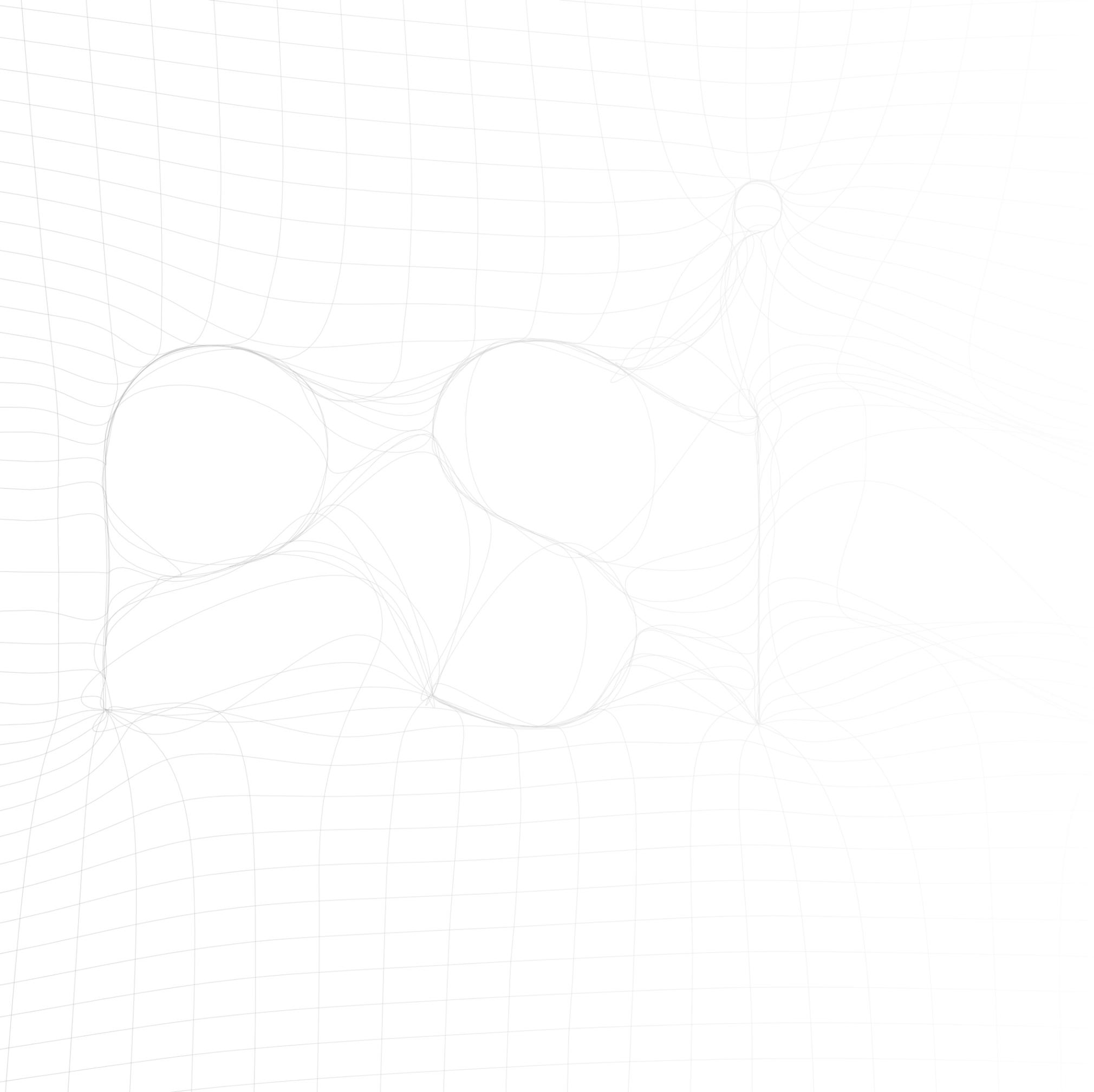


BOOK OF ABSTRACTS

PSi25 Calgary 2019
E L A S T I C I T Y



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W E L C O M E

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.

FUNDERS and PARTNERS

PSi25 Book of Abstracts, Calgary 2019.
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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 (Harvard, 2012), and Strange Tools: Art and Human Nature (FSG, 2015). His newest book is Infinite Baseball: Notes from a Philosopher at the Ballpark (OUP 2019). He 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. Noë is a 2012 recipient of a Guggenheim Fellowship and a 2018 recipient of the Judd/Hume Prize for Advanced Visual Studies.



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-indigenities 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 Kanawa 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.makingtreaty7.com/>).

OPEN WORKING GROUPS

PERFORMANCE & SCIENCE WORKING GROUP

Convenors: **Maaïke 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 explore 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 (eddiep@unimelb.edu.au) to indicate their interest so that we can share materials prior to the meeting.

DRAMATURGY AND PERFORMANCE WORKING GROUP

Chair: **Pil 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 evolving praxes, forms of collaboration, research paradigms, and enviro-political changes expand the aspects of performance that are dramaturged or can be usefully regarded as dramaturgies. Might the types of awareness that these expanded dramaturgies bring about increase agency or decrease constraints? Might they sometimes consolidate in principles and norms and to what effect? In our meeting, we will facilitate discussion in rotating groups around themes and problems drawn from participants’ responses to these questions. Our objective is to map positions, generate possible answers, and articulate new questions.

