It is with great pleasure that we welcome you to the 25th annual conference of Performance Studies International (PSi) at the University of Calgary’s School of Creative and Performing Arts (SCPA). This year’s gathering marks only the second time that PSi has held its annual conference in Canada (the other being the 2010 event in Toronto), and we’re honored to be welcoming participants from over 30 countries to this intersection of rivers, plains, foothills, and mountains for what promises to be a rich and rewarding program.

PSi25 will be hosted on the traditional territories of the Blackfoot and the people of the Treaty 7 region in Southern Alberta, which includes the Siksika, the Piikani, the Kainai, the Tsuut’ina, and the Stoney Nakoda First Nations. We will be guests on land adjacent to where the Bow River meets the Elbow River; the traditional Blackfoot name of this place is Moh’kins’tsis. The City of Calgary is also home to Métis Nation of Alberta, Region III.

In arriving at the 2019 conference theme of Elasticity, it was in part our hope to capture the unique, independent, and unpredictable character of our local environment and culture. Even more so, however, we feel Elasticity describes the nature of response demanded by the increasingly volatile and extreme conditions that define this particular moment in global history. These conditions define our personal, political, cultural, and environmental realities; by extension, they call for unprecedented levels of resilience and adaptability in our social and artistic strategies.

As the breadth of contributions represented in this Book of Abstracts makes clear, this Elasticity takes many forms and articulates a conspicuous diversity of responses. This is not surprising; in our Call for Proposals, we sought an uncommonly wide spectrum of presentation approaches, including performances and alternate format presentations, in addition to papers and panels. We hope that the resulting program reflects a similarly broad range of orientations to the conference theme, with an intentional and explicit emphasis on both artistic and scholarly modes of expression and interrogation.

Warm regards,

Pil Hansen
Bruce Barton
ACKNOWLEDGEMENTS

An event on this scale requires the effort, dedication, and material support of a great many people and organizations. We are grateful for the financial support of the Social Sciences and Humanities Research Council (SSHRC), as well as the offices of University of Calgary’s Provost, Vice-President (Research), and Faculty of Arts. Crucial additional support was provided by the SCPA and its division of Drama. We thank the members of our Conference Planning Committee, our multiple Selection Committees, the President and Board Members of PSI, the remarkable Production Support staff at the SCPA, our tireless Producer, Jenna Rodgers, and our Conference Assistant Zach Scalzo. Finally, our gratitude goes out to the many wonderful student assistants and volunteers that have made the event possible.
ALVA NOË | UNIVERSITY OF CALIFORNIA, BERKELEY, USA

Presentation: Entanglement and Resistance

Human beings are organized by habit and biology. Choreography and other art practices afford us the opportunity to reorganize ourselves. In this way, biology and culture get entangled. Art shapes life and life, for its part, is made new by art. In this talk I put forward an “enactive” account of dance (art) and explore its implications for the project of studying human being.

Alva Noë is a writer and philosopher living in Berkeley and New York. He is the author of Action in Perception (MIT, 2004), Out of Our Heads: Why You Are Not Your Brain and Other Lessons from the Biology of Consciousness (FSG, 2009), Varieties of Presence (Hornard, 2012), and Strange Tools: Art and Human Nature (FSG, 2010). His newest book is Infinite Worlds: Essays on the Philosophy of Science and Art (FSG, 2017). Noë is a Professor of Philosophy at the University of California, Berkeley, where he is also a member of the Center for New Media and the Institute for Cognitive and Brain Sciences.

LEE SU-FEH | BATTERY OPERA, CANADA (MALAYSIA)

Performance: EVERYTHING II

Choreography and Performance: Lee Su-Feh / Costume: Hajnalka Mandula
Co-presented with Springboard Performance

Everything is one immigrant’s way of acknowledging the indigenous territory on which she dances.

In this solo work, the dance comes out of a negotiation between what the dancer carries and the surface on which she dances. Using Daoist ritual objects such as I-ching sticks, incense, and spirit paper, the dancer creates a chance-operated environment that offers obstacles and openings around which she moves. Surrendering to the inherent nature of each object—the weight, the energy and the tasks attached to each of the objects—the body is called into a dance that connects the human body to the elements. Embedded in the piece is both a personal as well as a public ritual of acknowledgment—of who we are and where we are.

Presentation: Looking for the Simplest Dance in a Complex World

I will share my preoccupations about the history of colonialism in my immigrant body and how this body can dance with the body of this land and its own history of colonialism. I will talk about my quest to find the simplest dance, a dance that emerges from instead of a dance that is imposed upon the body.

Lee Su-Feh is a dancer, choreographer, teacher, and dramaturg who has spent the last 30 years exploring the human body as a site of intersecting habits and histories. Born and raised in Malaysia, her early training began with a mix of traditional and contemporary Southeast Asian dance and theatre. Since then, she has studied contemporary dance and theatre in Europe and North America with a variety of teachers and has along the way, developed a somatic approach to movement and voice deeply influenced by her lifelong studies in Chinese martial arts, Qigong and Daoism. Since 2010, she has been exploring the Fitzmaurice Voicework® in her practice and is a certified Associate Teacher of the method.

MII-SUM-IN-ISKUM, JUSTIN MANY FINGERS | MAKING TREATY 7 CULTURAL SOCIETY, CANADA (BLACKFOOT FIRST NATIONS)

Presentation: Niitoyis: Rethinking Engagement in Cultural Artistic Practice

In this presentation, Mii-Sum-in-Iskum (Long Time Buffalo Rock) will discuss examples of pan-indigeneities from an artistic and cultural perspective, in an attempt to identify the complicit interactions that will help inform the arts sector on how to better engage in a culturally-informed artistic practice. He will reflect on an evolution of indigenous arts that has been recorded for a minimum of 14,000 years, leading up to the first group of First Nations artists allowed to perform in public on a theatre stage in Canada.

Throughout the past decade, Many Fingers has worked towards the creation of a truly elastic dramaturgical structure for the inception, development, and production of performance. Niitoyis (the Blackfoot word that roughly translates to “teepee” in English) is central within this structure. Throughout this process, he has worked with many elders towards an understanding of the true purpose of the Niitoyis, its significances to the community, and what the structure represents. In this presentation, Many Fingers hopes to guide his audience on a personal and communal journey of indigenous arts, exploring that which has survived over the last 153 years of colonialism in Canada, as well its rich history over the thousands of years that predate it.

Mii-Sum-in-Iskum (Long Time Buffalo Rock) is a Queer, Indigenous, disabled, and MAD artist from the Kanesatake Blackfoot Reserve in Southern Alberta. His Canadian name is Justin Many Fingers, and his performing arts career includes engagements in Australia, Thailand, Nunavut, Japan, Greenland, the United States of America, and Mexico. A graduate of the Centre for Indigenous Theatre (Toronto) and the Soulpepper Actors Academy (Toronto), he has also trained in a wide range of dance styles. An interdisciplinary artist, his work spans dance, theatre, and music, and he has collaborated with leading artists from across this disciplinary spectrum in Canada and internationally. A performer-creator, programmer, producer, director, and choreographer, Many Fingers is also the Artistic Director of the Making Treaty 7 Cultural Society (http://www.makintreaty7.com/).
PERFORMANCE & SCIENCE WORKING GROUP
Convenors: Maaike Bleeker / Utrecht University, Netherlands
Eddie Paterson / University of Melbourne, Australia

The Performance & Science 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 exchange common interests and possibilities for collaborations. During our meeting in Calgary we will be joined by Prof. Alva Noë (UC Berkeley) for a discussion about the intersection of Performance Studies and Cognitive Science. The second part of our meeting will be devoted to the discussion of current projects and collaborations. Those interested in participating are encouraged to contact us at least a week before the conference (eddep@unimelb.edu.au) to indicate their interest so that we can share materials prior to the meeting.

DRAMATURGY AND PERFORMANCE WORKING GROUP
Chair: Pål Hansen / University of Calgary, Canada (Denmark)
Convenor: Bruce Barton / University of Calgary, Canada

We invite artists and scholars attending the PSI conference in 2019 to participate in our open Working Group meeting. This working group is engaging three broad subjects over a series of years: how we respond to the ways in which new research paradigms have expanded dramaturgy; the forms of emergent and embodied thinking that dramaturgical awareness facilitates; and the ethical dimensions of the choices that dramaturgy enables.

This year the group will focus on the concept of “dramaturgical awareness.” In addition to an open conversation about what this mode of awareness might constitute, we are interested in discussing the ways in which dramaturgical awareness and ethical dramaturgy might impact the development of performance and its cultural relevance in this world. The distinction between dramaturgy and ethical dramaturgy will be important in this discussion.

This working group is also concerned with considering the role of research and art training in the development of dramaturgy. We hope to identify research into dramaturgy, as a field of study, which directly informs and is influenced by practice. We are interested in developing new paradigms of research and training in relation to dramaturgy in order to generate new possibilities for performance practice.

COMMUNITY PERFORMANCE WORKING GROUP
Chair: Petra Kuppers / University of Michigan, USA

This group offers an open meet-up and networking meeting for people interested in and engaged in community performance, community-based theatre, theatre for social change—we use a wide open definition, and mainly understand ourselves as a hosting space.

We will also demonstrate a range of experiential glimpses into contemporary practice in the area of community performance in the workshop ‘Contemporary Community Performance: Experiential Glimpses.’ Petra Kuppers will lead participants in score fragments from her project, ‘A Multi-Year International Disability Culture Exploration of Inside/Outside, Refuge and Nation States,’ a project that explores the relationship between performance and social change. The workshop will focus on the intersection of performance and social change, with a particular emphasis on the role of community performance in facilitating social change.

COMMUNITY PERFORMANCE WORKING GROUP: “PERFORMANCE, RESPONSE, EXTRACTION – ELASTICITY OF ARTISTIC RESEARCH”
Convenors: Annette Arlander / Stockholm University of the Arts, Sweden
Bruce Barton / University of Calgary, Canada
Johanna Householder / OCAD University (Toronto), Canada

Artistic Research is here meant as an elastic 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 as research” (PrAR), “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 abundance of interrelated orientations, perspectives, and approaches to research in contemporary art. Through the “performance, response, extraction” model of exchange, participants will have the opportunity to respond to presentations, performances, and articulations through presentations, performances, and articulations and then distill or extract a core question (problem, principle, provocation…) that they find interesting for further discussion. In this way we aim to explore the elasticity of artistic research as a methodology and to expand our collective horizons through the sharing of knowledge(s) and experience(s) both in terms of preparation for the conference and its aftermath.

2019 PARTICIPANTS:

Johanna Householder / OCAD University (Toronto), Canada
Bruce Barton / University of Calgary, Canada

CURATED WORKING GROUPS
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. The focus of the PSI 25 Elasticity 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 elasticity, fluidity, immigration, forced migration, assimilation, disidentification, as well as the adaptability, flexibility, and resilience of (un)desired bodies—and the limits thereof—through the interdisciplinary lens of performance studies and historiography.

Actualizing “The Forgotten”: Spatiotemporal Extension in Minoritarian Historiographic Performance / PAN

Moderated by Aniko Szucs

Pablo Assumpção Barros Costa / Universidade Federal do Ceará, Brazil
‘Colonialism, Spirit Possession, and the Vulgar Archive: An Embodied Poetics of Historical Consciousness.’

Kenneth Molloy / Brown University, USA
‘So I Pulled Out a Stitch from Me Wherewith I Remembered’: Spatiotemporal Elasticity in Three Pre-Modern Islamic Geographies of Performance.’

Dominika Laster / University of New Mexico, USA
‘Elastic Time, Plastic Histories: The Political Mobilization of Memory in “Notes from Exile”.’

Re-Summoning Communalities: Elastic Performances of Great Magnitude and Intimacy / PAN

Moderated by Dominika Laster

Anna Kimmel / Stanford University, USA

Balca Arda / Kadir Has University, Turkey
‘The Fluid Identity in Performance: The Self-Design Art of Diasporic Communities of the Middle East in North America.’

Jonathan Karp / Harvard University, USA
‘East St. Louis 1917: Performance Studies, Event, History’

Aniko Szucs / Yale University, USA
‘From Dissent to Protest: Invisible Strategies of Resilience of the Eastern European Underground.’

La Caravana de los Misterios / PER

Susana Plotts-Pineda / Independent, USA
This performance draws from the visual archive of Mexican folk art, proposing a life-sized nicho box (portable altar with elements of popular culture) framed within the structure of a makeshift caravan (a platform on wheels) composed of found objects. This mobile painting engages with the history of American intervention in the context of the war on drugs and its effect on the current Central American immigration “crisis.”

Roundtable / PAN

Reflections on the Elastic Themes of Performance in Historical Paradigms at PSI #25
Mission Statement

The Future Advisory Board (FAB) aims to bring together graduate students and early career scholars and artists worldwide, and increase the diversity and visibility of Performance Studies. The FAB advises the PSI board regarding the interests of emerging scholars and artists, and about the future of the field as new generations see this. To this end, the FAB initiates projects that demonstrate this diversity and contribute to the further development of Performance Studies in ways that acknowledge this diversity.

FAB Summer School #2.5

Since PSI22 Melbourne, the Future Advisory Board has organized a Summer School that coincides with the PSI annual conference. The Summer School brings together scholars, artists, and activists over the course of several days prior to the PSI conference in an intensive series of activities directed at thinking through and working with 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). We take the themes of OverFlow (PSI23 Hamburg), Performance as Network: Arts, City, Culture (PSI24 Daegu), and Elasticity (PSI25 Calgary) as the frame for our discussions.

Summer School #2.5 Organizers

Yiota Demetriou / University of Brunel, UK
Natalia Esling / University of British Columbia, Canada
Arumum Jeong / Seoul Women’s University, South Korea
Anna Kemmler / Stanford University, USA
Azadeh Sharifi / Munich Ludwig-Maximilians-Universität, Germany
Asher Warren / University of Tasmania, Australia

Summer School #2.5 Participants

Denise Ackler / University of the Arts London, UK
Arne Niche Garcia Balgos / De La Salle University and De La Salle-College of Saint Benilde, Philippines
Kiera Boro / The Graduate Center, CUNY, USA
Lindsay Geer / University of Southern Indiana, USA
Jiang Feng / Pratt Institute, USA (Taiwan)
Dahye Lee / University at Buffalo, State University of New York, USA
Heun Jung Lee / University of Alberta, Canada
Sarah Lucie / The Graduate Center, CUNY, USA
Anthea Moys / Northumbria University, UK
Alejandro Postigo / London College of Music, UK
Rumen Rachev / Auckland University of Technology, New Zealand
J. Andrew Salyer / University of Wisconsin-Madison, USA
Tommy Y. Sanchez / De La Salle University and Far Eastern University, Philippines
Katie Schaa / Georgia Institute of Technology, USA
Claire Witch / University of California, Los Angeles, USA
Mitchell Whitehead / University of New South Wales, Sydney, Australia
wen yau / Independent Artist and Researcher, Hong Kong
Shuntaro Yoshida / New York University and Tokyo University of the Arts, USA and Japan
The ideal state of the vocal mechanism in a classical context is one of elastic potential — a powerful and flexible relationship amongst breath, vocal folds, and the perpetual reshaping of the resonating tract all of which alter perceptions of the voice from within and without. In this musically-oriented performance piece, part of a SSHRC-funded research creation project tracking the voice transition of an assigned female singer taking testosterone, we explore the uncertainty of change in the human voice, as well as the fluidity of gender expression and identity, examining what it means to be a person of voice.

Annalaura Alifuoco's research practice explores contemporary and formative, constructed situations function to activate experiences of a kind of ethical relationality through sensory-perceptual practice. Audience-participants are invited to share experiences of a kind of ethical relationality through sensory-perceptual practice. Audience-participants are invited to share experiences of a kind of ethical relationality through sensory-perceptual practice. Audience-participants are invited to share experiences of a kind of ethical relationality through sensory-perceptual practice. Audience-participants are invited to share experiences of a kind of ethical relationality through sensory-perceptual practice. Audience-participants are invited to share experiences of a kind of ethical relationality through sensory-perceptual practice. Audience-participants are invited to share experiences of a kind of ethical relationality through sensory-perceptual practice.
To what extent can we push the boundaries of the conference paper format, and stretch a text? How may we present it in a (dis)embodied way, and variously animate and continue to transform it, in space and in time? Following our experiment with the lecture-performance format at PS24, we now start from the site-specific performance to further explore the potential of performative writing, and of the performance of writing. Listeners are invited to walk with us, and to take on different positions in relation to the text, and to the spaces and places in which it gradually reveals itself.

Heine Avdal (choreographer/performance), graduated KIHO-Oslo/PAFTS-Brussels. He is concerned with notions of space and question how spatial conventions affect the way we experience and move through private/public spaces. Considering people’s preconceptions of spatial conventions and through slight shifts, or manipulations he searches for unexpected intersections between different components of a space.

Heine Avdal | NORWAY AND BELGIUM
unwritten conversation # 2 – unplugged | ALT

ANNE RICHIE GARCIA BALGOS | PHILIPPINES
Confronting Discrimination, Nurturing Identity: An Analysis of a Community Theatre Performance | PAP

Beyond the stage, theatre expands into a spectacular representation of a culture and unravels into a cloudless mirror for communities. This paper explores the social and cultural implications found in a community theatre by Bugkalot high students of the Philippines. Specifically, it relies heavily on the theory that people achieve a group-soothing and collective-nurturing effect when they become actors or spec-actors. Findings of this research are expected encourage teachers and theatre practitioners to employ community theatre in youth empowerment.

Richie is faculty at both De La Salle University and College of Saint Benilde, Philippines. She completed her MA in Educational Theatre at New York University through a Ford Foundation scholarship grant. Recently she finished her PhD in Applied Linguistics with a dissertation on the multimodality of theatre.

Allysha Amrita Bains | CANADA
Reimagining Youth Arts and the City: Stories of Flexibility, Precarity, and Resilience | PAP

The Youth Arts sector is an elastic and essential element of urban infrastructures in cities. Elasticity is also a prevalent characteristic of the sector, where the power of flexibility exists across cultural leadership, youth creativity, and pedagogies in many urban youth arts organizations. Our research is conducted through YouthSites: Informal learning in creative lives a five-year SSHRC-funded research study examining the youth arts sectors in Toronto, Vancouver, and London (UK).

Alysha Bains is a doctoral student at Simon Fraser University’s School of Communication. Her research interests lay within informal learning spaces, creative communities, and second generation South Asian identities in Canada.

Sarah Balkin | AUSTRALIA
Politics of the Snap: Hannah Gadsby’s Punchlines | PAP

Simon Critchley describes being told a joke as an experience of time literally being stretched out like an elastic band... It snaps with the punchline." In her 2017-18 show Nanette, Australian comedian Hannah Gadsby announced that she was quitting comedy, rejecting the snap by aligning punchlines with trauma. But in her writing and acting for the television comedy series Please Like Me (2013-2016), in which Gadsby played a depressed lesbian named Hannah, she presented a more reparative model of punchlines predicated on the tacit consensus that rape is bad. Comparing these shows reveals some comic and political possibilities of the snap.

Sarah Balkin is a Lecturer in English & Theatre Studies at the University of Melbourne. Her monograph, Spectral Characters: Genre and Materiality on the Modern Stage, is forthcoming from the University of Michigan Press. Her work appears in journals such as Modern Drama, Genre, Theatre Journal, I/TDR, and Performance Research.

James R. Ball III | USA
Devising Justice at the International Criminal Court | PAP

Panel: "Law, Creative Process, and the Performance of Truth." This panel examines varied facets of legal dramaturgy by focusing on particular acts of revision. "Devising Justice at the International Criminal Court" considers the collaboratively written texts that emerge from the courtrooms of the International Criminal Court, as court proceedings travel through multiple languages and the mouths of interpreters to be captured in a court transcript that itself comes to be restaged in the space of the courtroom.

James R. Ball III (Assistant Professor and Director of Undergraduate Studies, Department of Performance Studies, Texas A&M University) researches the politics of spectatorship, performance and diplomacy, and interactive performance. His book, Theater of State: A Dramaturgy of the United Nations, is forthcoming from Northwestern University Press.

Vital Barak | ISRAEL
Moving Bodies in Occupied Space: Forms of Resistance in Public Performances of Movement | PAP

This paper explores different forms of resistance in performances of movement in occupied spaces. The elasticity of movement as gesture of resistance and performance of resilience will be discussed through the case study of Palestinian Parkour groups and their non-violent resistance to the Israeli occupation. The practice of Parkour, based on a dialectic between moving forward and stopping, derives its motivation from the creative possibilities that appear in the intersection of the desire to keep going and the different obstacles that get in its way: by that creating an-in-between zone in which forms of elasticity appear.

Avital Barak is a scholar of movement and performance, art curator, and PhD candidate at Tel Aviv University School of Cultural Studies. Her research focuses on the occupation, movement in the public space, and the representation of the Palestinian body. She is a Fellow at Menara Humanities Center and a Yoga teacher.

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John Battye | Canada
Enacting Change: The Importance of Context in Community-Driven Theatre for Development | PAP

Enacting Change was a collaborative art-research project that took place in Uganda (2018). Canadian researchers working with local NGOs devised and implemented theatre workshops aimed at improving communication and facilitating reconciliation amongst community members. The workshop used play, improvisation, and participant-driven theatre techniques with a community of former child soldiers and never-recruited community members to explore important issues they identified. The context, themes, and conditions of this project will be discussed as tools for community reconciliation – who this work speaks to clearest and what is needed to strengthen the stage as a place where this vital communication takes shape.

John Battye is a PhD Performance Studies candidate at the University of Alberta and an instructor in Theatre at MacEwan University. His research focuses on the body in performance, media, and theatre as a tool for social change.
ALEXANDRA BAYBUTT / UK
LocoMotion Festival: The End of a Festival (2008–2015) / PAP

This paper presents an example from fieldwork conducted in North Macedonia and the former Yugoslav space between 2016–2018. Artists, cultural workers, and NGOs have been experiencing diminishing support from international community funds and foundations since their context is no longer considered a post-conflict hotspot. My work explores LocoMotion Festival of contemporary dance and performance to illuminate the flux of material conditions and restrictive national cultural policies affecting and informing curatorial responses. Elasticity as metaphor is brought to bear upon refrains from a politics of friendship and ambiguity to further an argument for a critical, reflexive capacity in festival-making.

