of the spread of diseases such as cholera. This paper will propose that this anxiety about communicable disease gave rise to performative (and explicitly racist) constructions of refugees as being themselves a 'disease', seeping through porous borders, and threatening the 'body politic' of the host.

4.28 Overshare, Excess and Expulsion: Symptomatology of the Present in Performance

Owen, Louise (UK). Austerity and Overflow This paper examines Alexander Zeldin's *Beyond Caring* (2014-16) as exemplary of the dynamic between constraint and overflow. Episodic and hyper-naturalistic, *Beyond Caring* represents the story of three zero hours contract cleaning workers, a part-time permanent worker and a middle manager during the course of a 'fourteen day consecutive clean' in a meat factory. In performance, its unyielding strategies of slowness and silence articulate relations between the factory and its workers, demonstrating brutal conditions of economic discipline and social abandonment, and in so doing eliciting affective overflow at both the level of the action and the response of its audience.

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Owen, Louise (UK). Lecturer in Theatre and Performance at Birkbeck, London/United Kingdom. Publications: *Agents of the Future: Theatre, Performance and Neoliberalization*. l.owen@bbk.ac.uk

4.29 Copying, Incorporation, Influx

Sunday June 11

13:45

15:15

6A

Little, Úna (IRL) Governance of Choreographic Authorship Through Beyoncé Knowles' Re-Enactment in »Countdown« In the music video *Countdown* (2011), global pop star Beyoncé Knowles re-enacted dance works that had been created by the Belgian contemporary dance company Rosas. The use of this choreographic material was criticised by many, including the choreographer and founder of Rosas, Anne Teresa de Keersmaeker. Beyoncé had not asked her permission to use the material, nor had she formally credited the choreographer, who initially responded to the video with accusations of plagiarism and stealing. The legal negotiations that followed remain undisclosed to the public. Today, the original music video continues to thrive in Beyoncé's collection, gathering over one hundred million YouTube views. My research question asks, how does Beyoncé's re-enactment of Rosas repertoire in the music video *Countdown* advance understanding of the governance of choreographic authorship? Using choreographic and historical analyses, the paper finds that the Beyoncé – De Keersmaeker case has been neglected in dance and performance studies, that choreography is a technology that is difficult to analyse and therefore govern and that a practical solution to the problem of dance ownership is needed for the governance of choreographic authorship to develop. The use of Rosas repertoire in *Countdown* has brought issues relating to choreographic authorship forcefully into the public domain. Considering that the Beyoncé–De Keersmaeker case has set burglar alarms ringing, its relationship to the governance of choreographic ownership is hard to ignore.

Banerji, Anurima (USA). Intermediary Incorporation: Negotiating Cultural (Over)flows in Indian Classical Dance The notion of cultural flows, as a conceptual framework, typically refers to movements of capital, commodities, communities and ideas across spatial contexts at different scales (regional, national, transnational). A crucial dimension of theorizing cosmopolitanism and globalization, it can also be used to think about the aesthetic formations shaped through contemporary cultural intermixtures and encounters with difference. However, dominant commentaries on cultural flows tend to treat the migration of symbols and practices in generalized and abstracted terms, resulting in marginal considerations of embodied enactments. In this paper, I suggest that in the domain of dance/performance studies, we need a model that specifically attends to, and accounts for, the corporeal mediation of cultural fusion – the premise being that the manifestation of cultural bricolage in the performing body, the layering of social ideals and techniques it involves, assumes a unique and significant form. I will propose the original theory of "intermediary incorporation" to address the phenomenon of somatic integrations of cross-cultural heterogeneity.

4.29 Copying, Incorporation, Influx

“Indian classical dance” is the exemplary aesthetic category that I use to illustrate the limits of generalized cultural-flow models. Intermediary incorporation is the name I give to the procedure by which classical dance assumes a polyglot character by appropriating and absorbing plural idioms and influences from multiple directions, and also acquires a stable identity as a result of its metamorphosis from its past incarnations (as ritual, court, entertainment, or popular tradition) to present-day, stand-alone artistic practice. I will present this paradigm as an alternative to prevailing discourses of Sanskritization and cultural hybridity in Indian dance analysis.

Powers, Seth (USA). Influx: Edward Gordon Craig on the Inner Life of Performing Objects Edward Gordon Craig was a central figure in reframing of the possibilities of puppetry in the early twentieth century. A largely forgotten essay by Craig, “On Idols” (1914), is intimately related to his earlier “The Actor and the Über-marionette,” a 1908 essay featuring Craig’s most famous proposition, the Über-marionette. Many of the concepts and images of that earlier essay are revised in “On Idols” in peculiar and intriguing ways. In “On Idols” the Über-marionette itself makes no appearance; nor is there any talk of puppets as they are usually understood, but rather idols that speak, if they ever do speak, in “a whisper that escapes them like incense from a burner.” Refusing to describe what the performing idols will actually do in performance, Craig prefers to conjure the experience in images: the lover catapulted aloft by her airy love, thrashed by the waves of a roiling ocean, eating mouthfuls of beloved earth, etc. The performing idol is revealed in its exhilarating love for overwhelming forces of the cosmos; it is defined by voluptuous influx. In this essay, Craig offers new, potentially troubling ramifications to his earlier proposal of the Über-marionette with implications for the theory of performing objects more generally, resonant with the object-oriented philosophy of Graham Harman. In rhapsodizing the inner life of the performing idol, Craig offers a vision of, in Harman’s words, the “infinite depths” in which all things reside, depths ultimately inestimable even as “all things erupt into enjoyment along the shallowest façades of the world.”

