

ISCH 2018  
Performance, Politics, and Play  
Preliminary Program

**Thursday, 13 September**

Location: Katie Murphy Amphitheatre, Fashion Institute of Technology

- 11:55 am All seated  
**12:00 pm Conference welcome**  
 Jörg Rogge, ISCH Committee Chair
- 12:05 pm Opening address**  
 Valerie Steele, Pink: The History of a Punk, Pretty, Powerful Color
- 1:30-4:00 pm Pre-arranged tours** of the Pink exhibition at the Museum of the Fashion Institute of Technology (you must be preregistered)
- 5:00 pm Registration**
- 5:30-7:15 pm Parallel Sessions 1**

**A) The Politics of Theme Park Performances**

Chair:

Filippo Carlà-Uhink, Performing the History of the Nation in the Theme Park: The Shows in Terra Mítica, Benidorm, Spain

Jan-Erik Steinkrüger, From Hagenbeck to Disney World: Performing Ethnicity and Race in Themed Environments

Ariane Schwarz, The Princess and the Puppet: Artistic Interventions in Theme Parks

Florian Freitag, Global Smiles: Glocalizing Performative Labor in Disney Parks

**B) 'Doing' Representation: Corporeal Performances of Representative Politics in 19-20th Century Europe** (Seminar Room 1)

Chair: Josephine Hoegaerts

Ben Griffin, Men's Bodies and the Limits of Political Authority in Modern Britain

Josephine Hoegaerts, The Indignity of Speaking for Others: Silence and Disfluency in Modern Parliamentary Practice

Anna Rajavuori, Performing Socialism in Parliament: Class and Authority in Finland's early 20th Century Representative Politics

Hedwig Richter, The Legitimizing Power of Male Representation at the Poll Station

**7:30 pm**                      **Opening Banquet (tickets must be purchased at the time of registration)**

**Friday, 14 September**

**9:00-10:30 am**              **Parallel Sessions 2**

**A) Orality, Textuality, and the Body** (Seminar Room 1)

Chair:

Galina Krasskova, Eunuchs for the Sake of Heaven: Castrati and the Suffering Body of Christ

Raina Zimmering, Performative and Bodily Practices of Politics in the Zapatista Communities

Juhaha Saarelainen, Performing Authenticity: Transforming Folk Poetry from Bodily Performance to a Body of Written Works in Early Nineteenth-Century Finland

**B) Political Ceremony and Ritual** (Seminar Room 2)

Chair:

Madison U. Sowell, Performance, Poetry, and Politics in Seventeenth-Century Florence: The 1608 Marriage Festivities of Grand Duke Cosimo II De' Medici and Maria Magdalena of Austria

Erika Carminati, Performing the Republic: Political Rituals in the Venetian Mainland

Marco Emanuele Omes, The Emperor on the Stage, the People in the Streets: Political Ceremonies and Leisure Practices on Saint-Napoleon's Day (French Empire—Kingdom of Italy, 1806-14)

**C) Cycles and Cycling** (Seminar Room 3)

Chair:

Robert Turpin, For Men, Women, and Children: Changing Marketing and Conceptions of Cycling for Health in the United States

Marisa Stickel, Bloomers, Bicycles, and Burgeoning Freedom: The New Woman's Bodily Agency in *Quicksand*, *Save Me the Waltz*, and *Cane*

Jakob Kraus, Cycling in Colonial Algeria: A Leisure Practice between Sportive Performance and Subversive Politics

**D) Religion: Power, Performance, and Play** (FH 1754 Board Room)

Chair:

Jasmin A C Lukkari, Jubilee of 1300 and Time Control as Instruments of Papal Power

Mattia Corso, Sacred Performances: Catholic Liturgy before the Council of Trent

Jean Senié, Play as a Continuation of Policy: The Curial Strategy of Ippolito II d'Este (1536-1563)

**10:30-11:00 am      Coffee break**

**11:00-12:30 pm      Parallel Sessions 3**

**A) Practices of Inclusion and Exclusion in Historical Perspective** (Seminar Room 1)

Chair: Jörg Rogge

Dominik Schuh, Between Joust and Jest: Tournaments as Exclusive Performance in Literature and Public Places