Alexandra Baybutt works as a researcher, movement educator, and artist. She is a PhD candidate at Middlesex University (2015–2019), researching the curation of festivals of contemporary dance and performance in the former Yugoslav space since 2007. Her work has been supported by Erasmus+.

TAYLOR BLACK / USA
Practices / PERF

ElastiCity is a pop-up theme park presenting an immersive research experience that performs the elastic boundaries between fantasy and disappointment, wonder and boredom, pleasures and apathy. The theme park stretches between the fantastic and the mundane to consider the networks and spans of relations among performers, spectators, and designed spaces and objects. Our attractions mix reality and simulacra, enact worlds, explore economies of attention and nostalgia, perform labour, and reframe fun to ask, how might we view theme parks’ capacity to simultaneously stretch and compress themselves as an activation of new forms of affective economies, social relations, and labour practices?

Taylor Black is a PhD candidate in Performance Studies at NYU whose research considers acts of tying on the internet as performance and explores the role of performance in developing ethics in online spaces.

BIBA BELL / USA
Dancing from Outside: Modern Garage Movement’s Lines of Desire / PAP

Between 2005 and 2011, NYC-based performance collective, Modern Garage Movement (MGM), toured a total of ten original, evening-length dances throughout the States. The collective emphasized flexible choreographic structures that revealed themselves within a locale, creating works that could improve across urban and rural, public and private, architectural and socially infused sites, frequent or forgotten. For MGM, this collusion (or thirding) transformed not only the position of the author, but also spectator and event space. As a former member of MGM, this paper incorporates the author’s auto-ethnography, archival materials, journals, interviews with collaborators, and artistic and performance research alongside theoretical inquiry.

Biba Bell is a performer and writer based in Detroit. Her work focuses on domestic labour and identity in relationship to site. She’s danced with Maria Hassabi and Walter Dundervill amongst others. Bell earned her PhD in Performance Studies from NYU and is an Assistant Professor at Wayne State University.

KATHRYN BLAIR / CANADA
Evaluating Conceptual Impact of Participatory Strategies on Technical Topics / PAP

In the visual and live arts, artists who involve their audience call their work ‘interactive’ if involvement is enabled by technology, or ‘participatory’ if it is not. In this paper, I examine the conceptual implications of audience involvement in both contexts, incorporating examples from across the visual arts, music, and theatre. In particular, I look at the ability of audience involvement to broach complex technical topics with non-experts; does participation promote elasticity in how audiences can engage with such topics? Finally, I look at how we can evaluate these experiences as conceptual and aesthetic constructs.

Kathryn Blair recently completed her Master of Fine Arts at the University of Calgary and is now a PhD student in Computational Media Studies at Utrecht University in the Netherlands. Her work engages with questions of perception, cognition, and agency from a broad interdisciplinary perspective, with a special interest in embodiment, movement, and technology, and the performativity of meaning making and knowledge transmission.

MAAIKE BLEEKER / NETHERLANDS
Performance Studies Space Programme Mission 2: Encounters with Extreme Elasticity / PAP

After the successful launch of its first mission to the Moon in Hamburg (PSi23), the Performance Studies Space Programme (PSSP) is now ready for its second mission. Taking inspiration from Karen Barad’s demonstration (in Meeting the Universe Halfway) of the productivity of combining insights from the sciences with conceptions of performance and performativity developed in the humanities, PSSP will meet with astronomers working at the University of Calgary to investigate theoretical and practical points of connection between astronomy and the conceptual implications of audience involvement to broach complex technical topics with non-experts; does participation promote elasticity in how audiences can engage with such topics? Finally, I look at how we can evaluate these experiences as conceptual and aesthetic constructs.

Kathryn Blair recently completed her Master of Fine Arts at the University of Calgary and is now a PhD student in Computational Media Design there. Her work focuses on how technology mediates human society, using wearable technology, physical computing, games, and printmaking to explore this theme.

Maike Bleeker is a Professor of theatre and performance studies at Utrecht University in the Netherlands. Her work engages with questions of perception, cognition, and agency from a broad interdisciplinary perspective, with a special interest in embodiment, movement, and technology, and the performativity of meaning making and knowledge transmission.

KELEY BLAIR / CANADA
The Crowd Fell Silent: Sport Performance and Injury Dramas in the NFL / PAP

In this paper, I draw from Martin Revermann’s concept of ‘im- ital mini-dramas’ and argue that sporting injury mini-dramas increase the elasticity of the affective scene of NFL football games. To do so, I examine two incidents involving the Seat- tie Seahawks. Building from the work of Sara Ahmed, Lauren Berlant, and Nicholas Ridout, I demonstrate how NFL sporting injury dramas reveal the mechanisms of complex football events and evinces how such dramas increase the elasticity of the NFL’s affective scene, making victory and injury mutually constitutive elements of contemporary professional football games in the United States.

Kelsey Blair is a postdoctoral fellow at McGill University. Her areas of interest include performance studies, sport, circus, musical theatre, and affect. She is also an author and applied theatre practitioner.

JUSTIN A. BLUM / CANADA
‘The Organic Body of Cinematographic Movements’: Kiss and Cry Collectif and the Cinematic Apparatus / PAP

The Kiss and Cry Collectif do the impossible: they make an animated film in real time by combining dance, miniature models, and narrative into an intermedial performance. While their shows have been lauded by critics, their texts by Thomas Gunzig have been widely panned. This paper reads Gunzig’s scripts against the metacognitive ‘apparatus theory’ of film outlined by writers including Metz and Baudry, arguing that whatever their literary qualities they work to self-theorize the events from within, calling attention to how the elastic collision and collision between forms in the Collectif’s work depends on the embodied cognition of live spectators.

Justin A. Blum is Assistant Professor of Drama at the University of Le- thbridge. He teaches theatre history and theory, dramaturgy, and dra- matic literature and works as a dramaturg and translator. His writing has appeared in collections and journals including Theatre Research in Canada, Nineteenth-Century Theatre and Film, and Theatre Topics.
Panel: ‘The Elasticity of a Concept: On Hysterical Performances.’ Sharon Boothroyd will discuss her suite of short films Erotomania which evoke a return to the language of the hysterical through the mouths of the analysts. By appropriating the words of Freud and Breuer, Boothroyd re-authors the case-studies of hysteria. By extrapolating each instance where the analysts refer to themselves in the first person, and presented in reverse order, the text reads less defiantly and with a reflexive perspective on history emerges. The role of counter-transference in the creation of hysterical narrative, is highlighted through the elasticity of language in this playful re-enactment.

Sharon Boothroyd is a London-based artist and lecturer exhibiting internationally including Venice Exchange, Tate Liverpool, Eencronas das Imagens, Braga, and The Centre for Photography, Clement Ferrond. Her PhD research at the Royal College of Art looks at hysterical narrative as agency. She lectures at Ithaca College, Roehampton University, and RCA.

KEVIN BROWN | USA
Stage, Frame, and Window: Erwin Piscator and Inflections of the Virtual | PAP

This paper explores ways the idea of ‘virtuality’ has been conceived: historically, materially, and philosophically, and how conceptions of the virtual have changed along with significant developments in technologies of mediatization. The work of Erwin Piscator can help us to think about virtuality as it can be conceived in different contexts as archetypal configurations between ‘frame,’ ‘stage,’ and ‘window,’ and the various material and metaphorical configurations of mediums in relation to performers and spectators.

Professor Kevin Brown teaches at the School of Theater, Film and Television at the University of Arizona. He is the author of Eroticomania (Leuven/Cornell UP, 2019) edited by Johanna Braun. He is currently working on a book about virtual reality and theatre.

MILOBRE BURCH | USA
Modes of Resistance: The Tales from Beyond the Ban Project | PERF

Oral tradition tales teach us how to be human in a times-hostile environment. This kind of environment was engendered in America in January 2017 when international graduate students at my university found themselves being targeted by a travel ban aimed at citizens from seven, predominantly Muslim countries. I started collecting folktales from the targeted countries to showcase in spoken word concerts, engaging youth, family, adult, and academic audiences with the predication of my students and others like them, modeling performance as resistance and furthering understanding of the transformational impact of storytelling on the hearts and minds of listeners and tellers.

Milbre Burch is a GMAH-nominated spoken word recording artist, nationally known teaching/touring artist, and storytelling studies scholar. She holds a PhD in Theatre from the University of Missouri. She has published articles on the storytelling strategies of playwrights, fairy tale performance, and storytelling as an act of resistance and reconciliation.

PETER BURKE | AUSTRALIA
Elasticity: A PSI Theme Park—Collaboration Station | PERF

Elasticity is a pop-up theme park presenting an immersive research experience that performs the elastic boundaries between fantasy and disappointment, wonder and boredom, pleasures and apathy. The theme park stretches between the fantastic and the mundane to consider the networks and spans of relations among performers, spectators, and designed spaces and objects. Our attractions mix reality and simulacra, enact worlds, explore economies of attention and nostalgia, perform labour, and frame fun to ask, how might we view theme parks’ capacity to simultaneously stretch and compress themselves as an activation of new forms of affective economies, social relations, and labour practices?

In his performative practice Peter Burke uses socially engaged strategies combined with current concerns and conventions of art, especially those involving social interaction in public spaces. By these means Burke examines topical issues and questions the general condition of contemporary society. He exhibits widely in Australia and internationally. peterburke.com.au

JOHANNA BRAUN | USA AND AUSTRIA
The Elasticity of a Concept: On Hysterical Performances | PAP

Panel: ‘The Elasticity of a Concept: On Hysterical Performances.’ From wandering uteruses, medieval witch hunts, 19th Century French neurology, Freudian psychoanalysis, mass hysterias, and feminist performance to contemporary social media: hysteria as a stretchy performance concept continues to inform how we understand the links between emotion, performance, and resistance. The panelists will present papers, images, and short films that address how culture shifts, bends, extends, and sometimes returns to common understandings of hysteria as out-of-control emotional reactions. This panel is an extension of #masshysteria. Hysteria, Politics and Performance Strategies combined with current concerns and conventions of art, especially those involving social interaction in public spaces. By these means Burke examines topical issues and questions the general condition of contemporary society. He exhibits widely in Australia and internationally.

Johanna Braun is an artist, scholar, and WFW-Schörlinger Fellow at UCLA, Stanford University and the University of Vienna. She is editing the anthology Elastomani/a: Hysteria, Politics, and Performance Strategies (Lueven/Cornell UP forthcoming in 2019) and co-editing Wittchfith Hystera: Performing Wittchfith in Contemporary Art and Visual Culture (forthcoming). (www.johannabraun.com)

MARIA BUSTOS | CANADA
One Sided Triangle | ALT

One Sided Triangle is an interdisciplinary site-responsive performance that uses voice and movement to explore how living, uncontrollable environments affect performance and vice versa. Our piece asks the following questions: Does the performance grow and change, or does it snap back to its original shape once the disruptors are removed? How do the performers distort the environment they are in and give new insights to everyday structures? When the performers are removed, does the environment remain changed? The performance will be followed by a conversation about the experience and observations of the audience.

Maria Bustos is a third year undergraduate Music and Drama student at the University of Calgary. Her experiences in theatre includes immersive, devised, interdisciplinary, and participatory theatre. During her studies at the University of Calgary she has performed in Conduct, directed by Bruce Barton and Experiments 1: Why?, directed by Sarah Bannister.

BELEN D. CALINGACION | PHILIPPINES
Healing and Education of Youth Drug Offenders through Expressive Arts | PAP

This creative intervention research project harnessed the expressive arts to help young drug offenders find articulation through their participation in a creative process – a rehabilitative rather than a punitive approach. The project involved young drug offenders in Dalayan, a home for boys in the Philippines. The study argues that the creative arts provide a huge potential as an alternative for improving the well-being of drug offenders. Based on the narrative of the universal quest for recovery, it examined the place of the creative process and its impact on young offenders’ lives.

Belen Calingacion is a Professor with University of the Philippines Diliman. Belen’s artistic and scholarly interests include the use of the expressive arts – Applied Theatre and performance – in the rehabilitation, education, and empowerment of street children, women in prisons, for disaster victims, and, lately, for youth drug offenders.
MEROPHIE CARR | AUSTRALIA
Stretching Time - A Fifteen-year Performance Project | PER

Weekly Ticket Footscray is a fifteen-year performance at Footscray Train Station, Melbourne, Australia. Starting in February 2016 and continuing until 2031 performer David Wells and myself as performance director/dramaturge create a weekly, two-hour improvised performance incorporating dance and conversation. What are the fundamentals of this artistic work when our audience and environment ceaselessly change? How have collaborations with other artists (choreographers, musicians, portrait painters) stretched our work? What do we bounce back to in moments of quietness between the roar of the trains? This presentation on Weekly Ticket will take place at the CTrain Station at the University of Calgary. https://weeklyticket.org

Michele Carr is a theatre director/dramaturge, performer, teacher, and researcher. She is a PhD candidate at Monash University, Melbourne, researching audience and performer relationships within Weekly Ticket. Footscray. Michele is currently a sessional teacher at Monash and Deakin University.

MICHELLE LIU CARRIGER | USA
‘The Universe in a Bowl of Tea’: Zen, Performance Theory, and Deep Tourism in the Japanese Way of Tea Way of Tea | PAN

The panel, ‘Expansion and/or Restriction,’ emphasizes the non-elastic limits of material, ideological, and carceral restrictions. Carriger’s paper analyzes the performative claims of tea schools and practitioners. In the orthodox explanation, the Japanese Way of Tea (‘tea ceremony’) enables a spiritual expansion of compassion, peace, and zen tranquility through the consecration and discipline of the space of a small tea room, a teacher’s tutelage, and the codified temae, the choreography of gestures that students exhaustively practice. Carriger considers the linkage asserted between restricted movement and expansive mentality and the tension inherent in a ‘universal’ practice indelibly marked as quintessentially Japanese.

Michele Liu Carriger is an Assistant Professor in the UCLA School of Theater, Film, and Television. Her current book project looks at fashion as a form of historiography. Her second monograph project builds on two decades of Japanese tea practice and examines transnational and intercultural tensions of contemporary tea practice.

JULIAN CARTER | USA
Reaching for Transgenderational Touch: Art, Affect, Intimacy | PAN

Panel: ‘Elastic Embodiments: Dancing Gender and Desire.’ This presentation builds on my recent social choreography piece the Transgenderational Touch Project, for which I assembled queer and trans sex radicals of different generations to share and transmit embodied cultural knowledges. I describe the piece to address the complex and sometimes ambivalent intimacies that arise at the intersection of personal affection and creative practice.

Julian Carter is the author of The Heart of Whiteness: Normal Sexuality and Race in America, 1860-1940 (Duke, 2007) as well as essays in TDR, GLQ, TSQ, and various anthologies, blogs, and zines. He also draws, dances, and creates collaborative social choreographies as Principle Instigator of the performance group Poly/sensorium.

HEATHER CAVEHILL | CANADA
Library - LayBerry | PAP

Moosebed is an art and research creation space on a quarter section of land in Central Alberta. The site encompasses a unique pocket of Prairie forest surrounded by cultivated agricultural land. Since 2017, Moosebed has been visited by several Alberta-based artists and curators who have generated works and discussions related to the site’s ecology and its settlement, displacement histories and politics. This presentation explores some of the artistic engagements that have occurred at Moosebed, including the ongoing, immersive, collaborative, permanent land-based art project Library - LayBerry.

Heather Cavehill is a photographer, curator, writer, and a PhD student in the Department of Art History, Visual Art & Theory at the University of British Columbia. Her research is focused on nineteenth and twentieth-century art and photography in the Canadian West.

PAUL CEGYS | CANADA
New Intermedial Ground and Resilience in Performance and Design Through Virtual Reality | PAP

Virtual reality (VR) radically repositions the body of the experiencer at the centre of a constructed environment – duplicating her in two simultaneous places (real and virtual) – (de-)connecting and (re-)mediating social relationships. In doing so VR questions the very ontology of performance. This paper will present the findings from two recent virtual and mixed-reality performance projects, DOHR VR (Digital Oral Histories for Reconciliation) and Blue Hour VR, investigating how VR is shifting the role and agency of the spectator and disrupting perceptions of space and time through the blending of real, virtual and non-dimensional environments.

Paul Cegys (MSc) merges practices of performance design, theatre, opera, site-specific installation, and intermedial VR/AR scenographies. He is an affiliate faculty at the University of Waterloo (Canada) in the Department of Communication Arts and is a PhD Candidate in the School of Arts, Design and Architecture at Aalto University (Finland).

FELIPE CERVERA | SINGAPORE AND MEXICO
Performance Studies Space Programme Mission 2: Encounters with Extreme Elasticity | PAN

After the successful launch of its first mission to the Moon in Hamburg (PS(23), the Performance Studies Space Programme (PSSP) is now ready for its second mission. Taking inspiration from Karen Barad’s demonstration (in Meeting the Universe Halfway) of the productivity of combining insights from the sciences with conceptions of performance and performativity developed in the humanities, PSSP will meet with astronomers working at the University of Calgary to investigate theoretical and practical points of connection between theory and research as understood and practiced in performance studies, with astronomical and astrophysical theory. This panel reports on their encounter.

Felipe Cervera is a Lecturer in theatre and performance at LASALLE College of the Arts, in Singapore. His research addresses performance theory, astronomy, and astro-cosmonautics. He also writes about contemporary theatre and globalization and is a member of After Performance Research Ensemble. He is an associate editor of Global Performance Studies.

T. NIKKI CESARE SCHOTZKO | CANADA
Compassionate Acts: Performance as Radical Care | PAN

Panel: ‘Disciplinary Elasticity: Issues in Contemporary Performance Art Research.’ Building on the work of Sara Ahmed and Christine Sharpe, this paper looks to genealogies of care to formulate a critical methodology predicated on affect theory’s interactions with race studies and identity politics. The three artists whose work I consider here provide an opportunity to revisit methodologies at work in contemporary scholarship related to affect studies and its too easy dismissal of emotion as an effective political tool. Such performance artworks are predicated on affective strategies that evoke xenophobia and racism on one end of the global social and political spectrum, and, on the other, resistance and care.

Dining Out on White Privilege: D. Schutz, R. Kahn, & the Performance of White Motherhood | PAP

In recent visual and performance pieces, artists Dana Schutz and Robin Kahn deploy white feminism – in particular, white motherhood – tropes to de-explain damage done to Black and Brown people that the artists’ work artistically reproduces. This paper is about the cultural collateral white motherhood assumes in its own gendered, racialized, and economic privilege, but it is also about the broader response in the artistic community, primarily from artists of colour, who literally and figuratively stand between the viewer and artwork.

T. Nikki Cesare Schotzko is Associate Professor of Performance Studies, University of Toronto. Her book, Learning How to Fall: Art and Culture after September 11 (Routledge, 2015), examines the relationship between events and their documentation. Her current project engages performance as a radical act of care.
AMY CHAN | HONG KONG

‘The Fable of the Ungrateful Wolf’ at the Intersection of Cantonese Opera and Light – Adaptability and Plasticity as Creative Strategy | PERF

Cantonese opera (粵劇), one of the major categories of Chinese opera, originated in Guangdong Province 300 years ago. Its development is intermingled with artistic and sociopolitical elasticity responding to challenges, including a failed rebellion against Qing dynasty leading to a nationwide ban, and modern mass media. Light, once subordinated to text, achieves autonomy from the adaptability to light art and elastic materiality in the time of postdramatic theatre. Through the Cantonese opera-light installation lecture performance, we explore the elasticity of Cantonese opera and light as creative strategy for new potentials in the challenging post-Umbrella movement’s Hong Kong.

NATALIE KIT-YING CHEUNG | HONG KONG

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Creative Director of Drama COLLABoratory, director, producer. Graduated from Griffith University with Master of Drama Education. Her recent works include Morbid Anatomy, The Hong Kong Plague of 1894 Museum Theatre, Forum Theatre with People with Lived Experiences of Mental Ill Health, and Elderly Oral History Project.

MICHAIL M. CHEMERS | USA

Untitled | PAN

Panel: ‘Transformation, Adaptation, and Manipulation.’ This panel engages with the transformation of individuals, either permanent or temporary, the transition of identity as influenced by external forces, and what such transformations mean or represent. Michael Chemers’ paper builds on his pre-existing research into monsters and their representation of the ‘other’ in society. More specifically it investigates the newly-relevant parallel between Ionesco’s celebrated play RHINOCEROS and its strange connection to the rise of fascism and German nationalism steeped in ancient mythologies regarding werewolves, sorcelage, and espionage in the 1930s.

Michael M. Chemers was the Founding Director of the BFA in Production Dramaturgy at Carnegie Mellon University and is now Professor of Dramatic Literature and Director of Graduate Studies at the Department of Theater Arts at the University of California Santa Cruz. He is the author of several books and articles on dramaturgy and theatre history.

BRODERICK D.V. CHOW | UK

Tommy Kono’s Incarcerated Gains | PAN

The panel, ‘Expansion and In Restriction’, emphasizes the non-elastic limits of material, ideological, and carceral restrictions. Broderick D.V. Chow’s paper explores the life of Tanio Tommy Kono (1930-2016), a nisei (second-generation) Japanese-American weightlifter who started lifting weights in 1942 when his family was relocated to the Tule Lake relocation/reggregation center, an internment camp for Americans of Japanese ancestry during WWII. Chow considers newly uncovered documents from Kono’s archives detailing his expanding measurements between 1942-1944, investigating physical culture as a performance that tests the limits of the carceral society, challenging our association of physical culture with hard bodies and the bounded self.

‘Towards an Elastic Pedagogy?’: How to Think Through Theatre and Performance | PAN

A roundtable that brings into conversation editors and contributors of Thinking Through Theatre and Performance (Methuen, 2019) to discuss issues emerging from the book’s unique question-based approach to performance pedagogies. How do current key questions in performance studies inform the pedagogies of performance as an expanded disciplinary field? How do we encourage students to think through performance as a specifically located form of critical and creative enquiry? And how may such an enquiry-based approach foster an ‘elastic pedagogy’ (Dianne Donnelly, 2010), in which the conventional formats of learning and teaching are flexed, stretched and transformed?