COMMUNITY PERFORMANCE WORKING GROUP

chair: **Petra Kupperts / 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 Kupperts will lead participants in score fragments from *The Asylum Project*, a multi-year international disability culture exploration of inside/outside, refuge and nation states, psychiatric institutions and balance. Rebecca Caines, Michelle Stewart, and partners will demonstrate their improvisation games/kits from their international research partnership (www.improvenabled.ca). They will look for strategies for unravelling inaccessible structures and approaches in order to support and sustain ethical forms of community building. Working group participants will also be invited to respond and share their own practices in the connected fields of community performance, socially engaged art, applied art, and social practice.

CURATED WORKING GROUPS

ARTISTIC RESEARCH 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” (PaR), “practice-based research” (PBR), “practice-led research,” “creative arts research,” “research-creation,” “arts-based research,” and numerous other associated practices. In many cases, the subject of study is artistic practice itself, as in “artistic inquiry.” In others, creative practice is used as a way of investigating non-artistic (or not exclusively artistic) subjects. Our aim is to invite a broad spectrum of these approaches, drawn from within and beyond academic and institutional contexts, to reflect the diverse and vital 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 distil 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:

Birgitte Bauer-Nilsen / University of Stavanger, Denmark
Beau Coleman / University of Alberta, Edmonton, Canada
Henry Daniel / Simon Fraser University, Vancouver, Canada
Glenn D'Cruz / Deakin University, Burwood, Australia
Melanie Dreyer-Lude / University of Alberta, Edmonton, Canada
Jane Dunlop / Independent Artist-Scholar, Toronto, Canada
Mike Fletcher / Royal Birmingham Conservatoire, UK
Gry Worre Hallberg / Independent Artist-Scholar, Copenhagen, Denmark
Mark Harvey / University of Auckland, New Zealand
Alexandria Inkster / Independent Artist-Scholar, Calgary, Canada
Jiang Feng / Pratt Institute, NYC, USA (Taiwan)
Sharon Kahanoff / Mountain Standard Time Performative Arts Festival, Calgary, Canada
Gerhard Liska / Independent Artist-Scholar, Austria
Paola Livorsi / University of the Arts, Sibelius Academy, Helsinki, Finland
Michelle Man / Edge Hill University, Lancashire, UK
Lauren Mark / Arizona State University, Tempe, USA
Jennifer Nikolai / AUT University, Auckland, New Zealand
Kevin O'Connor / University of California, Davis, USA
Brian Rusted / University of Calgary, Canada
Christoph Walter Solstreif-Pirker / Institute for Architecture and Landscape, Graz University of Technology, Austria
Emilie St Hilaire / University of Alberta, Edmonton, Canada
Colin Tucker / Independent Artist-Scholar, Buffalo, USA
Denise Ziegler / University of the Arts Helsinki, Finland

PERFORMANCE IN HISTORICAL PARADIGMS WORKING GROUP

Convenors: **Dominika Laster / University of New Mexico, USA**
Aniko Szucs / Yale University, USA

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
'Performing in Common: The Pan-African Cultural Festival of Algiers, 1969.'

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

THE FUTURE ADVISORY BOARD & FAB SUMMER SCHOOL #2.5

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
Areum Jeong / Seoul Women's University, South Korea
Anna Kimmel / Stanford University, USA
Azadeh Sharifi / Munich Ludwig-Maximilians-Universität, Germany
Asher Warren / University of Tasmania, Australia

Summer School #2.5 Participants

Denise Ackerl / University of the Arts London, UK
Anne Richie Garcia Balgos / De La Salle University and De La Salle-College of Saint Benilde, Philippines
Kiera Bono / The Graduate Center, CUNY, USA
Lindsay Greer / University of Southern Indiana, USA
Jiang Feng / Pratt Institute, USA (Taiwan)
Dahye Lee / University at Buffalo, State University of New York, USA
HeunJung 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
Timothy Y. Sanchez / De La Salle University and Far Eastern University, Philippines
Katie Schaag / Georgia Institute of Technology, USA
Clara Wilch / 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



ARI AGHA / CANADA

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

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.

Ari (they/them) is a researcher, writer, and musician. With a PhD in Sociology, they spend their time doing research and advancing social justice by advocating feminism, anti-racism, and trans rights. They sing with Spritus Chamber Choir and Essence of Joy alumni singers. Ari blogs at www.genderqueerme.com.

ANNALaura ALIFUOCO / UK

In-tense Relations: Lygia Clark and the Transformative Art of Giving Form to Sense / PAP

In this presentation, I will concentrate on the objective elastic properties of performance/art in relation to the plasticity of sense and perception. To do so, I will focus on the artistic creations of Lygia Clark, a Brazilian artist best known for her sensory installations and manipulation of objects that become the main creative event via deformation and reformation, folding and unfolding. I will explore the conjugation of the plasticity of neurosensorial encounters with the elasticity of material forms in Clark's relational objects in order to argue for art as an affective relational ontology of sense and form.

Annalaura Alifuoco's research practice explores contemporary and experimental performance as a framework for affective forms of communication. This approach conceives of embodied and perceptual experience as a field of knowledge, offering new methodological ways of reorienting and analyzing the artistic event.



INDIRA ALLEGRA / USA

Elastic Abstractions: Prisons, Trauma, and Resistance / PAN

This panel explores abstraction as a political, somatic, and aesthetic strategy practiced both by and against white supremacy. Abstraction is an inherently elastic phenomenon. What is produced as abstract 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?