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4.30 Archiving Loss

Sunday June 11

13:45

15:15

6C

Kolokythopoulou, Zeta (UK). OverFlowing the Performance Archive: The Case of Karen (Blast Theory) This paper explores the repercussions of the saturation that user-generated data might cause in the performance archive. In performances where network technologies are used as dramaturgical elements, a part of the recording process rests with the audience. While assisting the narrative, users’ instantaneous input transforms into immediately available archival entries (Giannachi, 2016). Besides being processes with interactive characteristics, these logs are also objects that document the performance. The plethora of files that spectators generate, however, impels to reassess the role and methods of archiving beyond that of preservation and categorization. Drawing on the case study of Karen (Blast Theory) -a mobile application balancing between performance and online gaming- this presentation examines the side-entrances that networked documents offer to the performance archive. Being still available online and having been downloaded by more than 5,000 users, Karen continues to generate an overwhelming amount of information. By looking into the abundance and on-going production of Karen’s data, within the lines of media theory and archaeology, as well as performance studies, the presentation interrogates how the fluidity of documentation affects strategies of archiving and historiography. It traces the obstacles these networked-born documents might pose to traditional archival practices and interrogates the potentials they offer to future performance exhibitions. As the investigation unravels, a set of questions relating to the materiality and quantification of performance documentation begin to surface. Critically tracing their patterns will be the first step towards an active mode of engagement with the archiving process of performances, which utilise network technologies.

Hoetger, Megan (USA). Underground Overflows. ‘Das andere Kino’ and the Performances of Cinema in Hamburg, 1969 + 1973 In his 1968 review of the “First European Meeting of Independent Filmmakers” journalist Enno Patalas declared that “Der Untergrund drängt nach oben” through a collective identity amongst European non-commercial filmmakers, which had begun to coalesce at events beginning in 1967 and crystalized in the 1968 convening. The following year this momentum would bubble up again, this time at the Hamburger Filmschau in March 1969. The more than 200 screenings and events held over the four days of the festival became a focal point for public debate. Materials surrounding the festival foregrounded the collisions of social politics, media and technology industries, spaces of cultural engagement like the moviehouse or theater, and alternative modes of living being explored at the time.

Dubbed by many the “second Oberhausen” because of its festival’s interventions into the commercial film system, Hamburg became a key node in the

emerging underground networks. No longer containable within the industry boundaries of the “arthouse” film production standards established following the Oberhausen Manifesto in 1962, the flows within these underground networks were always already overflows for the commercial system. As this underground overflowed, spilling out of its subterranean circuits and into the popular imaginary primarily through its festivals, it generated conversations around experience and its economics, social space and censorship, and the imbrications and integrations of avant-garde and pedagogical goals. What did such momentary overflows from an underground offer to conversations above ground then? And, in light of the festival context for PSi#23, what might such overflows offer us now?

Siebert, Bernhart (DE). Tropes of the Homecoming Soldier in Kleist’s »Amphitryon« and in Mroué’s & Majdalanie’s »So Little Time« What do we make of this man who’s coming home from war? Be it Amphitryon (in Molière’s and Kleist’s dramatic texts), be it Galy Gay (in Brecht’s *Mann ist Mann*), be it Don Draper (in *Mad Men*), war has changed them, and they seem to have doubled, or changed their identity, or changed their beliefs. Rabih Mroué and Lina Majdalanie, in *So Little Time*, take this trope and play with it. In a reading of the show, the lecture explores these tropes of the homecoming soldier, and asks what happens to man, who, following Schiller, “[n]ot satisfied with the needs of nature, [...] demands the superfluous”, when he becomes superfluous himself.

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4.31 Overflow of Duration and Water

Sunday June 11

13:45

15:15

[k]X

This paper presents the work on flow of recently deceased choreographer and dance scholar, Laurie Sanda, as set forth in her unpublished manuscript, “The Making of Art through the Unfolding of Time.” Through an interdisciplinary study of creative artists at work (a composer, choreographer, painter, sculptor, and novelist), Sanda created a philosophical model to explain time dilation during the act of artistic creation. Connecting Mihaly Csikszentmihalyi’s psychology of “flow”, Edmund Husserl and John Dewey’s work on phenomenology, cosmological models of Stephen Hawking, and neuroscience theory as set forth by Antonio Damasio, Sanda created a conceptual structure to explain why time seems to speed up, slow down, or stand still when artists engage in art-making. Sanda’s system establishes a “matrix of subjective time” composed of memory and expectation, an evolving range of possibility and probability, and a fluid juxtaposition of temporal referents that facilitate the conception and construction of new artistic ideas. Based on interviews with artists at the top of their fields, such as Pulitzer Prize-winning writer Jane Smiley, Sanda developed a means for explaining how and why artists experience temporal continua, ranging from blocked flow to hyperflow. The presenter, Jeff Kaplan, is Laurie Sanda’s husband, performance artist, and dancer. Kaplan utilizes modern and postmodern dance movement while presenting the paper to give kinesthetic impulse to Sanda’s ideas. Offering movement as a critical lens, Kaplan demonstrates time dilation (such as flow, blocked flow, and hyperflow) according to Sanda’s model, and gives movement to her innovation in performing arts philosophy.