Broderick D.V. Chow is Senior Lecturer in Theatre at Brunel University London and was Principal Investigator on the AHRC-funded project Dynamic Tensions: New Masculinities in the Performance of Fitness. He is co-editor of Zizek and Performance (2014) and Performance and Professional Wrestling (2017). Broderick is a competitive weight lifter and coach.

SHAWN CHU | SINGAPORE

ElastiCity: A PSI Theme Park—Collaboration Station | PAN

ElastiCity is a pop-up theme park presenting an immersive research experience that performs the elastic boundaries between fantasy and disappointment, wonder and boredom, pleasures and apathy. The theme park stretches between the fantastic and the mundane to consider the networks and spans of relations among performers, spectators, and designed spaces and objects. Our attractions mix reality and simulacra, enact worlds, explore economies of attention and nostalgia, perform labour, and reframe fun to ask, how might we view theme parks’ capacity to simultaneously stretch and compress themselves as an activation of new forms of affective economies, social relations, and labour practices?

Shawn Chua is an artist and researcher whose works engage with embodied archives, uncanny personhoods, and the participatory frameworks of play. In 2012, he was awarded the National Arts Council Scholarship and he holds an MA in Performance Studies from Tisch School of the Arts at New York University.

TOMASZ CIESIELSKI | POLAND

Untitled | PAN

This presentation is part of the curated panel ‘Ways of Making Sense: Interdisciplinary Frameworks for Generating and Sharing Knowledge through Embodied Practice, Sensory Exploration, and Dramaturgies of Qualitative Research.’ This panel presents work that extends existing conceptual and methodological frameworks to develop new approaches to participant engagement in performative contexts. This paper describes a process of developing sensory performance: Sense-Action. Memories of children and teenagers living in the Litzmannstadt Ghetto are used as inspiration and as a narrative and experiential matrix for the performance’s structure. Each version was performed in relation to chosen research paradigms supporting the exploration.

Performer, dancer, theatre researcher Member of the Theatre Association Chorea, performer in Grønås Idans (Aarhus, Denmark). Author of presented internationally performances: Sense-Action. The Upbringing (2012/2016), Idyllusion (2016). PhD candidate at University of Lodz. Lecturer at the Academy of Music in Lodz, Acting Department.
OUTI CONDIT | FINLAND
The Actress | PERF

The Actress, precariously gendered and finitely malleable, reaches into the underbelly of her thespian past, presenting a queered re-visitation of the crisis of her situated actorly body as the juncture of tensions and power relations embedded in the apparatus of theatre. The Actress is an outgrowth of Outi Condit’s artistic research project in which she performs at the intersections of art/research and techno-metabolic imaginaries. Here, she collaborates with her colleague, theatre director/visual artist Vincent Roumagnac, inviting strategies of temporal diffraction arising from his research ‘Reactivating the Stage’ to work with her research question: How are performing bodies assembled?

Outi Condit is a director and performance maker as well as a Doctoral Fellow in the Performing Arts Research Centre, University of Arts Helsinki. Her research project looks into the politics of aggregation of staged bodies and bodies as stages with awareness that not all performing bodies are (ably) human.

TELISA COURTNEY | CANADA
Enacting Change: The Importance of Context in Community-Driven Theatre for Development | PAP

Enacting Change was a collaborative art-research project that took place in Uganda (2018). Canadian researchers working with local NGOs devised and implemented theatre workshops aimed at improving communication and facilitating reconciliation amongst community members. The workshop used play, improvisation, and participant-driven theatre techniques with a community of former child soldiers and never-recruited community members to explore important issues they identified. The context, themes, and conditions of this project will be discussed as tools for community reconciliation – who this work speaks to clearest and what is needed to strengthen the stage as a place where this vital communication takes shape.

Telisa Courtney holds Bachelors of Arts in Psychology and Political Science from the University of Alberta and is nearing the end of their Master of Arts in International Development Studies at Dalhousie University. Their research focuses on theatre as a method of increasing communication and reconciliation in deeply divided communities.

BETH CURRANS | USA
Mermaids: The Possibilities and Limitations of an Aquatic Myth | PAN

Panel: ‘Moving Water Worlds.’ The mermaid, a figure emerging from Greek myths about sirens and explorers’ sightings of manatees is both liberatory, promising to unfetter humans from their earthly existence and the ennu of late capitalism, and tied to normative gender roles of voiceless women unable to move freely within society. In performances ranging from mermaid contests wherein women in elaborate costumes are carried by men; to young, lithe women swimming in tanks in Weeki Wachee Springs, Florida; to queer and crippled enactments during the Coney Island Mermaid parade, I will explore the possibilities and limitations of the mermaid’s elasticity.

Elizabeth Currans is Associate Professor of Women’s and Gender Studies at Eastern Michigan University. Author of Marching Dykes, LiberatedSluts, and Concerned Mothers: Women Transform Public Space (2017) and numerous articles, her research examines how public spaces are claimed and transformed by feminists, queer people, and other cultural outsiders.

SARAH CREWS | UK
Embodied Elasticity: Boxing Bodies and Resistance | PAP

Notions of elasticity are central to the sport of boxing. Boxing bodies extend outwards to encounter and test resistance, springing and bouncing back in rhythmic patterns. We argue that boxers are in search of the perfect amount of elasticity and resistance. Boxing is supported by narratives that herald the transformative potential of the sport. By repetitive-encountering resistance, boxers engage in transformative practices. These practices serve as a form of embodied elasticity. Crews and co-presenter Solomon Lennox respond to their practice-research project on boxing. They present their findings, focusing on their relationship with the material elasticity of boxing.

Sarah Crews, Senior Lecturer in Performance and Media, University of South Wales. Research interests include: gender and sexuality in performance; radical pedagogies; the connections between boxing and performance.

DANIELA JULIA DALUMPINES | PHILIPPINES
Order and Disorder: Staging Turbulence Towards Resilience | PAP

The Marcos regime was a time of war on terror, insurgency, and national destruction. Now, under Duterte’s violent extremist government, the Philippines faces another turbulence with the massive records of extrajudicial killings, impunity, and war on drugs. Through an analysis of two historical plays, Desaparecidos and RD3rd set during Marcos’s rule of war and Duterte’s rule of war on drugs, this paper explores the staging of turbulence and tension that evoke the political landscape during these critical situations in Philippines history. The two historical plays sound the invisible voice as modes of resistance in the face of adversity.

Daniela Julia Dalumpines earned her AB in Literature from the University of Santo Tomas. Currently, she is fulfilling her research studies to earn the Master of Arts in Language and Literature at the De La Salle University. She teaches literature, history, and theatre to junior high school students.

LÉDA DAVIES | CANADA
Resistance- A Circus-Based Research Inquiry | WKS

My research aims to integrate theatre and circus. The resistance provided by an aerial circus apparatus elicits emotion from the body, which in turn produces greater agency in the performance of a dramatic text. Through the use of resistance on a circus apparatus called aerial straps, I have created a methodology which combines circus and theatre disciplines using the creative potential of resistance. I will demonstrate how this process has led to virtuosity and agency in my performances. Participants will also engage in a modified exercise to elicit an embodied understanding of this process and its creative agency.

Léda is completing an MFA at the University of Alberta which investigates the physical potential of aerial circus in theatre. Her current project, Persiphona Bound, combines poetry, percussion, and aerial circus to explore the need for education around sexual consent. (www.ledadavies.com).

PIET DEFRAYE | BELGIUM AND CANADA
The Last Tragedy (Pieter De Bussyer, translated by Piet Defraye and Mike Devos): A Staged Reading | PERF

Pieter De Bussyer is a philosopher, writer, film and theatre maker based in Belgium. The Last Tragedy (2005) world-premiered in Edmonton in 2018. In it, a peripheral narrator tells us how four actors from the cultural capitals of Europe – London, Athens, Berlin, and Paris – travel to a theatre in Central Europe to rehearse ‘the last tragedy.’ Instead, they procure ‘tragedy’s universal annihilation.’ It is the ultimate of inter- ventionist theatre. The play is a sardonic commentary, not only on the state of theatre, but also on theatrical politics as we see them being played out in Europe. A staged reading.
Vanishing Lumumba: Colonial Ghosting | PAN
Panel: ‘Elasticity, Site-unspecificity, and the Politics of Memory’: Patrice Lumumba’s 1925-1961, the assassinated Prime Minister of independent Congo, continues to be prominent in cultural discourse. Two performative interventions obfuscate and foreground the African liberalist figure. Jean Leroy’s Les Funérailles de Monseur Lumumba (2007) conjures Lumumba as a reincarnated ghost and a contemporary descendant. Sven Augustijnen’s street art installation A WB 082-5377 3922 (2012) evokes Lumumba’s lugubrious disappearance (this corpse was dissolved in acid) through a pile of charcoal on an old bike. The artwork forms an echoing dyad with Specchies (2012), Augustijnen’s film that trails an infamous Lumumba researcher in search of the overgrown place of execution.

Piet Dehaene (U of Alberta) is a performance theorist and theatre director. He has published extensively on contemporary practices, often with philosophical points of departure. His current research focuses on a variety of cultural discourse around the figure of Patrice Lumumba, Congo’s first Prime Minister.

Cecily Devereux | CANADA
‘The Accused Beauty’: Images of Hysteria and Erotic Dance in Fin-de-siècle Popular Media | PAN
Panel: ‘The Elasticity of a Concept: On Hysterical Performance’—This paper considers the ways in which images of Salome dancers in early twentieth-century popular media reproduce gestures that since the 1870s had been associated with the elastic contortions so often erotically represented in many photographs of women at the Salpêtrière Hospital in Paris. The cultural fascination with these two photographic records situates both modern hysteria and erotic dance as sites for the performance of femininity and, concomitantly, as indices both of the implications of and women’s resilience to patriarchy’s attempts to reproduce itself through their bodies.

Cecily Devereux is Professor and Associate Chair in the Department of English and Film Studies at the University of Alberta. She has published articles on erotic dance, hysteria, and imperial cultures of motherhood. A new book on Salome and erotic dance in the nineteenth and twentieth centuries is nearly complete.

Jasper Delbecke | BELGIUM
On Essayistic Thinking | PAP
Since Montaigne introduced the essay, it has always offered a critical mode to explore one’s subjective position in a perpetual changing world. These characteristics elucidate its popularity beyond the realm of literature. Today, the essay form became a preferred form for contemporary artists to produce speculative fictions, to offer new ways of comprehending ourselves, our relation to the world, and to suggest new political-imaginary possibilities. Supported by the essay’s self-reflexive, speculative and dialogical qualities, I explore in my paper the notion of ‘essayistic thinking’ as a valuable notion to cope with times that demand for elasticity.

Jasper Delbecke studied Theatre and Performance Studies at Ghent University and FU Berlin. He is an affiliated researcher at S.I.R.A.M. (Studies in Performing Arts & Media, Ghent University). In his doctoral research he explores how the form and the discourse of the essay appears in the contemporary performing arts field.

Giorelle Diokno | CANADA
Material Malfunction: Authenticity and its Limits in Luzviminda: The Philippines Dances for Canada | PAN
After falling from a tribal headdress in the section prior, a loose-feathered jostles across the floor, swept by the swaying of Spanish colonial dresses and dragged into the wings just in time for the next transition. Disruptions in theatrical artefact create moments for alternate performances, driving tissues into the planned, the choreographed, the imagined. Looking towards these incidental fissures, this paper reads moments of material disruption in Luzviminda through Martin Manalansan’s notion of mess as queer archival inquiry. These moments of mess(ing up) remind viewers of the limits in folk representation and of temporalities elided in its reproduction.

Giorelle Diokno is a PhD candidate at the University of Toronto Centre for Drama, Theatre, and Performance Studies. Her research interests revolve around how Filipino Canadian performance imagines dissipate subjectivity and proposes alternative historiographies through the use of Filipino folk aesthetics.

Leboang Disele | CANADA
Performing Blackness in Edmonton: Unwoven and What (Black) Life Requires | PAP
This paper reflects on Unwoven and What (Black) Life Requires, two productions featuring Black Edmontonian artists between 2017 and 2018. Unwoven is a collaborative project by Black and Indigenous female artists created for Black Arts Matter and SkirtsAfire herArtFestival in 2018. What (Black) Life Requires was performed at Mile Zero Dance and the Expanse Festival. We posit these productions as performance-as-research using collaborative auto-ethnography and poetic inquiry. The performers become researchers, interrogating and highlighting the intersections of race, gender, and ability in Edmonton while entrenching the work of Black performers within the mainstream of the Edmonton performing arts industry.

Leboang Disele is a Lecturer at the University of Botswana currently pursuing her PhD at the University of Alberta. She is also the Artist Director of the LC Performance Lab, which uses physical theatre as a process for excavating and telling the stories of marginalized identities, especially women.

Jess Dorrance | CANADA AND USA
Elastic Abstractions: Prisons, Trauma, and Resistance | PAN
This paper explores abstraction as a political, somatic, and aesthetic strategy practiced both by and against whiteness. Abstraction is an inherently elastic phenomenon. What is produced as abstraction is shaped by society and, equally, can be de-abstracted through certain kinds of labour. Together we will ask: What does it mean to make an ‘abstract’ work of art about prisons, which are themselves abstract to many dominant subjects? Does the omnipresence of trauma, and the experience of its unseen force in other people’s actions and reactions, make it abstract? How might artistic strategies of abstraction help us represent white supremacy in order to undo it?

Jess Dorrance is a PhD candidate in Performance Studies at UCI. Her dissertation asks: what does whiteness need to become in order to end white supremacy? She is co-editor of Blooming Images: The Power of Images, Outer Art, and Politics (NdR, 2016) and has a recent article out in Gulf Coast Journal.

Peter Eckersall | USA
Between Contemporary Art and Performance: Dramaturgy and Flow | PAN
Panel: ‘Disciplinary Elasticity: Issues in Contemporary Performance Art Research.’ Performance art and contemporary performance show different histories and audiences; they typically only share old antagonisms. The ‘performative turn’ began to address this schism. Aesthetics and political tactics formerly associated with performance art began to be seen in contemporary performance in dramaturgically complex works taking place in theatres and festival events. The recent trend to show performances in gallery spaces completes a circle of influences that breaks down the older visual arts hierarchy of validating performance art while substantially ignoring performance. This paper asserts the need to add dramaturgical thinking to the art critical lexicon.

In this paper, we draw on interest in sleep (Allsop [ed] 2016), atmospheres (Böhme 2017), and slowness to examine recent works of performance that explore fluctuations and elasticities in climate events. Through analysis of the Refugee project (2016-2020), and with wider consideration on art works engaging with climate including Lataj Tuompoeeas’s X-Land Xisle (2013) and Kris Verdonk’s Detail (2019), we update the concept of ‘slow dramaturgy’ (Eckersall and Paterson, 2011) to consider how glimmers of deep geologic time might be captured in performance.

Peter Eckersall teaches in the PhD Program in Theatre and Performance at the Graduate Center, CUNY and is Honorary Professional Fellow, University of Melbourne. He was cofounder and dramaturg for NYID. Recent publications include: New Media Dramaturgy: Performance, Media and New Materialism, co-authored with Helena Gretch and Ed Scheer (Palgrave 2017). peckersall@gc.cuny.edu

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CHLOE RAE EDMONSON  / USA
The Elasticizing of Actor/Audience Contracts in Immersive Theatre  / PAP

The Illuminá Ball is an exclusive, high-dollar, dinner theatre performance that transports an intimate audience of New Yorkers to a secluded hunting lodge and inducts them into a secret society. For many, the appeal of immersive theatre is escaping from the traditionally rigid actor/audience contract. But what are the risks of participatory elasticity? This paper considers other(ed) participants who do not benefit from previous work on immersive in the theatre. Though we can understand contractual elasticity to be liberating, we might also consider its symptomatic of a neoliberal ‘gig’ economy, wherein the onus of safety is not on producers, but the individual participant-consumer.

Chloe Rae Edmonson is an Assistant Professor of Theatre at the University of Central Florida. Her research focuses on immersive theatre and performance in New York City. She holds her PhD in Theatre from the CoNY Graduate Center (2018) and her MA in Performance Studies from NYU (2012).

SERAP ERINCIN  / TURKEY AND USA
Noah/0.2 Degrees: a Multimedia installation on the limits of the human body and the planet and water  / ALT

Noah/0.2 Degrees interweaves narratives about temperatures for humans and the planet to comment on the delicate balance of their natures – both lack elasticity and adaptability. Northernmost, normal human body temperature, is 36.5 degrees Celsius. Lower than 0.5 degrees and higher than 0.7 degrees of that is considered abnormal. Only 1.5 degrees lower is a breaking point, indicating life-threatening hypothermia. Water, at 0 degrees Celsius is icy. Just 0.2 degrees above that, ice loses its solid form. A couple of degrees of global warming has started melting the planet’s glaciers, ice caps, and sea ice and has caused environmental catastrophes.

Serap Erincin, an artist scholar from Istanbul, is Assistant Professor of Performance Studies and affiliated faculty in Women’s and Gender Studies at USF (PhD, Performance Studies, NYU). She presented her scholarship, live performances, and multimedia installations internationally and published on experimental performance and human rights performance.

MICHAEL EIGHTED  / DENMARK
Elasticity and the Juggling of Theatrical Creativity and Circus Skills  / PAP

The Academy of Modern Circus in Denmark was based on an idea of ‘theatrical innovation’ in the relationship between traditional circus skills, routines and number design, and the aim of contemporary circus to include ideas of performativity, flow, and conceptual thinking. Using Czech born jongleur Filip Zahradnický’s transmutation of juggling rings into conceptual birds, challenging both the use of props as well as the elasticity of negotiations between performer and the public, and Peter Tal’s idea that “a body in action can create sensory spaces that momentarily enter a secret society. For many, the appeal of immersive theatre is escaping from the traditionally rigid actor/audience contract. But what are the risks of participatory elasticity? This paper considers other(ed) participants who do not benefit from previous work on immersive in the theatre. Though we can understand contractual elasticity to be liberating, we might also consider its symptomatic of a neoliberal ‘gig’ economy, wherein the onus of safety is not on producers, but the individual participant-consumer.

Michael Eighted is a Associate Professor of Theatre and Performance Studies at Dept. of Arts and Cultural Studies, University of Copenhagen, Denmark. He has been publishing mainly on popular theatre, comedy, musicals, circus, and variety, in addition to books on performance analysis and cross-over culture.

NATALIA ESLING  / CANADA
Attention and Awareness: An Investigation into Modes of Audience Experience  / PAN

This presentation is part of the curated panel ‘Ways of Making Sense: Interdisciplinary Frameworks for Generating and Sharing Knowledge through Embodied Practice, Sensory Exploration, and Dramaturgies of Qualitative Research.’ This panel presents work that extends existing conceptual and methodological frameworks to develop new approaches to participant engagement in performative contexts. My presentation introduces a distinct, experimental framework for testing the effects of “sensory modification.” This dramaturgical work extends established practice-based research methods, incorporating principles of enacted perception and sensory processing, qualitative interview analysis, and mixed-method audience engagement to evaluate the affective and perceptual effects of manipulating audience members’ sensory experience.

Natalia Eslind received her practice-based research PhD from the University of Toronto in 2018. Working at the intersection of performance studies, philosophy of perception, and qualitative audience response research, her current dramaturgical work considers the affective potential of immersive theatre practices both within and beyond an artistic context.

CHARLOTTE FARRELL  / USA AND AUSTRALIA
Post-Tragedy’s Elasticity: Duration, Repetition, Excess / PAP

This paper examines the work of contemporary auteur theatre directors who radically adapt classical tragedy for the contemporary stage. It focuses on select scenes from the work of Barrie Kosky, Thomas Ostermeier, and Jan Fabre. By examining how directors elasticize representational performance modes, I propose that post-tragedy makes significant temporal, dramatic, and bodily excess onstage stretch representation beyond its limit in each director’s work, within the context of a classical tragic play. This paper focuses on how post-tragedy elastizes representation to mobilize intense affects, and considers what these affects make felt for the spectator.

Charlotte Farrell holds a PhD in Theater and Performance Studies from UNSW, Sydney. She teaches in Dramatic Literature at NYU, is Director of the Center for Performance Research, and Visiting Scholar at the Segal Theatre Center, CUNY. Her book, Barrie Kosky on the Contemporary Australian Stage, is forthcoming with Routledge.

THEA FITZ-JAMES  / CANADA
Fingers & Belly: Arachne Revisited on/#through/ in (sm) Body / ALT

This paper/performance explores the use of web imagery in performance art and how it invites us to (re)navigate space and the body. Using the Ovid's Arachne myth as a metaphorical underpinning, this paper asks what contemporary figures are turned into spiders, and how the image of the web invites radical reimagining of both contemporary space, traditional land/storytelling, and marginalized bodies. Untangling is a bodily process and messy terrain: it is elasticity, not friction. Weaving together performance, visual art, traditional myths, and storytelling, this essay ultimately looks at how webs and spiders invite us to reimagine space and the female body.
Rubberband Girls: Flexibility & Fluctuations – Performing Feminisms in the Era of #MeToo / PAN

This panel explores issues around contemporary performance and feminism specifically within the context of the #MeToo movement. It questions how the political is enmeshed with the aesthetic while critically engaging with live performances arising from issues and experiences central to #MeToo. Presentations on this panel question how feminism is/can be performed while exploring some of the external forces that produce performances of everyday life. We blend storytelling, lecture performance, and traditional conference format to create an engaging and elastic performance-based presentation.

HEATHER FITZSIMMONS FREY / CANADA
Reimagining Youth Arts and the City: Stories of Flexibility, Precarity and Resilience / PAP

The interplay between sociocultural conditions and creative outputs of youth arts organizations offers a compelling story of how flexibility and imagination operate in a sector that is constantly fashioned by flux and precarity. We highlight four organizations who participated in Youth Sites, a five-year SSHRC-funded research study examining the youth arts sectors in Toronto, Vancouver, and London (UK). Characterized by flexible leadership and pedagogies, these organizations invite young people (often experiencing socioeconomic barriers) to re-imagine, redefine, and represent themselves. Together, their story is one of invisible conditions implicated in youth expression and creativity in urban infrastructures.