Indira Allegra uses tension as creative material to investigate themes of haunting and memorial. She works internationally in a range of fields including sculpture, performance, writing, and installation. Allegra is an Artadia winner (2018) and her work has been featured in BBC Radio 4 and Art Journal among others.

P MEGAN ANDREWS / CANADA

Haptic-Elastic: Activating Ethical Relationality | a participatory-performance workshop / ALT

Using language, sound and material forms, I engage audience-participants in movement experiences in which my own movement/dancing functions as catalyst. These performative, constructed situations function to activate experiences of a kind of ethical relationality through sensory-perceptual practice. Audience-participants are invited to share an extended elastic costume-prop with the performer and to move into/with the spatial-relational tensions generated across the group, catalyzed by the primary movements of the solo performer. Lecture/discussion elements frame the work within my larger artistic research and inquiry.

P. Megan Andrews, PhD, CMA, RSME/T, is a dance artist/scholar, movement educator and writer/editor, working across theory and practice at various disciplinary intersections. Her artistic research queries the aesthetics of ethics through embodied practices of movement, voice, perception and relationality, and through critical-poetic writing. pmeganandrews.com

ANNETTE ARLANDER / FINLAND

Elastic Connections – Creativity, Resistance, Resilience: A Long Table by the 'How to Do Things with Performance?' Research Project / PAN

Panel: 'Elastic Connections – Creativity, Resistance, Resilience: Long Table.' 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-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?

Annette Arlander, DA, is an artist, researcher, and pedagogue. At present, she is Professor in performance, art, and theory at Stockholm University of the Arts and visiting researcher at Academy of Fine Arts, University of the Arts Helsinki. For artworks and publications, see <https://annettearlander.com>

MARC ARTHUR / USA

Imagining New Worlds of HIV/AIDS in Demian DinéYazhi 's Decolonial Performance / PAP

This paper examines how the Diné artist Demian DinéYazhi' decolonizes western frameworks of HIV/AIDS using a performance method that blurs AIDS history and Navajo cosmology. It is engaged in asking how the artist imagines a hybrid world in which different temporalities of queerness and indigeneity intersect to incite elasticity and dissent that empowers bodies, rendered sick or abject, to confront legacies of settler colonialism, ecological change, and AIDS stigmatization.

Marc Arthur is a PhD candidate in the Department of Performance Studies at New York University. His research encompasses theatre and dance history, performance studies, feminist and queer theory, and critical race studies. Arthur is also an artist and Contributing Editor of the Performa Magazine.

TANYA AUGSBURG / USA

Anti-Hysterical Performance since the 1990s: Reclaiming the Feminist Interest in Hysterical Performances / PAN

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 intrigue and inform how we understand the links between emotion, performance, and resistance. This panel is an extension of *#masshysteria. Hysteria, Politics and Performance Strategies* (Leuven/Cornell UP, 2019), edited by Johanna Braun. Tanya Augsburg will look at how anti-hysterical performances since the 1990s resist and defy lingering notions of hysteria.

*Tanya Augsburg is Professor of Humanities at San Francisco State University. She is the lead curator for the Northern California Women's Caucus for Art's 2019 national exhibition, F2I3. Her latest book project is titled *Feminist Ars Erotica*. (www.tanyaaugsburg.weebly.com)*

SARAH AUSTIN / AUSTRALIA

Working with Children: A Rights-Based Approach to Collaboration, Creativity, and Disruption / PAP

This paper will be in dialogue with four eleven-year children from Melbourne, Australia, who, during 2019, the artist has been collaborating with on a performance project. In conversation with the presenter, these children will consider how elasticity plays into their own personal creativity, and what a rights-based approach to creative collaboration with young people contributes to ethical creative practice. The paper will consider how elasticity in a creative approach with children and young people can respond to and disrupt shifting ideas of childhood and children in dominant public discourse.

Sarah Austin is an award-winning artist and researcher, with over fifteen years' experience creating contemporary performance work with, by, and for children and young people. Sarah is a PhD candidate in her final year at the Victorian College of the Arts, Melbourne.

A

HEINE AVDAL / NORWAY AND BELGIUM

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 variously animate and continue to transform it, in space and in time? Following our experiment with the lecture-performance format at PSi24, 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/performer), graduated KIHO-Oslo/PARTS-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.

ALYSHA 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.

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 unrolls 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.

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*, *TDR*, and *Performance Research*.*

JAMES R. BALL III / USA

Devising Justice at the International Criminal Court / PAN

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.*

AVITAL 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 variation of resistance in manifestations of movement in the public space. She is a fellow at Minerva Humanities Center and a Yoga teacher.

B

BRIAN BATCHELOR / CANADA

Intervening Imaginaries: Tensions Between the Possible and Impossible in the Public Spaces of San Cristóbal de las Casas / PAP

This paper queries how tourist imaginaries are staged through public spaces in San Cristóbal de las Casas in Chiapas, Mexico, and how these imaginaries can become potential for political production. I examine an ephemeral public memorial to the disappeared forty-three Ayotzinapa students that highlights the tension between political and tourist desires in San Cristóbal at the same time that it appeals to both. It also reveals the ways in which such tensions can produce the possible – a magical village, an installation, a counter-protest – to the impossible – the desire for the forty-three students, who were taken alive, to be returned alive.