Judith Mengler, Exclusive Beauty, Costly Health: Medical Performances in the Late Middle Ages between Healthcare, Cosmetic, and Consumption

Cathleen Sarti, Between Council and Parliament: Informal Counsellors and Staged Critique

**B) Victorian Drama and Performance** (Seminar Room 3)

Chair:

Greg Vargo, Chartist Drama and the Performance of History

Renata K. Miller, From Playing Parts to Re-Writing Roles: Actresses and the Political Stage

Natalie Pope, Letter Writing as Sexual Performance in *Villette*

**C) The Individual and the Collective** (Seminar Room 2)

Chair:

Cara Rodway, 'Over There, All Over Again: American Musicals and the Reimagining of World War 1

Daniel Lieberfeld, Soldier-Artists and National Mobilization in the Vietnam War

Elitza Kotzeva, Rhetoric of Remembering as a Political and Performative Act

**D) Tools of Power and Protest** (Seminar Room 4)

Chair:

Alexis Monique Lerner, Post-Soviet Graffiti: Co-optation in Authoritarian States

Kristinn Schram, Polar Play and the Banana Republic: Political Humor and Eroticizing Narratives

Niko Heikkilä, Terror, Rituals, and Public Relations: The Civil Rights-Era Klan and the Politics of Performance

**12:30-1:30 pm          Lunch break**

**12:45-1:45 pm          Annual General Meeting (Seminar Room 1)**  
Lunch provided to attendees of the AGM who have preregistered

**2:00-4:00 pm          Workshops/Cultural Excursion**  
\*\*You must preregister for workshops and cultural excursions\*\*

**Workshop A:** Play/Time: Media Archaeology, Material Culture and *longue durée* of Popular Visual Performance

This workshop will explore teaching and research into the long history of popular visual shows and performance, encompassing media such as the panorama, peepshow, stereoscope and magic lantern and audiences' playful engagement with them. It will consider the potential role of material and digital artefacts in teaching and research, and how seminars might utilise play and experiential learning, drawing on my work with the Bill Douglas Cinema Museum, University of Exeter. Moreover, it will explore how we might link histories of play and visual performance to contemporary digital culture and our own (and our students) embodied engagements with visual technology. It will also look at innovative digital assessment models that have been developed at Exeter in response to this area of study.

Facilitator: John Plunkett

**Workshop B: Graduate Student and Early Career Researchers Networking Event**

This event constitutes an informal gathering with an emphasis on the exchange of approaches and future project ideas, and is dependent on your interest and engagement. You could, for example, present a future or on-going project with a short lightning talk (5-10 minutes) or a poster presentation, share your experiences in a workshop, or just join the discussion with ideas, comments and questions. The goal of this network event is to bring people together for collaborative projects. However, to ensure some level of organization, please send an email to [cathleen.sarti@gmail.com](mailto:cathleen.sarti@gmail.com) if you are willing to share some ideas and experiences, or want to introduce a collaborative research project. Please direct any questions concerning this format to me as well.

Facilitator: Cathleen Sarti

**Cultural Excursion:** Museum of the City of New York (curatorial-led tour of an exhibit on the social and cultural history of New York City)

**Special Evening Parallel Programs with receptions**

## Preregistration required

### OPTION A

**6:00-10:00 pm**

### **Inscriptions, Archives, and Stagings: The Cultural Politics of Dance**

**\*\*Exact order of papers will be confirmed in the second program draft\*\***

Kathryn Kelley, Expressionist Dance in the GDR: Blending East and West in the Work of Jean Weidt

Felicia McCarren, Disenchantment, Re-enchantment and Cultural history in *The Source*

Audrey Gouy, Political Performances in Preroman Italy: the Armed Dances in Etruscan Representations (6th-4th cent. B.C.)