Laurie Frederik / USA
True Storytelling, Law, and the Ethics of Dramatic Storytelling / PAN

Panel: ‘Law, Creative Process, and the Performance of Truth.’ True storytelling performances on stage and the process of dramatic editing for an audience bear strong resemblance to the preparations for legal testimony in the courtroom. Truth is an artistically created phenomenon that requires editing, revision, and professional coaching for successful performance. Concepts such as emotional truth, devised truth, truthful claims, and the truth of the matter asserted are examined through ethnographic case studies of popular performance organizations like The Moth and in criminal courtroom trial and witness testimony. The ethics of fact configuration and alternative interpretations of truth are theoretically explored.

Lisa A. Freeman / USA
Performance and the Elastic Politics of the Stage: George Colman’s The Iron Chest (1796) / PAP

This paper will be presented as part of the curated panel titled ‘Politics of Scale: Resilience and Impact in Three Domains.’ Taking up the case of George Colman’s The Iron Chest I seek to explore both how late eighteenth-century politics were mediated by theatrical representations and how the theatrical playhouse was mediated by political considerations. In the process, I demonstrate how Colman’s adaptation of William Godwin’s Caleb Williams was regulated as much by larger political concerns as by the specific requirements of theatrical representation that apportioned to the late eighteenth-century London playhouse.

The Elasticity of Blackness: Sonia Gomes, Maya Angelou, and The Fibrous Experimentation of Black Feminist Living / PAN

Considering the elasticity between human and non-human through performance theory, black feminist thought, and crafting I analyze Afro-Brazilian artist Sonia Gomes’ 2018 series Raze, inspired by Maya Angelou’s poem ‘And Still I Rise.’ Adapting intergenerational repertoires of survival, Gomes’ practice reflects how racialized non-human matter – like textiles – perform as pliable extensions of the body, metaphorically policing of black boys in hoodies. Her sculptural configurations seek to disrupt anti-black violence by drawing on the malleability of blackness in order to weave toward new forms and temporalities of life and being, and imaginative reorganization of the body.

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Lisa A. Freeman is Professor and Head of the Department of English at the University of Alabama in Huntsville. She specializes in eighteenth-century literature and culture and theatre and performance studies. She is the author most recently of Antitheatricality and the Body Public (University of Chicago Press, 2017).

ALANNA GERECKE / CANADA
Mobility’ joins perspectives from three site dance researchers who explore body-site relations through mobile practices. Alana Gerecke draws from experiences inside the choreographic process for Noemie Lafrance’s site-specific, community-based project at The Bentway in Toronto, a recently reclaimed public space underneath the Gardiner Expressway. Employing a ‘mobile methodology’ to examine the piece in the context of the spatial, social, and political jostlings, she asks: how can we reconcile efforts to renew social and kinetic relations to the land with ongoing processes of gentrification and their social and kinetic displacements?

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Patricia Gomes, a PhD student at the University of California at Berkeley in Performance Studies, focuses on black feminist thought, indigenous theory, new materialisms, performance theory, and Brazilian artists. Through the analytic of weaving she addresses intergenerational repertoires, non-human relationships, and cultural geographies to seek disruptions, embodiment, and more life.

Laurie Frederik (Associate Professor, Performance Studies, University of Maryland) studies theatre, politics, and law in Latin America and the U.S. Her books include Trumpets in the Mountains: Theater and the Politics of National Culture in Cuba and Showing Off, Showing Up: Studies of Hope, Heightened Performance, and Cultural Power. She is an artistically created phenomenon that requires editing, revision, and professional coaching for successful performances. Concepts such as emotional truth, devised truth, truthful claims, and the truth of the matter asserted are examined through ethnographic case studies of popular performance organizations like The Moth and in criminal courtroom trial and witness testimony. The ethics of fact configuration and alternative interpretations of truth are theoretically explored.

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Alana Gerecke is a settler dance artist and Banting Postdoctoral Fellow (Theatre, York U) whose academic and artistic research practices meshed with the aesthetic while critically engaging with live performances. She is the author of Antitheatricality and the Body Public (University of Chicago Press, 2017) – explores the social and spatial lives of subtle and virtuosic choreographies in public spaces.

The Elasticity of Blackness: Sonia Gomes, Maya Angelou, and The Fibrous Experimentation of Black Feminist Living / PAN

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SOZITA GOUOUNA | USA
On Scoring Elasticity: Elastic Imaging, Sonoelectrography, Live Renderings | PAP
The paper discusses methods of translating three-dimensional work into a two-dimensional format and the ways an elastic movement and sound score can define the future of architecture and our build environment by examining the project OUT SCORE, a live arts program and exhibition that takes place at the sculpted theatre of Aixonis (http://www.sculpted-architectural-landscapes.gr/project.php?id=22) and at ‘T’ Space (Steven Holt). OUT SCORE generates encounters between dance, performance and the visual arts, in relation to the complex notions of notation and score, and the ways scoring elasticity can be conceived in the second decade of the century.

LYNDSAY MICHALIK GRATCH | USA
The Plasticity of Metaphor; The Elasticity of Heart: Family Meaning-Making and Critical Congenital Heart Disease | PAP
Connecting performance praxis and health communication, we examine how a family makes meaning through metaphor, storytelling, and against traditional expectations of embodiment when their child is born with a critical congenital heart defect (CCHD). We explore the ‘hero’ metaphor used in CCHD communities through Campbell’s Hero’s Journey, contextualize the complexities of learning to parent while becoming experts in CCHD, and examine the postpartum body of a CCHD parent attempting to care for herself and for a critically sick newborn against a backdrop of interpersonal microaggressions related to the ‘Supermom’ myth.

ARIEL GRATCH | USA
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BREE HADLEY | AUSTRALIA
Allyship in Disability Arts: Adapting Non-arts Theories to Account for the Complexities of Allyship in a Disability Arts Context | PAP
Non-disabled allies play a critical role in creating opportunities for disabled artists. However, allies can also be accused of exploiting the artists they support. Though controversies around allies are common, there exists, to date, no theory of allyship in disability arts, and no terminology to describe the aesthetic, professional, and social dimensions of allyship distinctive to disability arts. In this paper, I take the first steps towards this. I investigate how non-arts accounts of allyship need to be adapted, extended, and made more elastic to address the complexities of allyship in the arts.

STEPHEN GREER | SCOTLAND, UK
Bouncing Back from Disaster: ‘Adaptive Resilience’ and Live Art in Scotland | PAP
This paper tracks the implications of contemporary ‘resilience’ thinking for Live Art in the UK by considering the aftermath of two major shocks to the Scottish arts ecology: the sudden cancellation of the internationally renowned National Review of Live Art in 2010 and the abrupt closure of its long-term host venue The Arches in 2015. What can the collapse of these organizations – and the emergence of new ones such as BUZZCUT and Take Me Somewhere festival – teach us about neoliberal demands for flexibility and adaptability in experimental arts practices, practitioners and institutions?

ANITA HALLEWAS | CANADA AND AUSTRALIA
The Ethics and Altruism of Theatre in Refugee Camps | PAP
This paper explores how Applied Theatre might be used as a tool to build community, offer psychosocial support and alleviate boredom in refugee camps. How can this practice be both ethical and sustainable when considering language, culture, and constant transition? How has the extreme fluctuation of both refugee and volunteer populations in Greek island locations shaped Applied Theatre practice? Has an al- lure for a volunteer-holiday shifted the intention for practi- tioners and have refugee participants been consulted in the process? Does the process continue after the volunteers go home or does the elastic simply flick back into place?

REBECCA HALLIDAY | CANADA
‘Escape within the spiral’: Diverse Bodies as Utopian Performative in the Chromat Autumn-Winter 2018 Swimwear Collection | PAP
This paper takes the concept of swimwear – as both elas- tic and restrictive, concealing and revealing – as a meta- phor to examine Chromat’s work as a moment of Jill Dolan’s (2006) utopian performative. This paper condenses and photo shoots as sites of affective transmission and performance. I draw from Elizabeth Wissinger’s (2007, 2015) work on the labour of modelling and situation within discourses on the fashion show’s dual nature as both commercial and resistant performance and/or as a forum to explore diverse, embodied identities (Barry, 2017; Hoffman, 2009).

SUZIE HARDGRAVE | AUSTRALIA
Slipping into Something More: A Psychological Investigation of the Actor, Character and Imaginary Bodies | PAP
The actor psychologically and physically manages a criti- cally innate relationship between fiction and non-fictional subjectivities using the imagination. This paper argues that the actor, through imagining, creates an imaginary body that frees the physical body from limitations of non-fictional subjectivity into fictional subjectivity. With this investigative analysis of ‘character as a body’ Michael Chekhov’s Imaginary Body tool is examined in parallel with body image dysmor- phism and body dysmorphia as theorized by Susan Bordo.

Dr. Steve Greer is Senior Lecturer in Theatre Practices at University of Glasgow where his research focuses on the intersection of queer, cultural and performance studies. His most recent book is Queer Exceptions: Solo Performance in Neoliberal Times (2018).

Suzie is undertaking her PhD at UNSW in Sydney with a research fo- cus on how Applied Theatre might improve the quality of life for those living in refugee camps and the ethical implications related to that practice. She is an active Applied Theatre practitioner with a special interest in intergenerational collaboration.

Ariel Gratch is an Assistant Professor of Communication Arts at Utica College. His research focuses on the impact of storytelling on our ev- eryday lives. He serves on the Board of Governors for the International Storytelling Center, and is currently co-authoring a book about digital performance in everyday life.

Lyndsay Michalik Gratch is an Assistant Professor of Communication and Rhetorical Studies at Syracuse University. Her research and creative work focus on connections between performance, adaptation, digital culture, and remix. She is author of Adaptation Online (Lexington, 2010), and is currently co-authoring a book about digital performance in everyday life.

ANITA HALLEWAS is the author of The Ethics and Altruism of Theatre in Refugee Camps (Palgrave, 2014), and many articles in performance, media, and disability studies journals.

Sozita Goudouna is the author of Beckett’s Breath: Anti-theatricality and the Visual Arts published by Edinburgh University Press and released in the US by Oxford University Press. She has taught at NYU, Roger Williams, and other universities and was selected as the inaugueral Andrew W. Mellon Foundation curator at Performa IV.

Rebecca Halliday is an instructor at Ryerson University in the School of Fashion and the School of Professional Communication. She holds a PhD in Communication & Culture and an MA in Theatre & Performance Studies from York University. Her interdisciplinary research examines interactions between fashion, media, consumer culture, and performance.
Re-making, Un-making, and Handmaking Queer Burlesque Style with Wigs, Sparkle, and Slime / PAP

Burlesque community offers resilient strategies to economize instability and performs abundance fully and vibrantly. In this paper I look in gory detail at gorelesque, genderqueer antifascist femme clowns, onrifice work, and hair therapy in wig making. This paper looks at how the queer burlesque aesthetic materializes evolves alternatives to late capitalism, ableist while supremacist ideas of productivity. In all of these examined re-made, hand-worked sparkly, goo-ey, re-used aesthetics, queer performers create their own visual econom-ies and modes of reworking time to craft space for visibility, pleasure, and revenge on hetero-patriarchal white supremac-ist desirability, productivity, and other oppressive structures.

Julia Havard is a genderful glitterfemme acaslut and PhD candidate at UC Berkeley in the Performance Studies program. Their perform-ance, activist, and scholarly work deals with sexual culture as a site of world-making and breaking, embedded in intersections of race, gender, queerness, and disability.

Elasticity of Time

Performances in Cinema in Cooperative Formations: Resource-Sharing and Resilience in Cold War Undergrounds / PAP

Looking to co-ops formed in New York, Vienna, and Zagreb between 1962 and 1974, ‘Performances in Cinema in Coop-erative Formations’ examines methods of resource-sharing deployed in each city, offering a theorization of how these group’s material conditions produced other ways of perform-ing cinema, other modes of choreographing space, and other ideas of what spectatorship and participation could mean. The resilience of these formations offers a crucial lesson for us today as we imagine adaptable methods for globally con-necting underground thinking and convening underground events outside of the neoliberal rhetoric of flexibility and the concomitant commercialized zones of the digital sphere.

Megan Hoetger is a PhD candidate in Performance Studies at the University of California, Berkeley with specializations in Critical Theory and Film. Currently, she is a Visiting Researcher in the Centre for Cine-ma and Media Studies at Universiteit Gent.

Minoritarian Decolonial Gesture and Black Feminist Spatial Practice as Pedagogy: A Workshop / WKS

What are body movements that ‘confront the colonial matrix’ (Mignolo, 2007) and ‘spatialize ... survival’ (McKitrick, 2013)? How can these gestures root anti-oppressive pedagogy? This workshop assembles five ten-minute embodied pedagogical lessons where participation is encouraged: Van Waardhui-zen’s ‘CoCreation as Resistance,’ Laster’s ‘Lessons from De-colonial Gestures,’” Hornbeck’s “Decolonizing Leadership In-struction: A Practical Exercise for Change in Assignments and Assessments,” Yeboah’s ‘Teaching your Teachers: Oral History Assessments,’ Yeboah’s ‘Teaching your Teachers: Oral History Assessments,’ Yeboah’s ‘Teaching your Teachers: Oral History Assessments,’ Yeboah’s ‘Teaching your Teachers: Oral History Assessments,’ Yeboah’s ‘Teaching your Teachers: Oral History Assessments.’

Roxy Hornbeck is a PhD in Psychology and Creative Studies candidate, Saybrook University. She is a professional dramaturg. Her inquiry methods are grounded in arts leader-ship through decolonized and intersectional frameworks. Most recent conference workshops: ‘Social Theory, Politics, & the Arts’ and ‘International Leadership Association (ILA).’

Deirdre Heddon / SCOTLAND

Elasticity of Life & Death: Performances of Loss and Renewal in the Forest / PAP

What sort of worlding is dying? This paper explores forests as sites of and for dwelling on life and death, in the co-mingling of nature and culture. Forests function as memorials, stand-in for bodies no longer here. Some memorial functions as reminders of environmental global crises, standing in for dis-appearing trees, Fressh & Mottershead’s audio-performance work, Woodland (2016), invites us to imagine ourselves ‘be-coming’ forest, as our body decomposes over thousands of years, rendered in the end dust. This act of ‘dying’ is also an act of ‘worlding.’ In the end, what remains and returns, is the forest.

Professor Dee Heddon holds the James Arnot Chair in Drama at the University of Glasgow. The author of Devising Performance: A Critical History and Autobiography and Performance, her most recent work has focused on walking and eco-logy. Her latest monograph, Performing Forests, is taking a long time to grow.

Myths of Himmelsreich / CANADA

Tension/Reflection/Reconfiguration of (Dis)ability: Improvisation and Community-Building to Remediate Social Isolation and Decolonize Practices / PAP

This roundtable brings together performance studies schol-arists, critical theorists, community partners, and advo-cates to discuss a multi-year, international research project that uses an interdisciplinary and iterative methodology to actively intervene on the impacts of stigma and social iso-lation for individuals with complex disabilities. Drawing on the theme of ‘elasticity’ the roundtable will interrogate the capacity for improvisation and improvisatory art practices (short form, long form, forum, devising practices and con-temporary forms) to be pulled into unexpected sites and spaces – the unexpected potential, resiliency and tension that is developed, alongside the inevitable failures when stretched too far.

Mythes Himmelsreich offers his insight through his own experiences with Fetal Alcohol Spectrum Disorder (FASD), including challenges and successes. He has worked for over ten years with partners including professionals in mental health, caregivers, researchers, policy makers, and most recently on a peer support program using games and performance.

KELLEY HOLLEY / USA

Unmooring Site: Presence, Performance, and Mess / PAP

Utilizing performance as a lens to examine practice and en-gaging the theoretical framework of the wild as argued by Martin Manalansan, this paper asks what if site rebukes the organizational properties of geography in favor of the wild? Recognizing that both the notions of practice and space in-sist upon engagement with time, this paper borrows strate-gies that are associated with the scholarly considerations of queer time to examine the ways in which site, too, can be re-current, repetetive, and non-linear. As a case study, I examine Do Ho Suh’s installation Almost Home, a piece he refers to as ‘transportable-site-specificity.’

Kelley Kolly is a PhD candidate in Theatre and Performance Studies at the University of Maryland. College Park. She has participated in numerous working groups at ASTR and was a theatre history debut panel at ATHE in 2015. Before returning to academia, she worked as a professional dramaturg.
This panel explores abstraction as a political, somatic, and aesthetic strategy practiced both by and against white supremacy. Abstraction is an inherently elastic phenomenon. This open forum provides an opportunity for people collecting in public spaces to intersect and participate in two of the technologies developed for Mycellia: An interactive mobile application, developed by Matt Jadud, using crowd sourcing information to move individuals through space and interactions with each other. Additionally, When Words Fail, developed by Hugh Sato is a participatory online library of second movement ‘tweets’ in response to the seven most tweeted words during both Occupy and the Arab Spring. WWIF involves participants from around the world submit ten second movement responses to an ever-evolving video library creating new digital dances and dialogues.

Matt Jadud is a Professor of Computing & Interactive Design. His research explores niche programs: behaviours, engaged students in designing and developing low-cost, open hardware for sensing and automation. Matt challenges students to use computing to question what they know, how they learn, and their place in the world.

Sara Jansen is a scholar and dramaturg in dance. She obtained degrees in Performance Studies (New York University) and Japanese Studies (KU Leuven, Belgium), and is currently affiliated with the Universities of Antwerp (UA) and Brussels (VUB). She collaborated on performances as a Heine Avdal & Yukiko Shinsaku/Heilworks, Anne Teresa de Keersmaeker/Rossas, and Takeshi Harada.
The research project ‘How to Do Things with Performance’ presents a performative version of the long table, stretching ‘performance’ into artistic research, performance philosophy, dance history, and environmental posthumanities. Our concerns are: 1) how do we do things with ‘performance’? 2) how elastic should our understanding of ‘performance’ be? 3) what do ‘doing things’ entail in various contexts? We have explored repetition, re-imaging, fictioning and working with objects, and now add self-diffraction and ‘ventriloquism’ to the mix. How to resist the neoliberal demand for endless elasticity, and cultivate resilience and awareness of our entanglements? Can elasticity function as strategy or tool?

Dr. Hanna Järvinen, senior researcher in the ‘How to Do Things with Performance’ project, is University Lecturer at the Theatre Academy of UNIARTS Helsinki, Finland. She is the author of Dancing Genius (Palgrave Macmillan 2014), four edited collections, and a number of articles on dance history, authorship, and cannibalization.

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ELASTICITY
KJ
PSi25 Calgary 2019


TOMAS JONSSON | CANADA
Library - LayBerry | PAP

Moosebeed is an art and research creation space on a quarter-section of land in Central Alberta. The site encompasses a unique pocket of forest surrounded by cultivated agricultural land. Since 2017, Moosebeed has been visited by several Alberta-based artists and curators who have generated works and discussions related to the site’s ecology and its settlement / displacement histories and politics. This presentation explores some of the artistic engagements that have occurred at Moosebeed, including the ongoing, immersive, collaborative, permanent land-based art project Library - LayBerry.

TOMAS JONSSON IS AN ARTIST, CURATOR, AND WRITER INTERESTED IN ISSUES OF SOCIAL AGENCY IN PROCESSES OF URBAN GROWTH AND TRANSFORMATION.

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JENNIFER KAPLAN | USA
DIS-LOCATION: SYRIAN REFUGEES AS MOVEMENT INITIATES | PAN

‘Dis-location’ is part of the ‘Transformation, Adaptation, and Manipulation’ panel, which explores the transformations external forces impart upon individuals. This paper adapts the dance concept of ‘movement initiation’ to explore the forces that animate journeys. Specifically, it focuses on footprints that Syrian refugees tell one another during their flight from civil war. ‘Dis-located’ from social into narratological space, these displaced persons become characters in their own storytelling traditions. This essay is a part of a larger text and performance trajectory, titled Involuntary Motion, which explores refugee experiences from a somatic (body) perspective.

JEFF KAPLAN IS AN ASSISTANT PROFESSOR IN DANCE & THEATRE AT MANHATTAN- TANVILLE COLLEGE, NEAR NEW YORK CITY. HE HOLDS AN MFA IN DANCE FROM TEXAS WOMAN’S UNIVERSITY, AND A PhD IN THEATRE AND PERFORMANCE STUDIES FROM THE UNIVERSITY OF MARYLAND. RESEARCH INTERESTS INCLUDE solo-performance, as well as refugee experiences.

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KRISTINA JUNTILA | NORWAY AND FINLAND
PANTONE 450 | PAP

THOMAS JÄRVINEN, Senior researcher in the ‘How to Do Things with Performance’ project, is University Lecturer at the Theatre Academy of UNIARTS Helsinki, Finland. She is the author of Dancing Genius (Palgrave Macmillan 2014), four edited collections, and a number of articles on dance history, authorship, and cannibalization.

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SIMO KELKOKUMPU | FINLAND
A DANCE MAT: REVOLUTIONARY ABSTRACTION ELASTIC UTOPIA

This performative workshop continues our artistic-pedagogical research collaboration. Through performance art, pedagogy, and writing, we explore people’s different abilities and debilities as material-discursive constructs. Participants are invited to take part in embodied experiences, interacting with stretchy costumes and props, writing, and sound (recorded performative texts). All the elements are seen as performative agents, which produce power and knowledge in intra-action with each other. Themes of support and restriction, as well as ethics are explored and discussed. How are we supported and restricted as intra-dependent subjects? How far can we stretch our understanding of diversity, before it reaches a ‘snapping point’ and turns into an appropriation of others’ lived experiences?

Kristina Juntiila is a Norwegian/Finnish performance artist, currently doing a PhD in performance art and art pedagogy at the Tromso Academy of Contemporary Art, Arctic University of Norway.

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MICHAEL KENNEDY | USA
ELASTIC RESISTANCE BETWEEN SCHOLARS AND ARTISTS IN ARCHIVING CONTEMPORARY CHINESE AMERICAN DANCE PERFORMANCES | PAP

This project focuses on documenting the production process of a contemporary dance performance on Chinese immigration. Within These Walls?, that will be re-staged with its new sequel on Angel Island in the San Francisco Bay in May 2019. Archiving the production meetings, rehearsals, and performance of this piece is significant because this project challenges the conventional idea that performance is only alive when it happens on stage. Additionally, this project is an example of documenting non-text-based performances. This elastic collaboration between artists and researchers, provides an example of building bridges between contemporary performance practitioners and scholars.