Brian Batchelor is originally from the area now called Calgary. He is currently a PhD candidate in Theatre & Performance Studies at York University in the area now named Toronto. His SSHRC-funded dissertation research explores the city of San Cristóbal de las Casas, Chiapas, Mexico, as a tourist border zone.

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+.

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 improvise across urban and rural, public and private, architectural and socially infused sites, frequented or forgotten. For MGM, this collusion (or thirthing) 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 Dunderwill amongst others. Bell earned her PhD in Performance Studies from NYU and is an Assistant Professor at Wayne State University.

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 lying on the Internet as performance and explores the role of performance in developing ethics in online spaces.

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 Design there. Her work focuses on how technology mediates human society, using wearable technology, physical computing, games, and printmaking to explore this theme.

KELSEY 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 'liminal 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 Seattle 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.

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

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 theory and research as understood and practiced in performance studies, with astronomical and astrophysical theory. This panel reports on their encounter.

Toward 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 pedagogy: 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?

Maaïke 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.

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 narration 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 collusion 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 Lethbridge. He teaches theatre history and theory, dramaturgy, and dramatic 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.

SHARON BOOTHROYD / UK

Erotomania / PAN

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 hysteric 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 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, Encontros das Imagem, 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.

JOHANNA BRAUN / USA AND AUSTRIA

The Elasticity of a Concept: On Hysterical Performances / PAN

Panel: 'The Elasticity of a Concept: On Hysterical Performances.' From wandering uterus, 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, media images, and short films that address how culture shifts, bends, extends, and often returns to common understandings of hysteria as out-of-control emotional reactions. This panel is an extension of *#masshysteria. Hysteria, Politics and Performance Strategies* (Leuven/Cornell UP, 2019) edited by Johanna Braun. Moderator Johanna Braun is 'bending over backwards' to explore the rich, intertwined, and fluid conceptual histories of hysteria and performance.

Johanna Braun is an artist, scholar, and FWF-Schrödinger Fellow at UCLA, Stanford University and the University of Vienna. She is editing the anthology #masshysteria. Hysteria, Politics and Performance Strategies (Leuven/Cornell UP, forthcoming in 2019) and co-editing Witchcraft Hysteria, Performing Witchcraft in Contemporary Art and Visual Culture (forthcoming). (www.johannabraun.com)

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.

Associate Professor of Digital Media and Performance Studies in the Department of Theatre at the University of Missouri, USA. Research interests include the performance of gender, ethnicity, and class, and the intersection of digital media and performance. Dr. Brown is currently working on a book about virtual reality and theatre.

MILBRE BURCH / USA

Modes of Resistance: The Tales from Beyond the Ban Project / PERF

Oral tradition tales teach us how to be human in a sometimes-hostile environment. That 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 predicament 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 GRAMMY-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 and has published articles on the storytelling strategies of playwrights, fairytale 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 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?

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

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 experience 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 Experiment 1: Why?, directed by Sarah Bannister.

REBECCA CAINES / 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.

Rebecca Caines is a performance studies scholar and artist whose work focuses on community, improvisation, and emerging technologies. She is an Associate Professor in Interdisciplinary Programs at the University of Regina, and Director of the Regina Improvisation Studies Centre, a site of the International Institute for Critical Studies in Improvisation.

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 youth drug offenders in Dalayunan, a home for boys in the Philippines. The study argues that the creative arts provide a huge potential as an alternative for improving the wellbeing of young drug dependents. 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.

Dr. Belen D. 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 prison, 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/dramaturg 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>

Merophie Carr is a theatre director/dramaturg, performer, teacher, and researcher. She is a PhD candidate at Monash University, Melbourne, researching audience and performer relationships within Weekly Ticket Footscray. Merophie 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/in 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 constriction 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.

Michelle 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 Transgenerational Touch: Art, Affect, Intimacy / PAN

Panel: 'Elastic Embodiments: Dancing Gender and Desire.' This presentation builds on my recent social choreography piece the *Transgenerational Touch Project*, for which I assembled queer and trans sex radicals of different generations to share and transmit embodied cultural knowledges. I'll 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, 1880-1940 (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 PolySensorium.

HEATHER CAVERHILL / 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 Caverhill 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 (re)positions the body of the experiencer at the centre of a constructed environment – duplicating her in two simultaneous places (real and virtual) – (dis)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/MR scenographies. He is on 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 (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 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 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 feminist – in particular, white motherhood – tropes to deemphasize 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 potentialities in the challenging post-Umbrella movement’s Hong Kong.

Light artist and Artistic Director of Drama COLLABoratory. MFA graduate (with distinction, lighting design major) of Hong Kong Academy for Performing. Focus in performativity, theatricality and musicality of light in cross-disciplinary context. Recent works: site-specific light performance Morbid Anatomy (2016) and solo light installation Memento Mori: Sonata for Light (2017).

CHAK-LUI CHAN / HONG KONG

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

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Cantonese opera performer specialized in male (Sang) role, with training in Hong Kong Academy for Performing Arts. She performs regularly in Cantonese Opera Young Talent Showcase Program since 2012. She also creates and produces performances including The Story of the West Garden and The Fable of the Ungrateful Wolf.



MICHAEL 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 transitions and 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 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 mythology regarding werewolves, sortilege, and espionage in the 1500s.

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.