Debra H. Sowell, Performance and Politics: Neapolitan Ballet and the Royal Onomastic Tradition

Hanna Kaarina Järvinen, Re-Imagining Dance History in the Studio

Allison Abra, Dancing Democracy: Performing Politics and National Identity in British Popular Dance Culture, 1918-1945

Elena Yushkova, *Dying Swan* Fighting for Human Rights

Carla Di Donato, The History of Hellerau (1910-1914): How a Living, Educational, Art, Theatre, and Dance Community for the Renaissance of a Renewed Humanity Came to a Global Stage

### OPTION B

**7:00-9:00 pm**

### **Cultural History and Performance Studies: A Dialogue**

**\*\*Details to be announced at a later date\*\***

## **Saturday, 15 September**

**9:00-10:30 am**

### **Parallel Sessions 4**

#### **A) Performance Texts and Political Action (Seminar Room 1)**

Chair: Kirsti Salmi-Niklander

Sami Suodenjoki, Melodramatizing the Turmoil: Chapbook Songs and their Performances in Revolutionary Finland, 1917-1918

Saijaleena Rantanen, The songs of the Finnish Americans as Social and Ideological Mediators

Kirsti Salmi-Niklander, Oral Tradition and Vernacular Literacy: Handwritten Newspapers as an Alternative Medium in Finnish-American Immigrant Communities

#### **B) Methods and Issues in Cultural History I (FH 1754 Board Room)**

Chair:

Lars-Eric Jönsson and Mia-Marie Hammarlin, *Migrating Slandering: Tracking Royal Sex Scandals (1880–2010)*

Marie Bennedahl, *Performative Research among Gunpowder and Hoopskirts*

Pälvi Rantala and Veera Kinnunen, *Poetics of Bodily Knowing: Affective Writing as a Method of Feeling the Past*

**C) Power & Performance in Late Medieval and Early Modern Contexts** (Seminar Room 3)

Chair:

Robert John Iafolla, *Who Rules in Jaén? Performing Power in a Fifteenth-Century Castilian City*

Giulia Morosini, *Performances of Hatred: The Rivalry between Condottieri in the Italian Renaissance*

Francesca Aceto, *For the Pleasure of Princes and Gentlemen: Notes on Science, Power and Performance in Early Modernity*

**D) World War 2 and Its Aftermath** (FH 1754 Board Room)

Chair:

Ryan Helterbrand, *Playing the Nameless Soldiers: Claude Cahun's Surrealist Resistance*

Fredrik Nilsson and Markus Idvall, *Performances of Health in Refugee Camps*

Kathryn L. Brackney, *Claude Lanzmann's Shoah: Performing the Limits of Representation*

**10:30-11:00 am      Coffee break**

**11:00-12:30 pm      Parallel Sessions 5**

**A) Musical Cultures** (FH 1754 Board Room)

Chair:

Mark Verrette, *The Emergence of the Violin Octet: Challenges to Performers, Audience and The Classical Music Establishment in 1965*

Fiona Fraser, *Paderewski and the music lover: the Performance of Self in the Modern World*

Ólafur Rastrick, *"Sonic Porn": Menace of Jazz in Iceland*

**B) Politics and Media** (Seminar Room 1)

Chair:

Dean Vuletic, The Intervision Song Contest as a Political Performance of the Cold War

Pekka Kolehmainen, Popular Culture and the Performativity of Politics around Ronald Reagan in the 1980s

Cecilia Trenter, “Don’t Ever Wipe Tears Without Gloves”: Performances of the Cultural Memory of AIDs in Jonas Gardell's epos 2012-13

**C) Leisure Practices** (Seminar Room 2)

Chair:

Sarah MacDonald, Reading as Leisure for Working Class Women

Evgeniya Prusskaya, Leisure Practices in the Occupied Country: The Case of French Egypt

Francesco Buscemi, Fuel, Buy, Sleep: Motel Agip, New Leisure and the Making of Modern Italy

**D) New York, New York I** (Seminar Room 3)

Chair:

Daniela Sheinin, The Neighborhood Stage: Performances of Place in Postwar Queens, NY

Katie Davis, “Nuclear Energy is Here for Good!”: Celebrating the Atomic Age in New York City

Stefano Tomassini, A Bubble Theater in Bryant Park: An Episode of Mayor Lindsay’s Cultural Policy in 1970

**12:30-1:50 pm          Lunch break**

**2:00-3:30 pm          Parallel Session 6**

**A) New York, New York II** (Seminar Room 1)

Chair:

Sebastian Jobs, Liminal Bodies: Performances of Masculinity and Nation in Military Victory Parades in New York City