MICHAEL KENNEDY IS A MULTIMEDIA DESIGNER WITH AN MFA IN DRAAMATIC MEDIA FROM THE UNIVERSITY OF GEORGIA. HIS WORK EXPLORES THE RELATIONSHIP BETWEEN DANCE AND PERFORMANCE. HE LIVES AND WORKS IN THE LOS ANGELES AREA.
MELANIE KLOETZEL | CANADA
Site Performance and the ‘Generic’ Place | PAN
The panel ‘Elastic Relations: Site Dance Praxis in an Era of Mobility’ joins perspectives from three site dance researchers who each explore body-site relations through mobile practices. Examining site-based research creation processes, Melanie Kloetzel investigates impulses toward genericism in site-based performance. The investigation builds on her wider research around adaptability in performance and addresses the possibility of embracing continuums in relation to site. Through a consideration of labour, serialization, and efficiency, Kloetzel connects drives toward site-generic performance with neoliberal precepts; she further complicates this dialogue by noting the potential that resides in exploring commonalities rather than focusing on notions of specificity.

ELENI KOLLIPOULOU | NORTHERN IRELAND, UK
Walk Only When You Feel: A Workshop Proposal Informed by the Notion of Butoh Body | WKS
‘Walk Only When You Feel’ is a performative experiment that explores our bodies’ interconnectivity with our surroundings. Butoh perceives the body in its relationship with its ever-changing environment as being both a receptive and co-forming agent. The workshop will be structured in a first guided breathing and postural practice part inspired by Butoh dance and a second open-ended experiential-based action. The session will be concluded with a shared feedback reflective discussion. My practice as an arts researcher aims to reveal the inherent aesthetic potentialities emerging as the spectator’s inner time gets perpetually shaped throughout their chain of encounters.

PETRA KUPPERS | USA
Eco Soma: Hurricane Poetics and Crip Psychogeographies co Soma: Hurricane Poetics and Crip Psychogeographies | PAN
Panel: 'Moving Water Worlds.' This paper traces a disability culture workshop at Movement Research in NYC. Poetry and performance shift into each other as community performers move through a cityscape touched by climate change, hurricane memories, and workers’ struggles, trying to stay attuned to the presence of halting steps and painful pasts along the edges of the East River. Site-specific dances ebb and flow in the elasticity of bodyminds/psychogeography/climate. I will use queer phenomenology and eco soma methods to contemplate movements of redirected flow and performance hollows, a pause and a limp.

KANTA KOCHHAR-LINDGREN | USA
Heritage, Urban Island Studies, and an Oceanic Politics: A Critical Spatial Practice | PAN
Panel: ‘Moving Water Worlds.’ Stories, performance, and art serve as spaces in-between where the collective processes of crafting a trans-Pacific Oceanic Politics can blossom. ‘House on My Back,’ a long semi-autobiographical performative poem, and an artist’s notebook for At The Water’s Edge – a multimedia adaptation of The Tempest on climate change with links between the US, Hong Kong, and India – folds together work on South Asian mobilities, climate change, and the critical spatial practices of heritage and urban island studies. This work aims to listen to the clamor coming towards us from both the human and the other-than-human worlds.

SARAH KOZINN | USA
Stretching the Bounds of Legal Memory: Staging Lawrence v. Texas | PAN
Panel: ‘Law, Creative Process, and the Performance of Truth.’ This paper explores the process of rendering the legal archive into an aesthetic re-imagination. Pressing up against the edges of juridical language, dramatic revisions of past legal proceedings can endow its history with memories, voices, and nuance that formal processes exclude. Drama re-personalizes law, showing the lives behind a statute’s challenge. This paper presentation excels scenes from my new play, 2106, named after Texas’s Homosexual Conduct Law, and tangles with how performance can stretch the limits of legal memory. What does theatre offer the experience and memory of justice that a state and federal courtroom cannot?

EERO LAINE | USA
ElastiCity: A PSI Theme Park—Collaboration Station | PERF
Panel: ‘ElastiCity: A PSI Theme Park—Collaboration Station.’ ElastiCity is a pop-up theme park presenting an immersive research experience that performs the elastic boundaries between fantasy and disappointment, wonder and boredom, pleasures and apathy. The theme park stretches between the fantastic and the mundane to consider the networks and spans of relations among performers, spectators, and designated spaces and objects. Our attractions mix reality and simulacra, enact worlds, explore economies of attention and nostalgia, perform labour, and reframe fun to ask, how might we view theme parks’ capacity to simultaneously stretch and compress themselves as an activation of new forms of affective economies, social relations, and labour practices?

DOMINICA LASTER | USA
Minoritarian Decolonial Gesture and Black Feminist Spatial Practice as Pedagogy: A Workshop | WKS
What are body movements that ‘confront the colonial matrix’ (Mignolo, 2007) and ‘spatialize … survival’ (McKittrick, 2013)? How can these gestures root anti-oppressive pedagogy? This workshop assembles five ten-minute-embodied pedagogical lessons where participation is encouraged. Van Waardhui-zen’s ‘CoCreation as Resistance,’ Laster’s ‘Lessons from Decolonial Gestures,’ Hornbeck’s ‘Decolonizing Leadership In- struction: A Practical Exercise for Change in Assignments and Assessments,’ Yeboah’s ‘Teaching your teachers: Oral history pedagogy in communities of color,’ and Mahmoud’s ‘Choreographies of Ablakelivesmatter.’ Guided reflection closes the session in dialogue with the question: how does the elasticity of performance resonate with minoritarian, decolonial, and black feminist teaching practices?
**KRISTIN LEAHEY** / USA
The Wild Girls / PAP

Director/adapter Erica Schmidt aroused feelings of discomfort, delight, and awe in audiences for her production of MAC BETH, performed by a cast of actresses who were all 17 to 23 years old. The production raised questions about society’s acceptance of violence when perpetrated by men and, alternatively, a response of shock when they witnessed it enacted by young, female bodies. Do we only normalize violence via cisgender men but no other bodies? Schmidt relied on the Brechtian alienation effect - “making the familiar strange” - as she had schoolgirls stage one of Shakespeare’s most violent plays in the woods.

Kristin Leahey is an Assistant Professor at Boston University in the College of Fine Arts. She was the Director of New Works at Seattle Repertory Theatre. Formerly, the Resident Dramaturg at Northlight Theatre, and the Literary Manager at Woolly Mammoth Theatre Company. She serves as the Editor of the LMDA Journal Review.

**SOLOMON LENNOX** / UK
Embodyed Elasticity: Boxing Bodies and Resistance / PAP

Notions of elasticity are central to the sport of boxing. Boxing bodies extend outwards to encounter and test resistance, springing and bouncing back in rhythmic patterns. We argue that boxers are in search of the perfect amount of elasticity and resistance. Boxing is supported by narratives that herald the transformative potential of the sport. By repetitively encountering resistance, boxers engage in transformative practices. These practices serve as a form of embodied elasticity. Lennox and co-presenter Sarah Crews respond to their practice-research project on boxing. They present their findings, focusing on the materiality of elasticity of boxing.

Solomon Lennox, Head of Subject for Drama, Northumbria University. Research areas: the relationship between space, physical practices and narrative identity.

**HEUNJUNG LEE** / CANADA
Aesthetic of the Elasticity and Failure: The World of Dementia / PAP

This paper critically examines the limits of reading experiences of dementia through the linear perspective of time and body experiences of people with dementia. This study will suggest the notions of elasticity and failure as a key to enter the world of dementia, and how the world of dementia possesses challenging and resisting values against the ‘cultural dominance of instrumental rationality and the fictitious continuity’ (Bailis 2011).

HeunJung Lee is a third year PhD student in Performance Studies at the Department of Drama, University of Alberta. Crossing performance studies, age studies, and medical humanities, her doctoral research explores the time/place, (dis)orientation, and altered reality experiences of persons with dementia through the lens of performative studies.

**WILLIAM W. LEWIS** / USA
Resisting Algorithmic Determination: Becoming the Political Other in Blast Theory’s Operation Black Antler / PAP

In a paradigm of constant datafication (Coudry and Hepp, 2017), when all elements of social life become data-points for machine interpretation and algorithmic manipulation, what possibilities remain for the elastic potential of human identities? John Cheney-Lippold (2017) argues that ‘datafied histories remain rewritable, partially erasable, and fully modulating’ allowing ‘posthuman and cyborg subjectivities’ with-in our own control. In Blast Theory’s Operation Black Antler, spectators perform roles politically opposite of their own persons, offering modes of elasticity. Through an analysis of this spectacle, I describe how interactive performance can serve as a key interface in the formation of algorithmic determination.

William W. Lewis, PhD is an interdisciplinary scholar/artist and Visiting Assistant Professor of Directing at Purdue University. His research focuses on spectatorship, digital cultures, and interactive performance. His work has appeared in GPS: Global Performance Studies, Theatre Topics, Performance Research, and the edited collection New Directions in Teaching Theatre Arts.

**QIANRU LI** / USA
Elastic Resistance Between Scholars and Artists in Archiving Contemporary Chinese Dance Performances / PAP

This project focuses on documenting the production process of a contemporary dance performance on Chinese immigration. Within These Walls, that will be re-staged with its new sequel on Angel Island, in the San Francisco Bay in May 2019. Archiving the production meetings, rehearsals, and performance of this piece is significant because this project challenges the conventional idea that a performance is only alive when it happens on stage. Additionally, this project is an example of documenting non-text-based performances. This elastic collaboration between artists and researchers, provides an example of building bridges between contemporary performance practitioners and scholars.

Qianru is a PhD student in Drama at University of California Irvine. She is a scholar who studies and practices Chinese Diaspora performance. Her current research centres on contemporary Chinese Diaspora performances in the US Chinatowns. The term scholar is coined by performance studies colleague Joseph Shapad.

**K. FRANCES LIEDER** / USA
Transnational Elasticity and Performing #MeToo in India / PAP

This paper is about what it means to announce, as CNN did, that Tanushree Dutta’s public accusation against Nana Patekar for sexual assault kickedstarted India’s #MeToo movement. I argue, instead, that America’s #MeToo movement reflects other movements across the globe. What does it mean to use the same name for two vastly different social movements, to insist on a transnational elasticity that may or may not accurately reflect the daily political performances of people pushing on the ground? Turning to feminist performance artists, I demonstrate the ways in which India was talking about daily sexual violence before it became an American hashtag.

K. Frances Lieder is a Visiting Assistant Professor of English/Theatre at the College of Saint Rose. She has received fellowships from the American Institute of Indian Studies and the American Association of University Women. She has published in TDR: The Drama Review, Asian Theatre Journal, and Peace and Change.

**PEILIN LIANG** / SINGAPORE
Towards an Ergonomics of Collaboration: The Elasticity of Theatre in an Age of Globalization / PAP

To care is to be elastic, it entails working within, around, and through existing social, institutional, and organizational structures with flexibility and resourcefulness. This paper investigates the challenges and opportunities that transnational theatre collaborations offer in providing care. Conducted in partnership with the Shigang Mama Theatre based in Taiwan and the National University of Singapore, A Home on the Island 3 and 4 is a PAR Applied Theatre project that innovates a pro-body aesthetics. I propose the possibility of a collaborative ergonomics that could lead to a long-term, symbiotic partnership in theatre making in an age of globalization.

Peilin Liang is Assistant Professor of Theatre Studies at the National University of Singapore. Her research interests include performance pedagogy, Applied Theatre, and intercultural performance. Her forthcoming monograph is titled Bodies and Transformation in Taiwanese Contemporary Theatre (Routledge, 2019).

**JAZMIN B. LLANA** / PHILIPPINES
Love and Performance in the Time of the Bells of Balangiga / PAP

After more than a century of being displayed as American spoils of war, the bells of Balangiga were returned to their original home, Balangiga town in Eastern Samar, Philippines. Is this a triumph of diplomacy or the result of the persistence of the people of Balangiga? The paper aims to reflect on the possibility of the Bells of Balangiga as a triumph of diplomatic actions driven by the #MeToo movement. This paper is an exploration of the complex play of relations of love and hate between the historical actors of colonizer and colonized from the time of the taking of the bells right up to their return.

Jazmin Liana is a Professor of drama, theatre, and performance studies at De La Salle University in Manila, Philippines. She is the current Vice President of PSHA.

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Jazmin Liana is a Professor of drama, theatre, and performance studies at De La Salle University in Manila, Philippines. She is the current Vice President of PSHA.
Imagine Elasticity: Phantom Limb Company's FALLING OUT weaves contemporary dance, butoh, video design, and bunraku-influenced puppetry forms together to ruminate on the 2011 Fukushima nuclear disaster. Human dancers move alongside and against object performers, highlighting the tensions in how human materiality compares and relates to more seemingly static, but more durable object materials. This paper will interrogate FALLING OUT's intermingling materials from a new materialist and posthuman perspective. Can an understanding of the puppet's material plasticity help imagine human futures? What will these posthuman forms look like, and how can we begin to embrace them?

Sarah Lucie is a PhD candidate in Theatre and Performance at the Graduate Center, CUNY, and has an MA in Performance Studies from New York University. Her research interests include object performance and the nonhuman environment, ecocritical theory, and contemporary performance. Sarah is also General Manager of East Coast Artists.

Minoritarian Decolonial Gesture and Black Feminist Spatial Practice as Pedagogy: A Workshop | WKS

What are body movements that ‘confront the colonial matrix’ (Mignolo, 2007) and ‘spatialize … survival’ (McKittrick, 2013)? How can these gestures root anti-oppressive pedagogy? This workshop-assemblies five ten-minute embodied pedagogical lessons where participation is encouraged: Van Waardhui- zen’s ‘CoCreation as Resistance,’ Laster’s ‘Lessons from De-colonial Gestures,’ Hornbeck’s ‘Decolonizing Leadership In- struction: A Practical Exercise for Change in Assignments, Assessments,’ Yeboah’s ‘Teaching Your Teachers: Oral History Pedagogy in Communities of Color,’ and Mahmoud’s ‘Chore- ographs of Abscondsmesters’. Guided reflection closes the session in dialogue with the question: how does the elasticity of performance resonate with minoritarian, decolonial, and black feminist teaching practices?

Jasmin Mahmoud is Assistant Professor of Arts Leadership at Seattle University. A performance ethnographer, she engages black aesthetics, cultural policy, and spatial racism. She has written in Hyperspectral, Performance Research, TDR: The Drama Review, Women & Performance, and the 2019 volume Postdramatic Theatre and Form.

Elasticity and Plasticity in Fields of Use: A Workshop | WKS

Maria MacArthur teaches writing and is a faculty affiliate in Performance Studies at UC Davis. Her publications include: ‘Monotony, the Churches of Poetry, Reading, and Sound Studies’ (PMA, 2016), and A Turner Scan- non Visualizing, Deforming and Listening to Poetic Prosody (CAR- CADÉ Colloquy, 2018). She is a co-investigator on the SSHRC-funded SpokenWeb project.

This workshop introduces Drift and Gentle, a pitch tracker that draws on the architecture of Aldo Rossi to stage a manifesto on the erosion of collective memory in Hong Kong amid rampant development and diminishing autonomy. Rimini Protokoll’s Re- mote Hong Kong orchestrates an urban walking tour, during which the compliance of ‘the horde’ is tested against the voice of an AI guide. These productions foreground the role that technology and infrastructure play in the performance of the city, while using performance to expand memory and trust, two capacities that define the quality of interactions and forms of participation within the city.

Joanna Mansbridge is Assistant Professor at City University of Hong Kong. Her research spans drama, performance studies, and eco-sci- ence. Publications include a book on Paula Vogel and articles that appear in TII, Theatre Topics, Modern Drama, and Canadian Theatre Review. She’s also a member of Performance Matters editorial board.

Striptease to Snap Back at Exoticism: Neo-Burlesque as an Elastic Practice | PAP

Drawing from striptease history, third wave feminism, popular culture, punk, queer nightlife, kitsch, and other influences, neo-burlesque began as an underground movement with a radical potential to transgress cultural norms. Yet neo-burlesque has a history of reifying the figure of the ‘exotic other’ onstage, a role which had been fundamental to neo-burlesque’s development as a genre. In this paper, I will document how neo-burlesque performs the elasticity inherent in the form as they respond to pressures to ges- ture to the ‘exotic other’ as erotic display through their work.

Julia Matias is a PhD student working on a collaborative degree with the Centre for Drama, Theatre, and Performance Studies, and the Centre for Sexual Diversity Studies at the University of Toronto. Her re- search centres around representations of exoticism as they are staged and challenged in neo-burlesque performance.

Spatial Practice as Pedagogy: A Workshop | PAP

This paper analyzes different types of breaking points that bring about abrupt dispersals of flash mobs when several hundred strangers who swarmed pop back into reality walk- ing way as if the performative community never happened. What exactly was held under pressure that gets suddenly released in this recovery to the original amorphous crowd configuration? And what causes a flash mob to lose its snap?

Ljudisa Matic earned his MFA in Theatre Directing from the University of Arts (Belgrade, Serbia) and his PhD in Theatre and Performance Studies from Stanford University. He currently teaches at the Universi- ty of North Dakota’s Theatre Arts department.

Like Rubber: Hyper-Flexibility, Contortion, and the ‘Freak-tastic’ Body | PAP

Drawing on my experience coaching elite-level rhythm gymnastics, my research explores the extreme practices of training virtuosic hyper-flexible bodies in aesthetic sport. The body, particularly at a young age, is malleable, however, as outlined by the recent USA gymnastics sexual abuse scandal, this malleability in many instances comes at a high price, as these extreme training practices coupled with the discipline’s theatrical guile, have made athletes susceptible to instances of physical and emotional abuse. I argue that while the body’s muscles are elastic, elasticity does not have infinite potential, as each body has its own potential and breaking point.

Christine Mazumdar is a PhD candidate at the Centre for Drama, The- atre, and Performance Studies at the University of Toronto, focusing on the athlete as performer through the language of movement in aesthetic sport. A former rhythmic gymnast and nationally certified coach, Christine considers the interrelationship between sport and art.


Theatrical performance both challenges the ‘self’ of self-pres- ence and ‘self-identifying’ (Weber) and performs ‘the illusion of the contemporary subject’s putative empowerment and freedom’ (Lepeck). How is the self-presence of people with intellectual disabilities negotiated in theatrical performance? How is the ‘theatre’ of self-presentation both a reflection of, and reflected in, its intellectually disabled double? How do recent performances by intellectually disabled performers from Back to Back, Access All Areas, and Per.Art stretch the Aristotelian concepts of mythos and ethos to the limits of their elasticity, to a ‘plasticity’ (Malabou) that rereads the potential meanings of both ‘theatre’ and ‘intellectual dis- ability’?

Tony McCaffrey is a Lecturer at the National Academy of Singing and Dramatic Arts, Christchurch. New Zealand Artistic Director of Different Light Theatre Company, an ensemble of performers with intellectual disabilities, and the author of Incapacity and Theatricality: Politics and Aesthetics in Theatre Involving Actors with Intellectual Disabilities (Routledge, 2019).
Contributing to the curated panel entitled, ‘Ways of Making Sense: Interdisciplinary Frameworks for Generating and Sharing Knowledge through Embodied Practice,’ I describe a qualitative research project that reveals children’s physical/sensorial points of view. My interest in dance is to investigate spontaneous rather than scripted choreographies, that seek an exploration of emotion, vulnerability and resistance - embodied and un-coded. Dance is a domain that can be used to engage in experiential and performative modes of research and create an event that exposes the gentrification of our minds, bodies, and behaviors (inspired by Sarah Schulman, 2012).

Laurel V. McLaughlin is a theatre maker, director and current peer for the Australia Council for the Arts. A founding member of performance collective Applause, she has performed at Next Wave, Sydney Festival and Performance Space. Never Trust A Creative City premiered at the Festival of Live Arts (FSLA) at Melbourne’s Arts House.

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Connor Meeker is a Canadian writer and troublemaker who has worked with spiders, animation, Indigenous communities, and Shane Koyczan. His writing has appeared in Dance Magazine, Dance Week, Contemporary Jamal, Best American Essays 2016, The Walrus, and Save the Dancers! His forthcoming book, ‘The Swarms,’ was published by the University of Alberta Press, and he wrote the narrative for the feature film Pepper Jack (2016, 2019) for which he won the Gold Trailer Award at the Canadian Film Fest.

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KATHERINE MEZUR / USA
The Breaking Point: When Elasticity and Resilience Fail in the Performance of Buildings, Bodies, and Animation / PAN

This panel examines processes of pleasurable and damaging encounters with material-corporeal interactions across performance disciplines of dance, architecture and construction, and machine performance. In ‘Performing Machines’ construction cranes, human drivers, and machine technologies perform through/with the vital materiality of steel’s molten plasticity and digital technology. I examine the driver/machine encounter within whose choreographic labour (e.g., lift, glide, and sway). I focus on movement conditions (time, space, and energy) which design mechanical and digital performance. How things-in-motion converge into conditional choreographies. This moment-to-moment play of machines, materials, and humans reveals a breaking point. I argue for a post-anthropocentric performance dramaturgy of vital materialities.


KRISTA K. MIRANDA / USA
When a ‘Pussy’ is not just a Pussy: Critiquing the U.S.
Women’s Marches ‘Pink Pussy Hats’ through Janelle Monáe’s ‘PYNK’ / PAP

This presentation explores Janelle Monáe’s portrayal of the non-essentialized ‘pussy’ in her video ‘PYNK’ to critique the Women’s Marches’ failure to be intersectional by their con- flation of vulvic anatomy with womanhood. By depicting an elastic, fungible ‘pussy’ as a mutable aesthetic in the song’s lyrics and video, Monáe’s ‘PYNK’ portrays females of colour reclaiming their bodies in an intersectional manner. In this analysis I will employ elasticity’s plasticity and adaptability as a creative lens to discuss Monáe’s criticism of society and the transformative potential of Monáe’s ‘pussy aesthetics’. How can we instrument- alize Monáe’s elastic pussy aesthetics to enact an inclusive, non-essentialist performance of feminist resistance?