Pustianaz, Marco (IT). Can Theatre Hold Water? Orphelia Drowning in Teatro Farnese (Parma) In 2012 the theatre company Lenz-Rifrazioni staged an extraordinary version of Hamlet, with scenes taking place along a route inside the monumental complex of the National Gallery in Parma. The climax of the play took the spectators inside the Teatro Farnese, inaugurated in 1629 with a spectacle featuring a mock naval battle in its flooded cavea. Lenz revisited the Baroque scene of power and its watery memories with a company of actors, all of them former patients of a mental institution. The drowning scene featured in the performance, in which Ophelia plunges into the imaginary submerged cavea, highlights a generalised flooding of boundaries overflowing the whole arena of representation.

Brown, Kat (USA). The Performative Body in Long Duration Performance Art From November 17, 2016 - November 30, 2016 I completed a series of nine durational performances pieces. The performance series, entitled “Anger in A Blank Space”, was performed as a solo show at the NYU Gallatin Gallery.

The specific choreography in “Anger In A Blank Space” is simple, highly repetitive and rooted in somatic improvisation. The repetitive nature of the work within the context of duration is significant because it allows for the innate tension of flow to be embodied: repetition highlights the overflow of time. The use of “blank space” furthers this tension because flow implies containment. To overflow is to go beyond the prescribed container. A blank space is overflowing with potential, but void of meaning and context. Through utilizing this tension as a conscious container for performative work, rather than enacting it as a subtext, it is possible to create a performative body that is perceptive and therefore somatic.

The somatic body is an internally focused and distinctly perceptive body—this perceptive lens can be at odds with conventional conceptualizations of the body in performance. The performer’s body holds an externally realized relationship to subjectivity. The subjectivity of the body in somatic dance is internally realized and contextualized through the mover. In this work I am proposing that this tension can be reconciled through durational performance because the specific use of time employed in this work has the capacity to stretch representation and context and create an opening where the perceptive body can then be given as performance.

Kaplan, Jeff (USA). MFA in Dance from Texas Woman’s University. and will complete his in Ph.D. candidate in Theatre and Performance Studies. at the University of Maryland. Maryland/USA. jkaplan9@umd.edu

Pustianaz, Marco (IT). Professor of English Literature and Theatre. Università del Piemonte Orientale. Vercelli/Italy. Publications: Per una letteratura giustificata: Scrittura e letteratura nella testualità della prima Riforma. Paper Can Theatre Hold Water? Ophelia Drowning in Teatro Farnese (Parma). marco.pustianaz@uniupo.it

Brown, Kat (USA). Choreographer and Writer. New York/USA. k.brown@nyu.edu

4.32 Occupy Fantasy!

Sunday June 11

13:15

15:15

5th Floor

Mastrantoni, Marilli (GR). Performer, Director, Artistic Director. ENTROPIA Performing Arts Company. Athens/Greece. Publications: CUT Project/DE-FENCES; Manifesto 2083; P.I.G.S./Sotiria. theatre_entropia@yahoo.com

Lately, especially after the painful implications of the economic crisis, we witness a vigorous movement of citizens’ campaigns and initiatives attempting to re-consider and re-shape the political and its praxis. The quality of our Democracies is in the heart of this quest touching upon main societal issues, such as accessibility, inclusiveness, civic empowerment and protection of the Commons. This abundance of initiatives comprises political experiments proposing progressive forms of trans-democratic practices and supporting emancipatory struggles that challenge institutional structures by creating new models of political assembly and decision-making. An equal overflow of artistic projects responds to the above pursuits, with current artistic practices rendering indistinct the borderlines between the artistic and the political product. A plethora of public “assemblies” and pop-up actions, which reenact real assemblies, envision a different structure and a slightly distorted and absurd representation of our political or civic assemblies. “Occupy Fantasy!”, taking inspiration from the above experiences, experiments on new ways of gathering as a form of artistic engagement. We’ll explore the spillovers of these procedures, through an Open Space format, where the participants, as a temporary community, will be invited to actively research into clandestine, heterogeneous and silenced from the dominant public discourse narratives. Using as script a series of paradigms and questions, this interactive presentation’s purpose is to address urgent issues and probe artistic practices that incorporate new forms of effectiveness and political subjectivity, while aiming to expand their scope into the realms of citizens’ fantasy, in an attempt to avoid the usual pitfalls by the centre-staged politics and investigate ways of imaginative resistance.



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The liveness of the experience of listening to or watching the recording is primarily affective: live recording allows listeners a sense of participation in a specific performance (Auslander, 2011)

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