Otto Latva, Performing the Giant Squid in New York in the 1870s and the 1880s

Claudia Carrera, Performing Presence: Voice and Survival in the Political Funerals of ACT UP New York

**B) On and Off the Stage** (FH 1754 Board Room)

Chair:

Sara Lampert, “first Temple of Drama” in the “Far West”: Making Theater Viable in St. Louis, MO 1835-1850

Daniel Gicu, Script and Improvisation in Nineteenth-Century Romanian Popular Theater

Susanne Korbel, The Urban Entertainment Spaces and the Change of their Perception in Jewish Music Halls, Vaudevilles and Roundabouts in Budapest, Vienna and New York

**C) Theorizing Performance and Play** (Seminar Room 2)

Chair:

Ionescu Monica Adriana, Practices, Performance, and Play

Rutger Kaput, State of Play: Play and Games in Modern Political Thought

Sebastián Calderón Bentin, Illusion as Play: Understanding Media and Theatricality in Contemporary Politics

**D) Games and Gaming** (Seminar Room 3)

Chair:

Maria Gavrilova, Military Game Zarnitsa and “Patriotic Education” in Contemporary Russian School

Davide Giuseppe Colasanto, “Explore, Expand, Exploit, Exterminate:” Civilization and Videogames

Michael Conrad, Against the Game? A Fun Analysis of Cooperative Games

**E) State Spectacle and Resistant Performances** (Seminar Room 4)

Chair:

Kaisa Vaittinen, The Great Fantasia in Biskra: Colonial and Post-Colonial Readings and Interpretations

Falko Schnicke, Different Worlds: British Post-Colonial State Visits in India (1961) and the US (1976)

Mihaela Pop, Performance Art during the Romanian Communist Regime

**3:45-5:30 pm Workshops/Cultural Excursion**

\*\*You must preregister for workshops and cultural excursions\*\*

**Workshop A: Affective writing café**



In this creative writing workshop, the emphasis is on writing in company. Every participant can concentrate on his/her own ongoing research project. The facilitators will provide creative writing exercises that help to enable the researcher to challenge one's habitual vocabulary and interpretations and even find ideas, which might bypass the conventional doctrines of the discipline. At its best, creative writing practices carry the researcher to new insights and sometimes even surprising revelations. To participate, you only need a pen and a paper, or a laptop, and a little bit of imagination.

Facilitators: Veera Kinnunen and Pälvi Rantala

**Workshop B: Publishing with the International Society of Cultural History (journal and book series)**

Facilitator: Chris Forth

**Cultural Excursion:** Museum of the City of New York (curatorial-led tour of an exhibit on the social and cultural history of New York City)

**Sunday, 16 September**

**9:00-11:00 am**

**Parallel Sessions 7**

**A) Just Performances? Performing Law and Performing Emotions in 20th Century Europe**  
(Seminar Room 1)

Chair: Sandra Schnädelbach

Vanessa Rüegger, Just Play: Performance and Procedure in Law. The Swiss Federal Court on Stage

Sandra Schnädelbach, The Voice is the Message: Performances of Judicial Emotions in German Court Rooms of the Early 20th Century

Henning Grunwald, Staged Outrage: Constructing Moral Panic in the Berlin Reigen Trial of 1920/21

Sandra Frimmel, Performing Justice: About the Role and Function of the Impact Witness in Contemporary Russian Art Trials

**B) Sports, Politics, and Society** (Seminar Room 3)

Chair:

Valerio Zanetti, Courtly Amazons and the Development of Female Sport in Early Modern Europe

Shalini Attri and Yogesh Chander, Narrating Himalayan Cultures: Indigenous [local] Sport Thoda

Yassi Jahanmir, Theater or Sport? Synchronized Swimming's Contested Acceptance as Olympic Sport

Ecaterina Lung, Sport and Sporting Performances in 1980's Communist Romania: Ideology and Propaganda

**C) Early Modern Performances** (FH 1754 Board Room)

Chair:

Brian Weiser, Honor, Skimmingtons, and the *Late Lancashire Witches* (1633)

April Fuller, Cosmopolitanism, Englishness, and Fops: Nationality Crises in Etherege's *The Man of Mode* (1676)

Megan Bruening, Playing the Author: Performative Subjectivity in the Works of Eliza Haywood