NATALIE KIT-YING CHEUNG / HONG KONG

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

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Creative Director of Drama COLLABoratory, dramaturg, director and 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 Experience of Mental Ill Health, and Elderly Oral History Project.

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 Tamio ‘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/segregation 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.

Toward 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 pedagogy: 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 weightlifter and coach.

SHAWN CHUA / SINGAPORE

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 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 Granhøj Dans (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 junction of tensions and power relations embedded in the apparatus of theatre. *The Actress* is an outcome 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 'Reacclimating the Stage' to work with her research question: How are performing bodies assembled?

Outi Condit is an actor 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 (all) 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.



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 repetitively 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.

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 ennui 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 crip 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, Liberated Sluts, 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.

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 on terror 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, Persephone Bound, combines poetry, percussion, and aerial circus to explore the need for education around sexual consent. (www.ledadavies.com).

TRACY C. DAVIS | USA

Cable Knit: Splicing the Atlantic Telegraph, 1866 | PAN

Panel: 'Politics of Scale: Resilience and Impact in Three Domains.' Laying the first Atlantic cables involved high drama: the 1858 cable's sheath disintegrated and the line went silent, and in 1865, two ships met mid-ocean, but just as the splice was about to occur a cable slipped from grasp and fell to the seafloor. A year later, the continents were permanently joined when a grappling hook miraculously found the errant cable and it was affixed to the Irish end aboard ship. My focus on the process of the 1866 connection, witnessed firsthand by a journalist, recasts the global impact of the cable's scientific and commercial achievement into a personal experience.

Tracy C. Davis is general editor of A Cultural History of Theatre (6 vols.) Her forthcoming book is The Routledge Companion to Theatre and Performance Historiography, co-edited with Peter W. Marx.

PIET DEFRAEYE | BELGIUM AND CANADA

The Last Tragedy (Pieter De Buysser, translated by Piet Defraeye and Mike Devos): A Staged Reading | PERF

Pieter De Buysser 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 interventionist 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 (1925-1961), the assassinated Prime Minister of independent Congo, continues to be promulgated in cultural discourse. Two performative interventions obfuscate and foreground the African liberationist figure. Jean Leroy's *Les Funérailles de Monsieur Lumumba* (2007) conjures Lumumba as a reincarnated ghost and a contemporary descendant. Sven Augustijnen's street art installation *AWB 082-3317 7922* (2012) evokes Lumumba's lugubrious disappearance (his corpse was dissolved in acid) through a pile of charcoal on an old bike. The artwork forms an echoing dyad with *Spectres* (2012), Augustijnen's film that trails an infamous Lumumba researcher in search of the overgrown place of execution.

Piet Defraeye (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.

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 politico environmental imaginaries. 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:PAM (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.

CECILY DEVEREUX / CANADA**'The Accursed Beauty': Images of Hysteria and Erotic Dance in Fin-de-siècle Popular Media** / PAN

Panel: 'The Elasticity of a Concept: On Hysterical Performances.' 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.

GIORELLE DIOKNO / CANADA**Material Malfunction: Authenticity and its Limits in Luzviminda: The Philippines Dances for Canada** / PAP

After falling from a tribal headdress in the section prior, a loose feather 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 artifice create moments for alternate performances, driving fissures into the planned, the choreographed, the imagined. Looking to 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. His research interests revolve around how Filipino Canadian performance imagines diasporic subjectivity and proposes alternative historiographies through the use of Filipino folk aesthetics.

LEBOGANG 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 femme artists created for Black Arts 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 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.

Lebogang Disele is a Lecturer at the University of Botswana currently pursuing her PhD at the University of Alberta. She is also the Artistic 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 panel explores abstraction as a political, somatic, and aesthetic strategy practiced both by and against white supremacy. Abstraction is an inherently elastic phenomenon. What is produced as abstract 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 UC Berkeley. Her dissertation asks: what does whiteness need to become in order to end white supremacy? She is co-editor of *Bossing Images: The Power of Images, Queer Art, and Politics* (NGBK, 2012) 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.

Deep Time and Slumber in an Age of Extremes / PAP

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 elasticity in climate events. Through analysis of the Refuge project (2016-2020), and with wider consideration on art works engaging with climate including Latai Taumoepeau's *i-Land X-isle* (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 Professorial 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 Grehan and Ed Scheer (Palgrave 2017). peckersall@gc.cuny.edu*

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

The Illuminati 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 precarity in the theatre. Though we can understand contractual elasticity to be liberating, we might also consider it symptomatic of a neoliberal 'gig' economy, wherein the onus of safety is not on producers, but the individual participant-consumer.

Chloë 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 CUNY Graduate Center (2018) and her MA in Performance Studies from NYU (2012).

MICHAEL EIGTVED / 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 juggler Filip Zahradnický's transformation 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 Peta Tait's idea that 'a body in action can create sensory spaces that momentarily enter 'opaque zones' (*Circus Bodies*, 2005) will be guiding the presentation.

Michael Eigtved is 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.

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: Normothermia, 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 ice. 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 LSU (PhD., Performance Studies, NYU). She presented her scholarship, live performances, and multimedia installations internationally and publishes on experimental performance and human rights performance.

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 enactive 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 Esling 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.