Professora do Departamento de Artes Corporais da Universidade Estadual de Campinas (UNICAMP), no Estado de São Paulo, Brasil. Dancer, and performance artist. www.julianamoraes.art.br

JULIANA MORAES / BRAZIL
The Breaking Point: When Elasticity and Resilience Fail in the Performance of Buildings, Bodies, and Animation / PAN

This paper reflects on Unwoven and What (Black) Life Re- quires, two productions featuring Black Edmontonian artists between 2017 and 2018. Unwoven is a collaborative project by Black and Indigenous female artists created for Black Art Matter and SkirtsAfire herArts Festival in 2018. What (Black) Life Requires was performed at Mile Zero Dance and the Expanse Festival. We posit these productions as perfor- mance-as-research using collaborative auto-ethnography and poetic inquiry. The performers become researchers, interro- gating and highlighting the intersections of race, gender and ability in Edmonton while entrenching the work of Black performers within the mainstream of the Edmonton perform- ing arts industry.

Unwoven and What (Black) Life Requires were elastic, resilient and adaptable. That maintained its originality but also made it interesting as risks. How could this type of material be organized in ways that maintained its originality but also made it interesting as a work of art? The answer was choreographic structures that were elastic, resilient and adaptable.

Assistant Professor in the Corporeal Arts Department at University of Campinas (UNICAMP), in São Paulo State, Brazil. Choreographer, dancer, and performance artist. www.julianamoraes.art.br

ERICA MOTT / USA
Convergence and Catharsis: Reflections on Mycelial: Street Parliament / PAP

Mycelial: Street Parliament, a data driven installation and per- formance, took root through a series of one-to-one exchanges between American and Egyptian composers, dancers, data scientists and new media designers. Work between two cultures that were intimately involved in recent collective up- risings: Egypt (Arab Spring) and the United States (Occupy Wall Street) focused on creating dialogue highlighting inter- dependence and human resilience. This paper reflects on the successes and failures of the project in relation to: How an artistic process may act as cultural diplomacy and organized action and cultivating deeper relationships between technol- ogy and arts to catalyze conversation and reflection amongst audiences.

MPOE MOGALE / CANADA
Performing Blackness in Edmonton: Unwoven and What (Black) Life Requires / PAP

This paper reflects on Unwoven and What (Black) Life Re- quires, two productions featuring Black Edmontonian artists between 2017 and 2018. Unwoven is a collaborative project by Black and Indigenous female artists created for Black Art Matter and SkirtsAfire herArts Festival in 2018. What (Black) Life Requires was performed at Mile Zero Dance and the Expanse Festival. We posit these productions as perfor- mance-as-research using collaborative auto-ethnography and poetic inquiry. The performers become researchers, interro- gating and highlighting the intersections of race, gender and ability in Edmonton while entrenching the work of Black performers within the mainstream of the Edmonton perform- ing arts industry.

MPOE Mogale is a Black Queer Femme that reigns from Lusowake- mo, South Africa. They are completing a BA(Hons) in Political Science and developing a thesis that explores representations of Blackness in Edmonton’s Art community. Mpo is known for their art, which inten- tionally focuses on accessibility to art and art spaces.

JESUS ALLAGA MONTAJES / PHILIPPINES
Negotiating Environmental Protection among Kamalitan as Exemplar of Indigeneity of the Matigsalug Women from the Lens of Film / PAP

This paper explores how the Kamalitan, a Matigsalug term referring to the women members of the Matigsalug commu- nity, inform or interrogate the framing of women in the me- dium of film. It highlights the Kamalitan, a worldview of the Matigsalug women in their symbiotic relationship with nature and as bearers of environmental protection. This research attempts to answer how the film frames the emotions and experiences of the Kamalitan. It shows how it demonstrates indigenous women’s consciousness of their gender and how they are empowered with it as exemplified in their relation- ship among themselves, with the community, and with the environment.


JULIANA MORAES / BRAZIL
The Breaking Point: When Elasticity and Resilience Fail in the Performance of Buildings, Bodies, and Animation / PAN

This panel examines both processes of pleasurable and dam- aging encounters with material and corporeal interactions across the disciplines of dance, architecture/construction, and machines/animation. This presentation is titled ‘Risking Resilience: Encounters Between Bodies and Materials in Rela- tional Choreographic Explorations’, and reflects on my most recent research influence by Lygia Clark’s relational objects. Clark’s work dialogues with Brazilian indigenous’ shamanism, for which plants, minerals, objects, living and dead bodies have souls constantly interacting with each other. ‘Afetos,’ still unfinished, is a choreography that reverberates those is- sues resulting in strange and unusual forms, which demand special types of engagement, attention, structuring.

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The pain evalixa examinas agradáveis e prejudiciais de in- terações entre materiais e corpos em dança, arquitetura/con- strução, míquinas/animation. Esta apresentação intitula-se ‘Risco e Resiliência: Encontros entre Corpos e Materiais em Explorações Coreográficas Relacionais.’ Reflete sobre minha pesquisa mais recente influenciada pelos objetos relacionais de Lygia Clark, cujo trabalho dialoga com o xamanismo in- digênas brasileiro, para o qual plantas, minerais, objetos, cor- pos vivos e mortos têm aí almas constantemente interagindo umas com as outras. ‘Afetos’ obra ainda inacabada, é uma coreografia que reverberas esses questões, resultando em formas estranhas e inusitadas que exigem tipos especiais de engajamento, atenção e estruturação.

Internalized, Spasmotic, Unbalanced, Violent, or Catatonic Movements: How to Choreograph Extreme Experiences? / PAP

In 2012 I directed the dance work Short Pieces to Unforget to Company Perdida (Sao Paulo). The process was trig- gered by the use of relational objects, inspired by the work of Brazilian visual artist Lygia Clark. The movements that re- sulted from the sessions following Clark’s method were very extreme: internalized, spasmotic, unbalanced, violent, cata- tonic. We were dealing with physical as well as psychological risks. How could this type of material be organized in ways that maintained its originality but also made it interesting as a work of art? The answer was choreographic structures that were elastic, resilient and adaptable.

Em 2012 dirigi o trabalho de dança Peças Curtas para Deses- quecer ao Companhia Perdida (São Paulo). O processo foi desencadeado pelo uso de objetos relacionais, inspirados no trabalho da artista visual brasileira Lygia Clark. Os movimen- tos que resultaram das sessões seguindo o método de Clark foram muito extremos: internalizados, espasmodícos, dese- quilibrados, violentos e catatônicos. Nós estávamos lidando com riscos físicos e psicológicos. Como esse tipo de material poderia ser organizado de maneiras que mantivessem sua originalidade, mas também o tornassem interessante como obra de arte? A resposta foram estruturas coreográficas elásticas, resilientes e adaptáveis.
Making Movement/Movement Making: An open forum to explore and participate through new technologies developed for Mycella: Street Parliament | ALT

This open forum provides an opportunity for people collecting in public spaces to interact and participate in two of the technologies developed for Mycella: An interactive mobile application, developed by Matt Jadud, using crowd sourcing information to move individuals through space and interactions with each other. Additionally, When Words Fail, developed by Hugh Sato is a participatory online library of ten second movement ‘tweets’ in response to the seven most tweeted words during both Occupy and the Arab Spring. WWF involves participants from around the world submitting ten second movement responses to an ever-evolving video library creating new digital dances and dialogues.

Enrica Mott is the founder and Creative Director of the Assembly/EMP, a Chicago-based ensemble engaging new technologies, music, dance, and video to create original performances and exhibitions for diverse communities that move away from narrow binaries, highlighting the necessity, power, and possibility of our collective interdependence.

DONIA MOUNSEF | CANADA
Site-unspecific Performance and the Forensic Rhetoric of Living Memorials | PAN

Panel: ‘Elasticity, Site-unspecificity, and the Politics of Memory’, Andreas Huysens (2003) argued that memory opposes and resists the archive museum: between memory and archiving there are opposing economies. This is evident in performances that are repositories for other forms of embodied memorialization, what I would call ‘liveness’ rather than liveliness. This paper looks at living memorials in abandoned and reclaimed sites: memorial gardens, ghost bikes, environmental performances (Weiwei posing as a drowned Syrian child, or Jason deCaires Taylor’s ‘Drowned World’). Performing living memorials ‘elasticizes’ the need to memorialize in physical and material spaces by fluctuating embodiment as a tribute to unrecognizable yet ever-present loss.

Donia Mounsef is Professor of Drama at the University of Alberta. A performance theorist and author of Chiar e rectivo dans le théâtre de Koltès, her work has appeared in journals such as Global Performance Studies and Journal of Dramatic Theory and Criticism. She is working on a book on transmediality and biopolitics.

PAWEŁ MAREK MROWINSKI | POLAND
Democratization through Performance. Street Theatre’s Festival in Jelenia Góra (Poland) 1983–2018 | PAP

The Street Theatre’s Festival in Jelenia Góra from the beginning was getting out of the communist regime’s control. During martial law it became a possibility of unrecorded artistic and political expression. Thanks to the presence of theatres from both sides of the Iron Curtain, the festival was a platform for dialogue between East and West. The paper presents festival as a space distinguished by unrestricted and independent artistic expression. Also, it shows the influence of 1989 changes on the shape, form, and social participation in the festival. Through this is exemplified process of transition from democratization of culture to cultural democracy.

Doctoral student at the Faculty of Political Science and International Studies. Winner of the prize in Historical Debates in the Year 2018 and distinction for the best Master’s thesis on theatre and performance (Zbigniew Raszewski’s Theatre Institute). Performative conceptualization of Public Executions in Warsaw (October 1945–February 1946).

PIKS Calgary 2019

ALI NA | USA
Siliconicity: An Ethics of Transgressing (Asian) Gender Expectation in Medial Performance | PAP

This paper turns to the performance practice of Yozmit to illuminate the transnational inheritances of transnormativity. This author stages an engagement between Yozmit’s performance and Catherine Malabou’s theory of plasticity to offer ‘siliconicity’ as a theory that intervenes in the accumulated inelasticities of feminine expectation in Korea and its transnational entanglements. Yozmit mobilizes silicone molds within the context of his performance art to undermine the delineation between body and apparatus, expectation and appearance. Siliconicity further offers a new ethical dimension to theories of the flexible within the constraints of a lived life and the capacities of the flimsy body.

Ali Na is a lecturer at the University of Portland. She holds PhD in Communication from the University of North Carolina at Chapel Hill and a graduate certificate in Feminist Studies from Duke University. Her work engages media, performance, and culture with attention to gender, sexuality, and transnational Asian/American studies.

JESSICA NAKAMURA | USA
Feeling the Stretch: Experimental Dance and the Somatics of Language | PAP

How can connecting words to bodies unleash new sensations and ways of moving? How does stretching language to its limit access a body/mind so that "habitual sequencing is both acknowledged and interrupted? What happens to learned pathways once they are returned to with new perspective? These are some of the questions I explore alongside proposals made in recent workshops with Jeanine Dunning (US), Chrysa Parkinson (BE/US), and Sherwood Chen (FR/US). This paper will present my research on what I call ‘chorographic thinking’. Then invite audiences to participate in a short, optional experiment concerning the elastic relation between body and language.

Jessica Nakamura is an Assistant Professor in the Department of Theatre and Dance at University of California, Santa Barbara. Her current research project examines representations of the domestic on the Japanese stage from the early 20th century to the present.

MEGAN NICELY | CANADA
An Elastic Life: Staging Home in Contemporary Japan | PAP

Contemporary Japan (1989–present), described as ‘precari- ous’ by anthropologist Anne Allison, is characterized by uncer- tainty on economic, social, and biological levels. With the very circumstances of everyday life insecure, I turn to artistic production to explore how precarious Japan requires elastic tactics of flexibility, adaptability, and plasticity. Theatrical realism, once considered a form that perpetuates the status quo, has seen a resurgence in contemporary Japan. Emerging theatre artists deploy realism’s recreation of the home onstage to rethink domestic spaces as sites of malleability, poised to address the demands of precarious Japan.

Megan Nicely is an artist-scholar working within contemporary experimental choreography and Japanese butoh. She has performed nationally and abroad and published in TDR: Choreographic Practices, and Performance Research. She is co-editor of the Critical Acts section of TDR and Associate Professor of Performing Arts at University of San Francisco. www.megannicelydancer.org

ETER N AUHA | FINLAND
Elastic Connections – Creativity, Resistance, Resilience: A Long Table by the ‘How to Do Things with Performance?’ Research Project | PAN

The research project ‘How to Do Things with Performance’ presents a performative version of the long table, stretching ‘performance’ into artistic research, performance philosophy, dance history and environmental humanities. Our concerns are: 1) how do we do things with performance? 2) how elastic should our understanding of ‘performance’ be? 3) what ‘doing things’ entails in various contexts? We have explored repetition, re-imaging, fictioning and working with objects, and now add self-diffraction and ‘ventriloquism’ to the mix. How to resist the neoliberal demand for endless elasticity, and cultivate resilience and awareness of our entanglements? Can elasticity function as strategy or tool?

Tero Nauha is a performance artist, the Professor in Performance and Art Theory at the Theatre Academy of the University of Helsinki, and a Postdoctoral Fellow at the Academy of Finland funded research project ‘How to Do Things with Performance?’
**KEVIN O’CONNOR | USA AND CANADA**

**Scoring Interconnective Tissues: Bodily Experiments and the Affective Entanglements between Fascia Research and Dance Practice | PAP**

Fascia can be thought of as the viscous goop that connects, divides, and slides between muscles, organs, skin, and cells. It has also been found to be active, intelligent, communicative, and a sensory organ – liquid, solid, and mucus. This talk and practice-as-research demonstration thinks with the performance method of scoring to track the emerging science studies on fascia as the biological-cultural material comes to form. Through scoring we attend to attention to track the political and social assumptions within fascia research.

Kevin O’Connor is an artist working as a choreographer, dancer, improviser, circus artist, and installation artist from Ontario and now based in the Bay area. He is currently completing a PhD in Performance Studies at UC Berkeley examining anatomies, bodily performance capacities, interventions and imaginations in relation to fascia studies.

**JIMENA ORTUZAR | CANADA**

**Stretching Workers to the Breaking Point: Flexible Capitalism, Resilience, Resistance, and Refusal | PAP**

This paper explores the elasticity of flexible capitalism and its effect on labouring bodies. Considering the resilience of flex workers as well as their resistance to the terms of such work, I investigate the enforced happiness of fast food workers through affective performance; the recent protests against food delivery startups by workers demanding recognition; and the consequences of the ride-hailing industry on drivers, who, in extreme cases, have taken their own lives. I examine the powerful normalization of affectivity on the ongoing transformation of labour and consider the specific embodied responses of workers that survive, resist, or refuse flexible capitalism.

Jimena Ortuzar is a SSHRC postdoctoral fellow at Ryerson University’s School of Performance and a graduate of the Centre for Drama, Theatre and Performance Studies at the University of Toronto. Her writing appears in Canadian and international journals, anthologies of Latinx theatre, and a forthcoming collection on performance actions in the Americas.

**MELANIE KITCHENS O’MEARA | USA**

**Elasticity in the Photograph Scherzo di Folla | PAP**

Panel: ‘Photoelastic Performances in Visual Culture Contexts.’

**Focusing on the Countess de Castiglione’s Scherzo di Folla, the paper uses Brecht’s Epic Theatre to investigate the elasticity in the moment of time captured by her portrait. When observed closely, each major element in the portrait is a quotable gesture that contributes to a multistoried image.**

Melanie Kitchens O’Meara is Assistant Professor in the Department of Art and Design at Augusta University, where she teaches performance studies and theatre courses. Her research has been published in Text and Performance Quarterly and Liminalities: A Journal of Performance Studies.

**ARIEL OSTERWEIS | USA**

**Prophylactic Aesthetics | PAP**

Panel: ‘Elastic Embodiments: Dancing Gender and Desire.’

**Thinking through safety and danger (and/as compression and expansion) in the use of latex and spandex in physical cultures of fitness, dance, and sex, this paper offers a theory of prophylactic aesthetics to reveal the ways contemporary dance and performance makers revisit and revitalize corporeal anxieties of the 1980s and 1990s, from the fat-burning compulsion of aerobics to the legal battles of the Culture Wars. Through flesh and its flexible containment, the lens of prophylactic aesthetics allows us to better situate socio-cultural dynamics of individual agency and control at the level of effort, race, gender, and sexuality.**

Ariel Osterweis (PhD, Performance Studies, UC Berkeley) is on faculty at CalArts. Her book, Body, Impassible: Desmond Richardson and the Politics of Virtuosity, is under contract with Oxford University Press. She is developing a book of interviews and her next monograph, Prophylactic Aesthetics: Latex, Spandex, and Sexual Anxiety Performed.

**BRITTANY PACK | CANADA**

**One Sided Triangle | PERF**

One Sided Triangle is an interdisciplinary site-responsive performance that uses voice and movement to explore how living, uncontrollable environments affect performance and vice versa. Our piece asks the following questions: Does the performance grow and change, or does it snap back to its original shape once the disruptors are removed? How do the performers distort the environment they are in and give new insights to everyday structures? When the performers are removed, does the environment remain changed? The performance will be followed by a conversation about the experience and observations of the audience.

Brittany Pack is an MFA Directing graduate student at the University of Calgary. Pack’s current and upcoming work has included using dividend theatre technique to explore queer female representation in theatre. She also co-created and directed Harpy, a devised theatre piece, as part of a Canada IS grant.

**JESSICA N. PABÓN-COLÓN | USA**

**Bisexuality Boricua: On the Limitations of Feeling (Brown and Queer) and of Feeling Limitations | PAP**

Drawing on the tradition of testimonio as a means of counteracting various kinds of erasure, this performative paper draws upon my experiences as a light-skinned bisexual Boricua to address the affective structures of passing, queer belonging, and feeling brown. Feeling here refers to desire – the desire to belong to queer community, the desire to assert place within latindad, the desire to be seen and desired by other Latina/o/xs, and the desire to remain elastic, flexible, and moved by a decolonized desire – not by the force of one binary pole or the other.

Jessica N. Pabón-Colón is Assistant Professor of Women’s, Gender, and Sexuality Studies at SUNY New Paltz. She published Graffiti Grétz: Performing Feminism in the Hip Hop Diaspora in June 2018 with NYU Press. She is currently working on a new manuscript, Performing Beyond the In-Between:Disposable Identity and Belonging.

**MALIN PALANI | USA**

**Floods, Fires, and Ice, Oh My: Performing Plasticity and Resilience between the Breaking Point and Recovery | PAP**

I examine performance of disaster across regimes of visibility including arctic ice tours, marine plastic convergence zones, and nonhuman animal death in disaster events such as the Camp Fire. I ask how does the aestheticization of reality function in producing experiences, discourses and products of resilience (e.g. the beer ‘Resilience’); how does the fantasy of survival and desire for the ‘becoming-real’ of disaster permeate modes of resilience and plasticity; and how does the time/place between the breaking point and recovery feed modes for perceiving that which is beyond perception?

Malin teaches courses in theatre and performance theory, history, and practice. Her recent research focuses on disaster aesthetics and politics in spectacles of animal death and survival – completing an artist residency for the Hartman Nature Reserve in the U.S. and a chapter for the edited volume The Aesthetics of Necropolitics.
Elasticity, Testing Resistance: Coming-In-Between Ideas, Institutions, and Practices


Considering the definition of ‘elasticity’ as ‘the ability of a body to resist a distorting influence and return to its original size and shape,’ this paper proposes the act of coming-in-between ideas, institutions, and practices as a way to test their elasticity and potential to transform. The vehicle for this discussion is my performance-installation Matryzo (London, 2011, Performance Matters AHRC Project), which was concerned with testing the elasticity and potential for transformation of the ideological systems of the four contexts of its presentation. I will suggest that this coming-in-between can help us re-imagine and differently materialize concepts, systems, and affects.

Dr Katerina Parmana (Lecturer in Theatre, Brunel University London) is an artist-scholar researching the socio-political and ethical dimensions of contemporary performance. Her writing has been published among others with Performance Research: Contemporary Theatre Review, and Dance Research and her performances have been presented in the US, UK and Europe (www.katerinaparamana.com).

AIDA PATIENT | CANADA
Authorial Elasticity in Morgan Lloyd Malcolm’s Emilia

Panel: ‘Elasticity, Site-unspecificity, and the Politics of Memory.’ This panel responds the theme of elasticity in performance space as ‘a malleable factor, both for artist and public,’ as well as elasticity as mode of ‘resistance, resilience and revision within social, political, cultural and artistic dynamics.’ My presentation focuses on the elastic mechanisms that provide textual and performance movement in Morgan Lloyd Malcolm’s play Emilia to problematize the ways Renaissance women are memorialized in performance and interpreted through frameworks that need permeability. Malcolm’s play emphasizes mechanisms of resistance to gender ideologies requiring revision to show that our frames of theoretical engagement with Renaissance women writers and theatre need to be elastic and malleable.

Aida Patient teaches and researches women’s writing and early modern literature in the Department of English, Languages, and Cultures at Mount Royal University in Calgary, Canada. She currently focuses on the intersections between performance studies, particularly the notion of spectacle, and the process of professionalization in early modern theatre.

KATERINA PARAMANA | UK AND GREECE

In this paper, we draw on interest in sleep (Allsop [ed] 2016), atmospheres (Bohme 2017) and slowness to examine recent works of performance that explore fluctuations and elasticity in climate events. Through analysis of the Refugee project (2011, Performance Matters AHRC Project), which was concerned with testing the elasticity and potential for transformation of the ideological systems of the four contexts of its presentation, I will suggest that this coming-in-between can help us re-imagine and differently materialize concepts, systems, and affects.

Tony Perucci is a scholar, artist, and Associate Professor of Performance Studies at the University of North Carolina at Chapel Hill. He is the author of Paul Robison and the Cold War Performance Complex (Michigan, 2002) and the editor of The Horizontal. Mary O’Verlie and the Viewpoints (Michigan, Forthcoming).
In moments of political transition, how does elasticity become an aesthetic and political asset? Rather than fetishizing liminality and its supposedly inherent political potential, this paper examines concrete instances of how the elasticity of live performance enables artists to respond to contingent phenomena – environmental, logistical, social – caught up in political flux.