Elizabeth Dill, Performing the Sable Venus: Imperial Acts in John Gabriel Stedman's *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam* (1790)

**D) Politics and Theater** (Seminar Room 2)

Chair:

Yasser Khan, Monsters and Rebels: Monster-Melodrama, the Black Outlaw, and English Radicalism

James Lovelock, 'We're Looking For A Piano': Camp as an Act of Resistance in the Work of Julian Slade and Sandy Wilson

Guillaume P. Tabet, The Politically Incorrect Marie Antoinette on Stage

Ritu Sen, The Politics of Performing Hamlet on the Streets of Kashmir through Vishal Bharadwaj's *Haider*

**11:00-11:30 Coffee break**

**11:30 am-1:00 pm Parallel Sessions 8**

**A) Histories of Media (Art) and Technology** (Seminar Room 1)

Chair:

Marine Beccarelli, Birth of Media Spectatorship and Evolution of Discourses about Radio and Television, 1920's-late 1970's in France

Jacques Vest, Performing the Phonograph

Per Bäckström, Politics and Play: Öyvind Fahlström's Performance *Kisses Sweeter than Wine* (1966)

**B) Facets of the Festival** (Seminar Room 2)

Chair:

Sukanya Chakrabarti, The Festivalization of Baul Performances: Performing 'Folk' in the Twenty-First Century

Umoh Uwem Samuel and Oyewo Adetola Elizabeth, Shall We Dance?: Festival of Heritage, Performance and Cultural life of the University of Kwazulu-Natal ,South Africa

A. Dana Weber, Costume and Time at German Wild West Festivals

**C) Modes of Reenactment** (Seminar Room 3)

Chair:

Robin Ekelund, Keep Calm and Stay Stylish: Contemporary Swedish Mods and the Reenactment of a Nostalgic Britishness

Emese Bálint and Christopher Martinuzzi, Historical Re-enactment of the Anabaptists' Biblical Re-enactment

Jukka P Kortti, Re-enacting in Documentary

**D) Material and Visual Cultures** (FH 1754 Board Room)

Chair:

Natalia Gozzano, Scaramouche's and Commedia dell'arte's Performances in Seventeenth-Century Roman Paintings

Saara Penttinen, Bringing Things Back Home, Travelling Back Through Them: Performances of Travel through Early English Collections, 1599–1660

Javier Moscoso, To Balance the Nation: The Medical and Political Use of the Rocking Chair in the Early Nineteenth Century

**12:30-2:00 pm**      **Lunch break**

**2:15-3:30**            **Plenary lecture**  
Christian Biet, Title forthcoming

**3:45-5:15 pm**      **Parallel Sessions 9**

**A) Identity: Blended, Marginalized, Masculinized** (FH 1754 Board Room)

Chair:

Alessandra Vigo, *Italians from Africa: Performances of Blended Identity*

Emily K. Hathaway, *Marriages of Inconvenience: Francophone Literary Production as Covert Political Protest*

Bernard James Remollino, *Fringe Contenders: Filipino Boxers and the Construction of Migrant Militancy, 1900-1935*

**B) Pageantry, Festivals, and Commemoration** (Seminar Room 2)

Chair:

Daria Radchenko and colleagues (participants to be confirmed), *War as Festival, Festival as War: Performative Commemoration on Victory Day in Russia*

Tanja Vahtikari, *Performing the Past through Historical Pageantry in Post-War Finnish Cities*

**C) States of Dress and Undress** (Seminar Room 2)

Chair:

Birgitta Svensson, *Inside Out: Prison Fashion as Performative Politics of Criminal Justice*

Elena Yugai, *Being a Real School Girl: Dressing in Historic Uniform as Honor and Play*

Gigi Otálvaro, *Queer San Francisco Herstorography: A Feminist Porn Archive*

**D) Methods and Issues in Cultural History II** (Seminar Room 3)

Chair:

Marek Tamm, *Beyond Nature and Culture: Cultural History at the Time of the Anthropocene*

Gabriella Valera, *Performative Thinking: For a “Contemporary” Critique of Postmodernity*

B.J. van der (Berrie) Molen, *The Public Framing of MDMA in Historical Dutch Media Debates: Approaching Print and Audiovisual Material as Historical Big Data*