BABASINMISOLA FADIREPO / USA**A Tale of Two Stages: Outrage and the Politics of Stand-Up Comedy** / PAP

Trailing behind the Nigerian movie industry and literature, Nigerian stand-up comedy ranks as one of the top cultural products of the country to North America and Europe. From a performance studies lens, I suggest that stand-up comedy is a form of activist performance if examined within the context of the shrinking social and economic opportunities in Nigeria of the late 80s, triggered by irresponsible leadership that led to its emergence. With the increasing presence of these performers in North America, I demonstrate that there is a form of transnational identity emerging.

Babasinmisola is a third-year PhD student at the school of Theatre, with a minor in performance studies, at the Louisiana State University, Baton Rouge. His research interests include African theatre, postcolonial theory, popular culture, theatrical interventions in public health, and indigenous performance traditions.

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 regimes quiver and come unstuck. Specifically, duration, repetition, 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 elasticizes 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.

BERTIE FERDMAN / USA**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*. 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. Embracing this 'oxymoronic status' – where it is simultaneously precarious and highly profitable – our research maps the myriad gestures and radical possibilities of this extreme contradiction.

Bertie Ferdman is Associate Professor at BMCC, CUNY. Her book Off Sites (SIU Press, 2018) won the Honorable Mention in ATHE's Outstanding Book Award. She was co-editor (with Tom Sellar) of a special issue for Theater titled Performance Curators and guest editor of a special section of PAJ: Urban Dramaturgies.

THEA FITZ-JAMES / CANADA**Fingers & Belly: Arachne Revisited on/through/in(em) 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.

Thea Fitz-James is part academic and part performance practitioner. Her performance work explores contemporary depictions of queer women and feminism, integrating performance mediums to ask difficult questions around cultural norms. She is a PhD candidate in Performance Studies at York University, looking at queer textiles in activism and performance.

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 *YouthSites*, 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 alongside various forms of marginalization) to reimagine, redefine, and represent themselves. Together, their story is one of invisible conditions implicated in youth expression and creativity in urban infrastructures.

Heather Fitzsimmons Frey is an Assistant Professor of Arts and Cultural Management at MacEwan University in Edmonton. Her research explores amateur and professional performance for/by/with young people in contemporary and historical contexts.



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, truth 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.

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 Hype, Heightened Performance, and Cultural Power.

LISA A. FREEMAN / USA

Performance and the Elastic Politics of the Stage: George Colman’s *The Iron Chest* (1796) / PAN

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 appertained to the late eighteenth-century London playhouse.

Lisa A. Freeman is Professor and Head of the Department of English at the University of Illinois at Chicago. 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 (UPenn, 2017).

JEFF GAGNON / CANADA

Autogestic Performance: Acts of Reoccupation and Spatial Contestation / PAP

This paper considers acts of spatial reoccupation as performances that enact, create, and superimpose alternative spatial, social, and political practices onto sites of contestation. I propose an understanding of these acts as autogestic in nature. That is to say, they reveal otherwise unseen or unacknowledged social and material relations through radical political practices that I trace to sociologist Henri Lefebvre’s theories on autogestion as well as the dramaturgy of Bertolt Brecht, particularly the theatrical *gestus*. Autogestus is the framework within which I examine ‘UNsettling Canada 150’ and the reoccupation of Parliament Hill.

Jeff Gagnon is a doctoral candidate at the University of Toronto’s Centre for Drama, Theatre, and Performance Studies.

ALANA GERECKE / CANADA

With a View: Noémie Lafrance’s *Dérives* and the Aesthetics of Interruption / PAN

The panel ‘Elastic Relations: Site Dance Praxis in an Era of 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 Gardner 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?

Alana Gerecke is a settler dance artist and Banting Postdoctoral Fellow (Theatre, York U) whose academic and artistic research practices cohere around embodied assembly. Her work – including her book project, Moving Publics (under contract with MQUP) – explores the social and spatial lives of subtle and virtuosic choreographies in public spaces.

PATRICIA DE NOBREGA GOMES / USA

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

Considering the plasticity between human and non-human through performance theory, black feminist thought, and crafting I analyze Afro-Brazilian artist Sonia Gomes’ 2018 series *Raiz*, 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, such as the 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.

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

JEREMY GORDANEER / CANADA

#boxtape- a version / ALT

#boxtape is a rhizomatic site-specific art event that lies between performance and sculpture. It is made of packing tape that becomes a complex weight bearing elastic web or facia like structure. *#boxtape* self-organizes due to the collective input of large numbers of individuals performing simple actions in response to their local environment. In this, *#boxtape* employs the idea of stigmergy as a mechanism of indirect coordination between agents or actions, where each action informs all subsequent actions. The result is a playful environment of interconnectivity, where any movement within the web is visibly and somatically manifested throughout the web.

Gordaneer divides his time between the visual arts and theatre where he has worked predominantly in Montreal, as a scenic painter, set designer, and properties builder. He also collaborates frequently in design for dance. He is now based in Edmonton where he is pursuing an MFA in Design for the Theatre.



SOZITA GOUDOUNA / USA

On Scoring Elasticity: Elastic Imaging, Sonoelastography, 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 Aixoní (<http://www.sculpted-architectural-landscapes.gr/project.php?id=22>) and at 'T' Space (Steven Holl). *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.

Sozita Goudouna is the author of Beckett's Breath: Antitheatricality 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 inaugural Andrew W. Mellon Foundation curator at Performa NY.

ARIEL 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 is an Assistant Professor of Communication Arts at Utica College. His research focuses on the impact of storytelling on our everyday 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 / 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.