JESSI PIGGOTT | CANADA AND USA
Spontaneous Aesthetics in Anti-Fascist Street Performance | PAP

This roundtable brings together performance studies scholars/artist/activists, critical theorists, community partners, and advocates to discuss a multi-year, international research project that uses an interdisciplinary and iterative methodology to actively intervene on the impacts of stigma and social isolation for individuals with complex disabilities. Drawing on the theme of ‘elasticity’ the roundtable will interrogate the processes and cultural redress from my experience as a settler researcher permitted to audit rehearsals for Choctaw artist Randy Reinholt’s residential school adaptation of Measure for Measure at the Oregon Shakespeare Festival and City Opera Vancouver’s Missing, a chamber opera dedicated to BC’s missing and murdered Indigenous women with libretto by Métis/Dene playwright Marie Clements. My work identifies and problematizes a standardized Western approach to intercultural performance-making and explores the possibilities of developing alternative protocols, alongside Indigenous artists, that ensure the agency of collaborators.

JESSE PITAWANAKWAT | CANADA
Towards Reconciliation? Adapting Intercultural Performance-Making Processes on Turtle Island | PAP

This paper examines intercultural performance-making processes and cultural redress from my experience as a settler researcher permitted to audit rehearsals for Choctaw artist Randy Reinholt’s residential school adaptation of Measure for Measure at the Oregon Shakespeare Festival and City Opera Vancouver’s Missing, a chamber opera dedicated to BC’s missing and murdered Indigenous women with libretto by Métis/Dene playwright Marie Clements. My work identifies and problematizes a standardized Western approach to intercultural performance-making and explores the possibilities of developing alternative protocols, alongside Indigenous artists, that ensure the agency of collaborators.

MELISSA POLL | CANADA
The Domestic Stage: Choreographies of Intimacy in the 21st-Century ‘Homespace’ | PAP

This research project ‘How to Do Things with Performance’ presents a performative version of The Long Table, stretching ‘performance’ into artistic research, performance philosophy, dance history, and environmental posthumanities. Our concerns are: 1) how do we do things with performance? 2) how elastic should our understanding of ‘performance’ be? 3) what ‘doing things’ entails in various contexts? We have explored repetition, re-imagining, fictioning and working with objects, and now add self-differentiation and ‘ventrioliquism’ to the mix. How to resist the neoliberal demand for endless elasticity, and cultivate resilience and awareness of our entanglements? Can elasticity function as strategy or tool?

PILI PORKOLA | FINLAND
Elastic Connections – Creativity, Resistance, Resilience: A Long Table by the ‘How to Do Things with Performance?’ Research Project | PAN

The research project ‘How to Do Things with Performance’ presents a performative version of The Long Table, stretching ‘performance’ into artistic research, performance philosophy, dance history, and environmental posthumanities. Our concerns are: 1) how do we do things with performance? 2) how elastic should our understanding of ‘performance’ be? 3) what ‘doing things’ entails in various contexts? We have explored repetition, re-imagining, fictioning and working with objects, and now add self-differentiation and ‘ventrioliquism’ to the mix. How to resist the neoliberal demand for endless elasticity, and cultivate resilience and awareness of our entanglements? Can elasticity function as strategy or tool?

ALEJANDRO POSTIGO | UK
The Copla Musical: Transforming Spanish Copla for International Audiences | PAP

My PaR Project. The Copla Musical explores an intercultural adaptation of the early twentieth-century Spanish folkloric song-form of copla, merged with elements found in Anglo-American musical theatre structures such as books, revues, and jukebox shows. Copla ceased to develop during Franco’s regime (1939-1975). Forty years later, The Copla Musical aims to rejuvenate copla interculturally. My research questions how to share my Spanish experience of copla with an international audience of diverse cultural backgrounds, and how to introduce copla’s background as a storytelling form, a folkloric genre and a subversive tool in the Spanish twentieth-century zeitgeist. www.thecoplamusical.com

Experimental Dramaturgy.

MICHAEL ROTH | UK
Field of Politics and Culture: Theatrical Community during Martial Law in Poland | PAP

In 1989 changes on the shape, form, and social participation of 1989 changes on the shape, form, and social participation of artistic and political expression. Thanks to the presence of theatres from both sides of the Iron Curtain, the festival was a platform for dialogue between East and West. The paper presents festival as a space distinguished by unrest it’s like to independent artistic expression. Also, it shows the influence of 1989 changes on the shape, form, and social participation in the festival. Through this is exemplified process of transition from democratization of culture to cultural democracy.

DANIEL PRZASTEK | POLAND
Democratization through Performance. Street Theatre’s Festival in Jelenia Góra (Poland) 1983–2018 | PAP

The Street Theatre’s Festival in Jelenia Góra from the beginning was getting out of the communist regime’s control. During martial law it became a possibility of unrecorded artistic and political expression. Thanks to the presence of theatres from both sides of the Iron Curtain, the festival was a platform for dialogue between East and West. The paper presents festival as a space distinguished by unrest it’s like to independent artistic expression. Also, it shows the influence of 1989 changes on the shape, form, and social participation in the festival. Through this is exemplified process of transition from democratization of culture to cultural democracy.

XAVIA A. PUBLIUS | CANADA
Please Hold | PERF

In July 2018 I began working as a temporary receptionist. What started out as a desperate search for rent money soon became a lesson in community, language immersion, emotional labour, and just how queer I really am. This is a retelling of a performance of everyday life, weaving together personal anecdotes, Tumblr culture, and feminist performance theory in the form of a mystery. One perspective on what it’s like to be a trans person when you have anxiety, this interactive performance encourages the audience to interrupt via phone, recreating the experience of dropping everything then returning to one’s original task.

Xavia A. Publius is a second-year PhD student in Performance Studies at the University of Alberta. She studied Music and LGBTQ Studies at Colgate University (BA) and Women’s and Gender Studies at the University of Northern Iowa (MA). She is also a spoken word artist, drag performer, and fanfiction author.
CORDULA QUINT | CANADA
From Print Culture to Virtual Environments: Immersive Knowing, Embodiment and Consciousness in Robert Lepage’s ‘The Library at Night’ / PAP

In Robert Lepage’s ‘riff’ on Alberto Manguel’s The Library at Night (2016), the audience travels through three contrasting spaces, a theatrical replica of Manguel’s private library, a ‘second chamber’ which amagnifies the interior of a classic public library reading room with a surreal forest environment, and an interactive VR environment which facilitates ‘virtual visits’ of ten of the world’s most iconic libraries. Crossing multiple conceptual thresholds, spectators contemplate reality and virtuality, knowledge-seeking, representation, solipsism, collective imagining, and consciousness and experience contrasting phenomenologies of embodiment to anticipate the unfolding cultural transition from late print culture to an increasingly immersive VR/digital age.

Cordula Quint is Associate Professor of Drama at Mount Allison University and teaches dramatic theory, literary criticism, and theatre practice. Her articles have appeared in various journals and anthologies, among them 12/22 Queer Canadian Theatre and Performance (New Essays on Canadian Theatre, vol 8), Canadian Theatre Review, and Theatre Journal.

RUMEN RACHEV | NEW ZEALAND
ElastiCity: A PSI Theme Park—Collaboration Station / PERF

ElastiCity is a pop-up theme park presenting an immersive research experience that performs the elastic boundaries between fantasy and disappointment, wonder and boredom, pleasures and apathy. The theme park stretches between the fantastic and the mundane to consider the networks and spans of relations among performers, spectators, and designed spaces and objects. Our attractions mix reality and simulacra, enact worlds, explore economies of attention and nostalgia, perform labour, and reframe fun to ask, how might we view theme parks’ capacity to simultaneously stretch and compress themselves as an activation of new forms of affective economies, social relations, and labour practices?

Rumen Rachev is a PhD candidate in Art and Design, at Auckland University of Technology (AUT), New Zealand. His field of research includes: media and performance studies, critical theory and continental philosophy, and institutional critique of academic labour.

LISA QUORESIMO | USA
Queering the Voice (An Active Workshop on the Bodily Practises which Shape the Vocal Instrument) / WKS

Far from being biologically determined in its sexual dimorphism, the vocal instrument is shaped by the distorting forces of social norms and practices. The voice is a continuous and changeable praxis which is constructed by a lifetime of resisting, reproducing and transforming social norms and practices. The voice is a continuous and changeable praxis which has shaped their voices, become aware of the ways in which they are performing gender in their voices, and begin to queer their vocal performance.

Lisa Quoresimo is Assistant Professor of Theatre at Southern Utah University. She is a director, performer, playwright, and composer. Her scholarly work has been published in Theatre Topics and Analog Game Studies. Lisa holds a PhD in Performance Studies from UC Davis and an MA from Carnegie Mellon.

KIMBERLY SKYE RICHARDS | CANADA
Crude Optimism: Performances of Risk at the Calgary Stampede / PAP

In this paper I approach the Calgary Exhibition and Stampede with a performative understanding of the expediency of culture in relation to the economic and political agendas of Alberta’s petroleum industry and the local, provincial and federal political entities that control its global distribution. I illustrate how the Stampede has played a crucial role in staging Alberta as a new wild west and has been used as a strategic tool to advance Alberta’s petro-political agenda, producing an affective climate of ‘crude optimism’, a jouissance of frontier life that resonates with the perceived adventure and opportunity of fossil fuel extraction.

Kimberly Richards is a PhD candidate at the University of California Berkeley. Her dissertation examines a range of performance practices in which petro-politics are negotiated and theatrical tactics are deployed to impede the expansion of petro-imperialism. Her writing on the Calgary Stampede won this year’s TDR Student Essay Competition.

SARAH ROBBINS | CANADA
Theatre Erindale 2018/19 Season: ‘Metamorphoses’ as Methodology / PAP

This paper will look closely at the dramaturgical choices made by Theatre Erindale’s Artistic Director David Matheson’s production of Mary Zimmerman’s Metamorphoses, alongside the structural changes made to spaces of performance at UTM, as an example of how post-secondary performing arts training programs are responding to the changing needs of students now in the #MeToo era.

Sarah Robbins is a graduate researcher at University of Toronto’s Centre for Drama, Theatre & Performance Studies, interested in equity in Canadian theatre.

DINAH T. ROMA | PHILIPPINES
Of Torture and Resiliency: A Rereading of Merlinda Bobis’ Novel Fish Hair Woman / PAP

Filipino-Australian Merlinda Bobis’ award-winning novel Fish Hair Woman (FHW) has spurred a growing critical review in areas of historical fiction, postcolonial trauma and literature, and feminist ecology with its release in 2014. An intricately woven narrative, FHW revisits Philippine history in the 1980s when Bicol – an island known as the country’s hotbed for communism – was targeted by the state military for its brutal war on insurgency. This paper synthesizes studies on FHW and extends these through the critical lens of environmental justice and the stringent work of memory that is central to unravelling the novel’s complex significations.

Dinah Roma is Full Professor of creative writing and literature at De La Salle University Manila and is the author of three books of poetry.

HEIKE ROMS | UK, NETHERLANDS, AND USA
How Performance Art Makes History: Artists’ Auto-accounts of Experientialism in Fluxus and Performance in the 1960s / PAN

Panel: ‘Disciplinary Elasticity: Issues in Contemporary Performance Art Research.’ The earliest attempts to historicize the emerging performance-based artworks of the 1960s and 1970s occurred not as part of recognized art historical scholarship, but instead formed part of the performance, public art, or documentation practice of the artists themselves. Examining a number of timeline projects carried out by artists affiliated with Fluxus (Maciunas, Vostell, Paik and Shiomi), the paper will propose these as key instances of a critical self- or ‘auto-historiographical’ practice that has been integral to the history of performance art.

Heike Roms is Professor in Theatre and Performance at the University of Exeter in the UK. She publishes on the history of performance art in a British context and on performance/philosophy and archiving performance.
VINCENT ROUMAGNAC / FRANCE
Reacclimatizations (Installation) / ALT & PERF

Reacclimatizations is an installation that emerged from the study of floral stage frames of theatre set models of the early 20th century, kept in the archives of the Museum of Scenic Arts of Barcelona. The material study of the selected archives is informed by a theoretical focus on the performativity of the vegetal in Catalan modernism, and in contemporary art and architecture. Via the discovery of a hybrid object mixing scenographic history, dendritic architecture, psychoanalysis, post-colonialistic perspectives on flora representation, genetic engineering and techno-animism, Reacclimatizations invites PSI25 participants to an ambiguous experience of a form of scenographic agential regeneration.

Réacclimatizations est une installation provenant d’une étude des cadres floraux des maquettes de décors de théâtre du début du 20ème siècle, conservées dans les archives du Musée des Arts Scéniques de Barcelone. L’étude de la matérialité des éléments sélectionnés est doublement d’une attention théorique portée sur la performativité du végétal dans la Modernisme Catalan, ainsi que dans l’art et l’architecture contemporain. Via la découverte d’un objet hybride croissant patrimoine scénographique, architecture dendritique, psychoanalyse, perspectives post-colonialistes sur la représentation de la flore, ingénierie génétique et techno-animisme, Réacclimatizations invite les participants de PSI25 à une expérience ambiguë d’une forme de régénération scénique.

PHOEBE RUMSEY / USA
Revision and Resistance: Daniel Fish’s Reclaiming of Oklahoma / PAP

Daniel Fish revisions Oklahoma as a piece of experimental and political theatre that decimates conventions of the genre and places the audience in the cross-hairs of complacency and U.S. exceptionalism. Fish’s dramaturgical strategy fluctuates between voluptuous theatricalization and austere minimalism integrating a boomerang effect that at once exposes the fraught undertones of the show (tribalism, white privilege, nationalism) and then dives deep into characters’ psyches. This paper investigates how using elasticity as a creative strategy (or revisiting a production through creating radical flexibility between the experimental and traditional) can form a sense of recuperation and resilience.

Phoebe earned her PhD in Theatre and Performance from The Graduate Center, City University of New York. Her research interests include embodiment and cultural memory, dance, and physical theatre. She recently contributed a chapter to Reframing the Musical Race, Culture and Identity.

BRIAN RUSTED / CANADA
Deforming Representation: Poetic and Performative Approaches to Research Creation / PAP

In recent decades, ‘turns’ in critical research have called for or demonstrated embodied and engaged forms of writing. Often aligned with what Denzin and Lincoln (2017) describe as the experimental moment in qualitative inquiry, such writing has taken on more-than-representational objectives to disrupt the rhetorical authority of academic voices, to enable reflexive subject positions, to evoke affective responses in the reader/listener, to enlarge critical vocabularies through sensory perspectives, or to engage with the movement, flux and materiality of our material relations with things. Papers in this session share in these practices to align writing with the performative and material thinking of creative and art-based research.

Elastic Complicity in the Calgary Stampede’s Performance of Western Art / PAN

Panel: ‘Photoelastic Performances in Visual Culture Contexts.’ The display of cowboy art during the Calgary Stampede provides a boundary object that maintains and differentiates contemporary art worlds as it forms and deforms a sense of place. Grounded by autoethnography, the paper organizes unsettling moments of elastic complicity in volunteering with the Stampede’s western art show and teaching cultural studies courses on art of the west.

Brian Rusted is an Associate Professor of Communications Media and Film, and head of the Department of Art. He teaches documentary film, cultural performance, cowboy art, and Canadian folklore. Using performative and sensory writing, his research explores visual culture as an embodied social practice rather than as a textual representation.

J. ANDREW SALYER / USA
Elasticity and Failure: The Performative Politics of White Men Falling / PAP

This paper analyzes latent and manifest ideological meanings within a photographic archive of white male gestures of falling. I argue that these photographs attempt a visual rupture of masculine ideals of stability, exposing repetitive gendered acts of moments of collapse, and challenge dominant notions of how men allow themselves to perform. These artists use their privilege to perform an elastic and self-reflexive sexuality, emptiness, or failure in late twentieth century white masculinity – and each of these elastic gestures expands the possibility of ethical performative interventions in the form of what I call ‘cultivated failures,’ ‘the pause,’ and the ‘reorientation drive.’

Andrew Salyer is an artist, writer, curator, and PhD candidate in Art Theory+Practice at UT-Madison researching the politics and politics of falling. He has presented research at national and international conferences, including CAAD, AITR PSI, and IFTR (Belgrade, Serbia), and performed at MNGUA, Chazen Museum, Stanford, and University of Paris-Sorbonne.

SALYER + SCHAGA / USA
Performing Elasticity / ALT

A site-specific, durational, participatory project unfolding throughout the time-space of PSI25, Performing Elasticity brackets attendees’ experience at the conference as a relational, elastic performance situation. Completely dissolving into its context, Performing Elasticity encompasses attend-ees’ individual and collective gestures and interactions, mediating between the intimate and the expansive. To signify their participation in the performance, we invite attendees to wear a ‘performing’ button. Participants are encouraged to take pictures or videos of themselves wearing the button and post them to social media with #PerformingElasticity and #Performing________, filling in the blank to spotlight their elastic performances in everyday life.

From one-on-one conversations to theatrical events to collective movement scores, SALYER + SCHAGA creates relational performative works within everyday life and artistic contexts. They have made immersive installations, site-specific performances, dramatic scripts, and durational situations. Recently they have turned toward orchestrating larger-scale structural interventions and participatory projects.

TIMOTHY YANDAN SANCHEZ / PHILIPPINES
Transformative Translation of Pasyon / PAP

The Pasyon, being a cultural and a religious artefact, makes its translation an intimidating endeavor. The translator’s hypothetical reader will not only be limited to the academics and ecclesiastical censors, but also to performers and audiences whose pliancy in the centuries that it has been translated, and posthumously, the deathless, the ephemeral, the mythical, and the posthumous, all of which reading and interpretive culture likewise vary. This paper elaborates on the systems that the translator may subject it to interpretive possibilities that vary with the cultural constituencies of the reader.

This paper elaborates on the systems that the translator may subject it to interpretive possibilities that vary with the cultural constituencies of the reader.

Timothy Yandan Sanchez taught at the University of Santo Tomas and Far Eastern University. His participation in Holy Week performances in the Philippines, Spain and Peru stirred his interest to do his translation of the Pasyon. He is a student at De La Salle University, Manila.
KATIE SCHAAG | USA
Plastic's Elastic Affects (A Participatory Writing and Performance Workshop) | WKS

In this participatory workshop, we will explore the generative elasticity of plastic's affects and aesthetics. A sequence of hands-on exercises will engage, gesture, verbal, sonic, and embodied artistic research methods to explore individual and collective attachments to the everyday plastic objects that populate our personal and social landscapes. We will consider the history, materiality, and cultural significance of the plastic objects in the room – their aesthetic and tactile qualities like colour, shape, and texture as well as their molecular structure, decomposition process, and environmental impact. Participants are invited to bring a plastic object to work with during the session.

LAURA LUISE SCHULTZ | DENMARK
The 1930s Today: Blind Spots and Convenient Comparisons in Contemporary Cultural Depictions of the 1930s | PAP

Historians have pointed out the necessity of learning from the 1930s when dealing with the recent rise of far-right populism. This paper is a critical discussion of the recourse to the 1930s when trying to cope with contemporary authoritarian regimes. What do the 1930s actually look like from today's perspective? What are the blind spots in the comparison, and in our popular ideas of the 1930s, especially when viewed from an aesthetic and performative angle? How do we represent the 1930s and deal with the fascist aestheticization of politics in contemporary art and culture?

YUKIKO SHINOZAKI | JAPAN
unwritten conversation #2 - unplugged | ALT

To what extent can we push the boundaries of the conference paper format, and stretch a text? How may we present it in a (dis)embodied way, and varyanimate and continue to transform it, in space and in time? (To open up additional layers of meaning, in between its words and its lines, ...) After our experiment with the lecture-performance format at PSi24, we now start from the model of the site-specific performance to further explore the potential of performative writing, and of the performance of writing. Listeners are invited to walk with us, and to take on different positions in relation to the text, and to the spaces and places in which it gradually reveals itself.

YUKIKO SHINOZAKI studied contemporary dance at Portland State University. She worked as a dancer/choreographer in NY before moving to Belgium. Her work focuses on contradictions inside the body and on processes of transformation. She explores how through subtle shifts and manipulations, familiar actions slowly give shape to an unfamiliar reality/landscape.
**ELEANOR SKIMIN** | **USA**
The Maximality of Lina Bo Bardi’s Teatro Oficina | **PAN**

The panel, ‘Expansive and/In Restriction,’ emphasizes the non-elastic limits of material, ideological, and carceral restrictions. Skimin’s paper explores Lina Bo Bardi’s design for the Teatro Oficina in São Paulo, a performance space which seems to promise both expansiveness and constriction. The theatre’s profusion of details includes a lane stretching from one end of the building to the other, a retractable glass roof, indoor garden, and high windows that press against the city skyline. This paper considers theatre as a clandestine operative, identity as a clandestine operative.

**FRASER STEVENS** | **CANADA AND USA**
Don’t Ask for Milk: The Challenges of Performing Identity as a Clandestine Operative | **PAN**

Panel Title: ‘Transformation, Adaptation, and Manipulation.’ This panel will explore the transformation of individuals, either permanent or temporary, the transition of identity as influenced by external forces, and what such transitions and transformations constitute for those undergoing such changes. Specifically, this paper will explore the morphing of military spies from citizen to operative and back again. Agents must embody flexibility, adaptability and improvisatory skills to be effective and survive in the theatre of war. This begs the following questions: What are the factors that force such a transformation or transition? How does one train for such changes? And how are these events received by unaware witnesses?

**ROD T. SQANCE** | **CANADA**
A Bridge to a New Nexus: Creating an Intercultural Music Genre upon a Redesigned Instrument | **PERF**

This performance will present the creation of a hybrid genre of classical raga music performed on the marimba, situated somewhere between the opposing cultural forces of Indian and Western traditions, exploring how a redesigned instrument can act as a bridge. The music is a constant negotiation between opposing formal expectations in an attempt to create a meaningful connection between two cultures. Elasticity is seen in the complete redesign of the marimba, adapted to fit the conventions of raga, forming a flexible bond between traditions, elastic in response to the different backgrounds of the performers, source genres, and audience expectations.