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, 2017) and is currently co-authoring a book about digital performance in everyday life.

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?

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).

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.

Associate Professor Bree Hadley (Queensland University of Technology, Australia) is editor of The Routledge Handbook of Disability Art, Media, and Culture (Routledge, 2019), author of Theatre, Social Media and Meaning Making (Palgrave, 2017), Disability, Public Space Performance and Spectatorship: Unconscious Performers (Palgrave, 2014), and many articles in performance, media, and disability studies journals.

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 allure for a volunteer-holiday shifted the intention for practitioners 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?

Anita is undertaking her PhD at UNSW in Sydney with a research focus 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.

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 elastic and restrictive, concealing and revealing – as a metaphor to examine Chromat's work as a moment of Jill Dolan's (2006) utopian performative. This paper considers fashion shows 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 situate this paper 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; Hoffmann, 2009).

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 intersections between fashion, media, consumer culture, and performance.

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 critically intimate 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 disturbance and body dysmorphia as theorized by Susan Bordo. This practice-based research paper addresses the possibility that the actor walks an elasticized tightrope straddling the liminal space between the imagined 'character body' and the physical body.

Suzie Hardgrave is a practice-based researcher, theatre artist, and acting teacher specializing in theatre performance. Suzie's career includes companies such as National Theatre of Scotland (UK), BBC (UK), Traverse Theatre (UK), The Performance Space (AUS), Melbourne Theatre Company (AUS), and La Mama Theatre (AUS). Suzie is undertaking practice-based doctorate studies.



JULIA HAVARD / USA

Re-making, Un-making, and Handmaking Queer Burlesque Style with Wigs, Sparkle, and Slime / PAP

Burlesque community offers resilient strategies to economic instability and performs abundance fully and vibrantly. In this paper I look in gory detail at gorelesque, genderqueer antifascist femme clowns, orifice work, and hair therapy in wig making. This paper looks at how the queer burlesque aesthetic materially evokes alternatives to late capitalist, ableist white supremacist ideas of productivity. In all of these examples of re-made, hand-worked sparkly, goo-ey, re-used aesthetics, queer performers create their own visual economies and modes of reworking time to craft space for visibility, pleasure, and revenge on hetero-patriarchal white supremacist 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 performance, 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.

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, standing in for bodies no longer here. Some memorials function as reminders of environmental global crises, standing in for disappeared trees. French & Mottershead's audio-performance work, *Woodland* (2016), invites us to imagine ourselves 'becoming' 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 Arnott 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 aesthetics and ecology. Her latest monograph, Performing Forests, is taking a long time to grow.



HEATHER HERMANT / CANADA

Queer Historiography, Durational Labour and the Elasticity of Time / ALT

In this performative presentation-workshop, I invite participants to consider together how durational labour might immerse the body in the elasticity of time and plasticity of boundaries, with what research and pedagogical implications for activist historical practice. Centring artists who cross lands and waters in durational labour, I draw on my own durational performance-based research – including archival labour – about an 18th century figure who crossed genders, ethnicities, languages, and geographies. I guide participants through a physical practice I call 'the gestic translation machine' among strategies for working with colonial records and invite dialogue on theorizations of the mechanics of queer historiography.

Heather Hermant teaches Community Engaged Research at University of Toronto. Her PhD (Gender Studies, Utrecht University; Netherlands, 2017) is a queer historiographic telling of an 18th century figure who crossed gender, ethnicity, and more. Heather has performed at PSi Fluid States, Faroe Islands; Mountain Standard Time, Calgary; and many others.

MYLES HIMMELREICH / 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.

Myles Himmelreich 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.

MEGAN HOETGER / USA AND BELGIUM

Performances of 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 of Cinema in Cooperative Formations' examines methods of resource-sharing deployed in each city, offering a theorization of how these group's material conditions produced other ways of performing 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 connecting 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 Cinema and Media Studies at Universiteit Gent.

KELLEY HOLLEY / USA

Unmooring Site: Presence, Performance, and Mess / PAP

Utilizing performance as a lens to examine practice and engaging 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 insist upon engagement with time, this paper borrows strategies that are associated with the scholarly considerations of queer time to examine the ways in which site, too, can be recurrent, repetitive, 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 Holley 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 panelist at ATHE in 2015. Before returning to academia, she worked as a professional dramaturg.

SARAH HOOVER / IRELAND

Stretching for a Point: Developing Reflective Affective Experiences of Agentive Participatory Performance / PAP

Participatory performances offer space for agentive intervention. How can performance-makers stretch participants' self-presence and reflection into performance, asking with Laura Cull 'What kind of part are we in relation to the world? What type of part is art in relation to the 'whole' of life?' In *Two Truths*, an iterated Chicago/Dublin/Galway game and performance project, participants are encouraged to explore their affective enmeshment in the processes and results of politics. In experiencing their responses, they develop a collective performance document detailing the assemblages that form the political system – and learn to attend to their own affect and its power.

Sarah Hoover is an IRC Scholarship recipient and a fourth-year PhD candidate in the O'Donoghue Centre for Drama, Theatre & Performance at NUI Galway. Her thesis, titled 'Gaming Audiences into Theatre,' develops participation design methods for reflective affective performances that feature agentive participation. Hoover draws from performance studies and live-action role-play (larp) lineages.