**JOVANA STOKIC** | **USA AND SERBIA**
Disciplinary Elasticity: Issues in Contemporary Performance Art Research | **PAN**

Panel: ‘Disciplinary Elasticity: Issues in Contemporary Performance Art Research.’ This paper offers a critical insight into cross-disciplinary elasticity that deals with the increased interest in contemporary performance art. We reflect on the inquiry we conducted while editing Bloomsbury Handbook to Performance Art. Understanding performance art as an institutional, cultural, and economic phenomenon, we trace this dynamic disciplinary elasticity across academia, art institutions, and cultural centers. Following the ever-increasing institutionalization and mainstreaming of performance and its methods of display, representation, and mediation in the wider cultural sphere, we identify a marked change in the economies and labour practices surrounding performance art and its curating.

**MICHILLE STEWART** | **CANADA**
Tension/Reflection/Reconfiguration of (Dis)Ability: Improvisation and Community-Building to Remediate Social Isolation and Decolonize Practices | **PAN**

This roundtable brings together performance studies scholars, artists, critical theorists, community partners, and advocates to discuss a multi-year, international research project that uses an interdisciplinary and iterative methodology to actively intervene on the impacts of stigma and social isolation for individuals with complex disabilities. Drawing on the theme of ‘elasticity’ the roundtable will interrogate the capacity for improvisation and improvisatory art practices (short form, long form, forum, devising practices and contemporary forms) to be pulled into unexpected sites and spaces – the unexpected potential, resiliency and tension that is developed, alongside the inevitable failures when stretched too far.

**PATRICIA A. SUCHY** | **USA**
Persistence of Vision: Antarctica, a video installation that stages encounters between heroic age and contemporary images of Antarctic science. These encounters are conducted via a series of re-enactments of still and moving images from the Terra Nova Expedition of 1910-1913. Working a century later with United States Antarctic Program personnel, we re-staged the images in their original locations using digital technology in the idiom of video portraiture. In the stretched temporality of the work, the images express what it feels like to work in a small outpost in the coldest, driest, windiest, and most remote place on earth.

**S SATKIRTI SINHA** | **UK**
Bidesiya Style: The Cultural Elasticity of Bihari (East India) Migrant’s Labourers | **WKS**

The workshop is about creating awareness regarding the musical and cross-dressing dance form Bidesiya, and fairer exchange of culture in intercultural collaboration. As a practitioner of Bidesiya, I am trying to start this form on a global level by innovating this style and creating a cultural elasticity by performing in different parts of the world where Bihari diaspora community lives. Therefore, with the help of the workshop, I would explain the cultural history behind the cross-dressing dance in Hindu society and how this kind of folk form could help participants to understand the concept of androgyinous and their hidden sexuality.

**Jovana Stokic** is an art historian and curator. Stokic was a fellow at the University of California, Berkeley, and a member of the curatorial team for the exhibition “Antarctica: A Century of Discovery.” She has curated and co-curated several exhibitions, including “Antarctica: A Century of Discovery,” “Antarctica: A Century of Discovery,” and “Antarctica: A Century of Discovery.” She is the author of the book “Antarctica: A Century of Discovery.”

**Eleanor Skimin** is a Master by research student in Drama and Theatre department at Royal Holloway, University of London. Currently working on a folk theatre Bidesiya, based on the issue of forced migration of lower caste Indian to Caribbean Islands. His research interest is dynamic migration, unfulfilled fantasies, and crossaddressing.

**Eleanor Skimin** is Director of Academic Programs in the UCLA Department of Theatre. She is finishing a PhD in Theatre and Performance Studies at Brown University. Her research explores the relationship between late nineteenth century modernist theatre, classical liberal studies, and the restrictive force of the Brazilian dictatorship under which it was conceived. Her research examines the relationship between late nineteenth century modernist theatre, classical liberal studies, and the restrictive force of the Brazilian dictatorship under which it was conceived.
Laura Mulvey’s influential 1970s theory of the male gaze has received a wealth of criticism since its publication, such as ignoring the female spectator, prioritizing a heterosexual gaze, and ignoring other potentials of looking (Doane, 1982; Kaplan, 1982; Mayne, 1991). These criticisms argue that this theory has lost its elasticity. However, I argue that Mulvey’s theory has more elasticity and resilience than acknowledged by these criticisms. This performative presentation demonstrates this elasticity by examining how and why my practice re-emporizes the male gaze and its possibilities for feminist potential in performance.

Sophie Swoffer is a performance artist in the second year of her practice-based PhD at De Montfort University, Leicester. Blurring the boundaries between the sexual and grotesque, Sophie’s work draws upon elements from both performance art and film studies, in order to explore alternative and monstrous representations of agency-filled femininity.

### ANDREW TESTA / CANADA

**A Walk Repeated** / PAN

Panel: ‘Defining Representation: Poetic and Performative Approaches to Research Creation.’ A Walk Repeated explores a walk taken over and over, again and again. In spoken and written prose, its words become a representation of the temporal experience of walking; its repetition is a method to create familiarity (or awareness of the inherent unfamiliarity) with the things and beings that exist around the artist. Through lists, recordings, images and descriptions, a repeated walk becomes embodied in the language explored.

Andrew Testa is an artist, writer and educator currently teaching at Grenfell Campus, Memorial University of Newfoundland. He received his MFA and BFA from York University in Toronto and is the recipient of SSHRC and the Elizabeth Greenshields Foundation grants along with numerous awards including the Samuel Sarah Purchase Prize.

### SUSANNE THUROW / AUSTRALIA

**Capabilities and Limitations of Collaboration in the Artistic Process** / PAN

The presentation provides insight into the approach of Australian arts and social change company Big hART. Discussing the acclaimed Namatjira Project (2009-17), it reflects on the ways in which resources were shared between Western Aranda and non-Indigenous artists, explaining the strategies that underpinned the significant economic and social benefits that sprung from the collaborative work, yet also critically examining the processes that shaped it. Rather than yielding a ‘return to original configuration,’ these processes enabled the involved Western Aranda communities to adapt to a cultural context from which a new configuration emerged that speaks of empowerment and subjection alike.

Susanne Thurow is a postdoctoral fellow at UNSW’s Centre for Theatre. Her research encompasses performing arts production and digital media, expanding her PhD on contemporary Australian Indigenous theatre. She further worked with companies such as Thalia Theater (Germany), Big hART, Goethe Institute, as well as the Universities of Melbourne and Sydney.

### DAVID P. TERRY / USA

**Re-membering Leprosy: Co-incidental Belonging at the US National Hansen’s Disease Museum** / PAN

Panel: ‘Photoelastic Performances in Visual Culture Contexts.’ Once the site of the only leper colony in the continental US, the National Hansen’s Disease Museum in Carville, LA is an important site of contested performative memory for former patients, medical professionals, and members of Catholic and Catholic churches to find religious inspiration in the ‘miracle at Carville.’ This presentation explores the role that performance and photography have played in making and meshing with the aesthetic while critically engaging with live performances arising from issues and experiences central to the #MeToo movement. It questions how the political is embedded in the language explored.

David P. Terry is the co-founder of The Fuller Terrace Lecture Series. He is an Instructor at the University of Colorado in the Institute for Art and Art Theory.

### STEFANO TOMASSINI / ITALY

**Enduring Time: Contemporary European Dance and Inertia** / PAN

The paper investigates and analyzes some events that have tested contemporary European dance and performance through the difficult condition of dancing in stillness. As an elastic practice in counterpoint to the culture of productivity and fulfillment, and against the obsessive ideologies of profit and visibility. The dance and performance are today in the works of Alain Platel (B) Yasmine Hugonnet (CH) and Cristina Kristal Rizzo (I), directly involved in a debate concerning the major transformations of the experience of the time: blocked, intensely felt, radically suspended, motionless.

Stefano Tomassini is Assistant Professor at IUAV – University of Venice (I), and at the University of the Italian Switzerland (USI) in Lugano. He is a jury member for the Dance Swiss Days. 2019 and is currently a dance writer for the online magazine Artitude.

### CLIO UNGER / UK

**Becoming Robert Morris. A Collective Lecture** / ALT

The lecture performance points to the elastic negotiations in the performances of and for academic and artistic publics. It highlights an attempt to interrupt academic logocentrism and to formulate an embodied mode of critique. This presentation is interested in critiquing the lecture’s investment in mastery and its performance of intellectual labour. This collective lecture performs a withdrawal of the lecturer to examine the modes of relations between lecturer and audience as well institutional and theatrical contexts. It tries to unlearn known dramaturgies of the performance of knowledge by questioning the lecturer’s performance of the self as a performance of mastery.

Clio Unger is a PhD candidate at the Royal Central School of Speech and Drama, where she works on lecture performances, the performance of knowledge, and forms of embodied criticism. Clio is the co-editor for Platform: Journal of Theatre and Performing Arts and the editorial assistant for Contemporary Theatre Review.
The work of Belgian artists Michiel Vandevelde and Kris Verdonck offers two different artistic strategies to reflect on the currently unfolding ecological, socio-political, and technological catastrophes that challenge the elasticity of human existence. They both create works in which the past plays a determining role: as haunting and nearly parasizing or as a source for new opportunities. How does the ‘absent presence’ of the past exhaust us—referring to Deleuze’s suggestion of potentiality in exhaustion—and, moreover, give us the possibility of relating to history, in a glimpse of what could be a form of life for an overstretched humanity?

Kristof van Baarle is doctor-assistant at the University of Antwerp. His research focuses on posthumanism in the contemporary performing arts and dramaturgies on the threshold of the end and the future. He also works as a dramaturg. Since 2018, he is co-editor of the Belgian performance journal Etcetera.

Alex Viteri is a performance maker, theatre scholar, and occasional dramaturge for choreographers and visual artists. She’s interested in the many ways we can come together, and the ethics and politics of social art. Alex holds an MFA in playwriting from Columbus University and is a PhD student at CUHV.

Corey Kelving is a Lecturer at Koke College in Nishinomya, Japan. He received a PhD in English and Theatre Studies from the University of Melbourne (2015). He has published in journals such as Modern Drama, TDR: The Drama Review, Performance Research, Western Theatre, Theatre de Poche, and Southerly. Corey Kelving offers two different artistic strategies to reflect on the currently unfolding ecological, socio-political, and technological catastrophes that challenge the elasticity of human existence. They both create works in which the past plays a determining role: as haunting and nearly parasizing or as a source for new opportunities. How does the ‘absent presence’ of the past exhaust us—referring to Deleuze’s suggestion of potentiality in exhaustion—and, moreover, give us the possibility of relating to history, in a glimpse of what could be a form of life for an overstretched humanity?

Evelyn Wan graduated cum laude from her PhD program at the Institute for Cultural Inquiry (ICIQ) at the University of Tübingen in 2019. Her work on the temporality and politics of digital culture and digital governance is interdisciplinary in nature and straddles media and performance studies, gender and postcolonial theory, and legal and policy research.

This paper focuses on the support systems that have manifested since the 2017 Women’s March on Washington on prominent social media websites – Twitter in particular – and how participating in an online setting complicates presence, witnessing, and performing Disability. Based on Petra Kuppers’ concept of a rhizomatic model of Disability and amplified by the crippled proximity that Twitter provides, one can reply, respond, and support another from across the world. Tweeting is also public, so Disabled users are also performing to contemporary performance practices, this paper considers what ‘returning to shape’ might look like in Tasmania, and the role performance plays in this debate.

Dr. Asher Warren is a Lecturer in Theatre at the University of Tasmania. His research interests include interdisciplinary and networked participatory performances. He is a member of the PSI Future Advisory Board, and has published in Performance Research, Australasian Drama Studies, and the edited collection Performance in a Militarized Culture.
This panel explores issues around contemporary performance and femininity specifically within the context of the #MeToo movement. It questions how the political is enmeshed with the personal while simultaneously engaging with live performances arising from issues and experiences central to #MeToo. Presentations on this panel question how feminism is/can be performed while exploring some of the external performance and produce performances of everyday life. We blend storytelling, lecture performance, and traditional conference format to create an engaging and elastic performance-based presentation. The panel is curated by Shalton T. Webber-Hefner who is a live arts curator and writer currently working on her PhD in the Department of Theatre and Performance Studies at York University. Shalton Webber-Hefner is working towards a PhD in Performance Studies at York University. She is curator in residence at the Curatorial Lab @ Senselab and recently worked as Assistant Curator with the Toronto Triennial of Performance Art. Her work was recently published in Performance Matters.

Kimberly Welch
USA
Who’s Invited to the Cookout: Elasticity and Gendered Blackness in Robert O’Hara’s Barbecue | PAP

Kimberly Welch is an incoming Assistant Professor of English at the University of Missouri, St. Louis (Fall 2019). She earned her PhD in Theatre and Performance Studies from UCLA. With an emphasis on black women and girls, her research explores the intersections of performance, homelessness, and incarceration.

Chris Wenn
Australia
Elasticity and Resonance: The Audience, Audition | PAP

This paper explores that elastic relation to space and time, through the medium of headphones-based live performance and the process of sound design. This paper exposes the mal-leadability of performance space and time through sound and accounts for the sound designer’s role in this elasticity. The rise of ‘Silent Disco’ events and headphones-based live performance ushers in a new listening – listening-alone-with-others – in which the singular activity of listening on headphones (a device for listening) intersects with the public auditorium (a place for listening). Sonic space is therefore both a physical environment and an abstracted space, negotiated between participants in performance.

Maria White
Australia
Never Trust A Creative City | PERF

Never Trust A Creative City (NTACC) is a performance lecture that untangles the complex relationship between artists and gentrification. ‘Emma’ and ‘Maria’ embody heightened versions of themselves: precarious artists living in two of Australia’s major cities. A little bit TED talk, a little bit buddy comedy, and a little bit dystopian science fiction, NTACC is a journey through rising rents and social dislocation, arts-led urban renewal, pop-up galleries, and casino-sponsored art festivals. In a fluctuating, unpredictable, de-regulated neoliberal landscape, NTACC steps beyond the creative precinct to expose the gentrification of our minds, bodies, and behaviours (inspired by Sarah Schulman, 2012.)

Edward Whitall
Canada
Preservation and the Elasticity of Liveness: Basil Alzeri’s Performance Pantry | PAP

‘Preservation is the highest form of resistance to survive,’ says Toronto-based performance artist Basil Alzeri. Guests are served Palestinian preserves made from his mother’s handwritten recipes. The jars are displayed in a plywood pantry built in the center of the gallery. This paper works through the development of Alzeri’s performance, arguing that in performing preservation, Alzeri also preserves his body against being read as a political body, a past body. The preserved food, consumed in performance and later by the artist at home, shifts the political ontology of the live from ‘that which disappears’ to ‘that which remains’.

Edward Whitall is an actor and performance scholar. His work on food and performance has been published in Performance Research and recent books in Urban and Museum Studies. A member of the City of Toronto’s arts committee, he currently serves on the Board of Directors for the Arts & Disability Network of Metropolitan Toronto.
Ken Wilson

Wood Mountain Walk, Embodied Resilience, and Walking Performance

Does a solo walking performance practice enable an engagement with the land or with the communities through which the performer passes? What are the breaking points of such a practice, and how can they be addressed through revisions to it? Are such revisions examples of elasticity, adaptability, and considering how such practices engage with ideas of resilience?

Ken Wilson is a PhD student in the Faculty of Media, Art, and Percilience in a tangible and embodied way. His PhD project will be a site-specific walk across Treaty 4 territory in Saskatchewan.

Lizz Windnagel

Key of T: Voice, Identity, and the Gender Binary

The ideal state of the vocal mechanism in a classical context is one of elastic potential—a powerful and flexible relationship amongst breath, vocal folds, and the perpetual reshaping of the resonating tract all of which alter perceptions of the voice from within and without. In this musically-oriented performance piece, part of a SSHRC-funded research creation project tracking the voice transition of an assigned female singer taking testosterone, we explore the uncertainty of change in the human voice, as well as the fluidity of gender expression and identity, examining what it means to be a person of voice.

Lizz Windnagel is amulti-disciplinary creator, performer, and curator. Across disciplines she has led Lizz to explore work in theatre, music, dance, and puppetry through work with her Minneapolis-based vocal/theatrical ensemble, Artemis, in addition to creating her own new works in the United States and Canada.

Kristen Wright

Angelina Weld Grimké’s Rachel and the Elasticity of American Race Melodrama

The term ‘American race melodrama’ was coined by the scholar Susan Gillman, who defined it as ‘the situation of the black family’—surrounding the formation of racial, national, and sexual identity in the post-Reconstruction years. In this presentation, I will discuss Angelina Weld Grimké’s 1920 play Rachel, in which a young Black woman rejects marriage and family instead of choosing to reproduce in an antiblack world. This presentation explores the spaces where melodrama fails and becomes flexible, folding into tragedy, farce, and other genres to better understand and mobilize melodrama’s cathartic powers and avoid replicating the antiblack violence of the past.

Kristen Wright is a doctoral candidate at Cornell University’s Africana Studies Research Center. She previously earned an MA in Africana Studies from Cornell University; an MA in African-American Studies from Columbia University; and a BA in Theatre Studies and Political Science from Yale University.
What are body movements that ‘confront the colonial matrix’ (Mignolo, 2007) and ‘spatialize ... survival’ (McKittrick, 2013)? How can these gestures root anti-oppressive pedagogy? This workshop assembles five ten-minute embodied pedagogical practices where participation is encouraged: Van Waardenstein’s ‘CoCreation as Resistance,’ Laster’s ‘Lessons from Decolonial Gestures,’ Hornbeck’s ‘Decolonizing Leadership In- struction: A Practical Exercise for Change in Assignments and Assessments,’ Yeboah’s ‘Teaching your Teachers: Oral History Pedagogy in Communities of Color,’ and Mahmoud’s ‘Choreographies of atravessivosmatters.’ Guided reflection closes the session in dialogue with the question: how does the elasticity of performance resonate with minoritarian, decolonial, and black feminist teaching practices?

Niki Yeboah (PhD, Performance Studies, Northwestern University) is an Assistant Professor of Performance Studies at San Jose State University, where she adapts oral history into performances to facilitate community dialogue on social justice issues. Her most recent work, THE (M)OTHERS, is currently being staged at theaters, universities, and community venues across the U.S.

World Constellations through Poetic Performing Encounters / WKS

In conversation with scholars at the intersections of performance and ecology, this presentation aims to explore the ways dance scores connect to the visual/affective experience of space following our fascination with nature’s creating power, we look at the conceptualization of landscapes in apocalyptical narratives, and environmental disasters we wish to interrogate our perspective as citizens of modernity, to mine our relation to nature and the natural, to collectively sew practices where to share and interrogate our particular historical, socio-political landscapes. We are excited to share the documentation of our encounter and to interrogate our practice as performance makers in collaboration.

Shuntaro Yoshida is a Visiting Scholar at New York University. He recently published ‘Study of the Transformation Space of Flash Mob Dance’ in The Annual Review of Musicology and Music Studies. He is currently studying collective choreography as the notion of ‘post-choreography’ in contemporary dance history.

SHUNTARO YOSHIIDA / JAPAN
Collective Choreography: Togetherness as Dancing in Common (Jerome Bel’s ‘Atelier danse et voix,’ ‘Gala,’ and Flash Mob Dance) / PAP

This paper illuminates choreographic projects as community builders accessible to children, adults, people with special needs, transgender people, and many others. This study employs sociologist Gabriel Tarde’s theory of the ‘laws of imitation and invention’ as its theoretical framework to examine how diverse groups of anonymous people participate in these performances. My conclusion is that the choreographer as project-leader cannot have the right to create and distribute media among anonymous persons because anonymous persons autonomically reuse, remake and imitate the choreography. These choreographic projects demonstrate one way that dance offers possibilities to produce a sense of community.

BRYANNE YOUNG / USA
Writing Beyond Visual Pleasure: Free Solo, Mortal Risk, and Canadian Rock and Ice Climbing / PAP

Panel Title: ‘Deforming Representation: Poetic and Perfor- mative Approaches to Research Creation.’ This paper inquires into the aesthetics of risk and the body-politics of its representation. Engaging ethnotheographies of Canadian rock and ice climbing, and the documentary, Free Solo (2018), I move to write beyond phallocentric visual enjoyment of representa- tions of mortal risk and hegemonic performances of gender and pleasure these visualities stabilize.

Bryanne is a Visiting Assistant Professor of Performance Studies at the University of North Carolina at Chapel Hill. Her work considers body politics within and against biopolitics, elaborating aesthetics of bodily and psychic disappearance and erasure.

MA ROSALIE ABETO ZERRUDO / PHILIPPINES
Inday Dolls: Restorative Inner Architecture: A Performance for Survival and Resilience / PAP

Freedom in Prison, performance research served as psycho-social intervention for women Persons Deprived of Liberty (PDL). This performance research embodies the body mono- logues of women prison as performance space of compas- sion with overflowing bodies sharing the politics of tolerance, compassion and love. Human stories of objects sculpted into Inday Dolls in overcrowded prison with 700% congestion rate, reveals women’s resilience and assertion for survival and freedom. The thematic analysis revealed women archetypes in a performance produced into an interactive monologue talking back to the women PDL during the performance creating a dialogue, reflection, and inner rebuild.

Ma Rosalie Abeto Zerrudo bridges multiple characters as cultural worker performance and visual multi-media artist. With a BA Psychology and MA Educationa&Theater (New York University) her process-centered soul work employs restorative creative process, memory making and social enterprise. Currently she is Assistant Professor at University of San Agustín, Iloilo, Philippines.

KEREN ZAIONTZ / CANADA
Performances of Forcible Displacement in Europe: Sounding the Rightless / PAP

This paper examines representations of forcible displace- ment in the work of Tania El Khoury, Rima Najdi, and Dries Verhoeven. Their respective productions regularly tour curated festivals in Europe at a time when refugees remain stranded in detention camps along the southern tip of the continen- t. This paradox of circulation and immobility has resulted in audio works that grapple with the deadly border crossings made by women, men, and children in the aftermath of the Arab uprisings. And while they take very different tacks in their work, what threads El Khoury, Najdi, and Verhoeven to- gether is their aesthetic attachment to sound.

Keren Zaiontz is Assistant Professor and Queen’s National Scholar in the Department of Film and Media and the Cultural Studies Graduate Program at Queen’s University, Canada. She is the author of Theatre & Festivals and co-editor of the forthcoming volume Sustainable Tools for Precarious Times: Performance Actions in the Americas.