ROXY HORNBECK / 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 Waardhuizen's 'CoCreation as Resistance,' Laster's 'Lessons from Decolonial Gestures,' Hornbeck's 'Decolonizing Leadership Instruction: 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 #blacklivesmatter.' 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?

Roxy Hornbeck (PhD in Psychology and Creative Studies candidate, Saybrook University) is Assistant Professor in Arts Leadership at Seattle University. Her inquiry methods are grounded in arts leadership through decolonized and intersectional frameworks. Most recent conference workshops: Social Theory, Politics, & the Arts (STP&A) and International Leadership Association (ILA).

SHEENA HOSZKO / CANADA**Elastic Abstractions: Prisons, Trauma, and Resistance**
/ PAN

This panel explores abstraction as a political, somatic, and aesthetic strategy practiced both by and against white supremacy. Abstraction is an inherently elastic phenomenon. What is produced as abstract 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?

Sheena Hoszko is a sculptor and anti-prison organizer. Her art practice examines the power dynamics of geographic, architectural, and psychological sites. Selected exhibitions include A Space (Toronto), The New Gallery (Calgary), and La Ferme du Buisson (Paris). Her writing has appeared in Free Inside: The Life and Work of Peter Collins.

VICTORIA HUNTER / UK**Expansion, Contraction and Extension: Dancing with(in) Wide, Open Spaces** / PAN

Victoria Hunter explores processes of bodily expansion and kinaesthetic projection encountered within sited movement explorations in wide, open spaces in which the expansive potential of the body and its ability to endure travelling across such spaces is considered. This is facilitated by physiologically informed discussions of marathon running and endurance training, and through considerations of kinaesthetic empathy invoked through body-landscape engagements. Hunter's paper is part of the panel 'Elastic Relations: Site Dance Praxis in an Era of Mobility' that joins perspectives from three site dance researchers who each explore body-site relations through mobile practices.

Victoria Hunter's practice-based research explores site-specific dance performance and the body-self's relationship with space and place. Her edited volume Moving Sites: Investigating Site-Specific Dance Performance was published by Routledge in 2015 and she is co-author of (Re) Positioning Site-Dance (Intellect 2019) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand).

LAURA HYNES / CANADA**Key of T: Voice, Identity, and the Gender Binary**
/ PERF

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.

A Fulbright Scholar in Paris, coloratura soprano Laura Hynes (she/her) spent six years in France and Germany, performing repertoire ranging from baroque opera with Les Arts Florissants to 'classical cabaret' on French television and radio. She is currently an Assistant Professor at the University of Calgary.

ALEXANDRIA INKSTER / CANADA**Text as Conversationalist: A Reflexive Case Study in Research Creation** / PAN

Panel: 'Deforming Representation: Poetic and Performative Approaches to Research Creation.' Alexandria Inkster's paper, 'Text as Conversationalist: A Reflexive Case Study in Research Creation' enacts an approach to creative research in which the practice of critical, reflexive, embodied writing is perhaps almost necessary. Loosely informed by a/r/tography and inspired by the (imagined) encouragement of Ron Pelias, the paper presents research creation as a performative and discursive|recursive process, where writing can be data, tool, sensible conversationalist, and poetic product all at once.

Alexandria Inkster is a Calgary-based artist who completed her MFA from the University of Calgary in 2016, focusing on performative and installation-based work. Her research interests include the experiences of ambivalence, agency, and 'freedom'; magical ideation and mythopoesis as critical|creative devices; and intersubjective experience in performative art contexts.

KYOKO IWAKI / JAPAN**Buddha, Heidegger and Ambient Choreography: Teshigawara Saburō and the Recosmisation of Being**
/ PAP

If elasticity involves the ability to be shaped by an external force, Japanese choreographer Teshigawara Saburō uses his body as an acute sensory apparatus that is molded by the ever-changing landscape. By adopting music, lights, sets, and even the 'air' as affective technologies to contour the self, he develops his 'ambient choreography' to reconfigure the border between humans and landscapes. Using Heidegger's ontology of *Ausser-sich-sein* (being-outside-of-oneself), Watsuji Tetsurō's concept of *fūdo*, and, the doctrine of Sōtō Zen monk Dōgen's *shūshō-ittō*, this paper demonstrates how Teshigawara manifests his 'ambient subjectivity' by ceaselessly communicating with the meticulously choreographed landscape and/or scenery.

Kyoko Iwaki is a JSPS postdoctoral researcher affiliated with Waseda University. She obtained a PhD in Theatre and Performance from Goldsmiths University. After completion of her PhD, she became Visiting Scholar at The Segal Center, The City University of New York. Kyoko is a specialist in Japanese post-nuclear contemporary theatre.

LIISA JAAKONAHO / NORWAY AND FINLAND**Post-Sense Workshop** / WKS

This performative workshop continues our artistic-pedagogic 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?

Liisa Jaakonaho is an artist-researcher, pedagogue, and a doctoral candidate at Theatre Academy of the University of the Arts Helsinki in Finland.

MATTHEW JADUD / USA**Making Movement/Movement Making: An open forum to explore and participate through new technologies developed for Mycelial: 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 *Mycelial*: 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 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 novice programmers' behaviours, engaging 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 / BELGIUM**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 variously animate and continue to transform it, in space and in time? Following our experiment with the lecture-performance format at PSi24, 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.

Sara Jansen is 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 by a.o. Heine Avdal & Yukiko Shinozaki/fieldworks, Anne Teresa De Keersmaeker/Rosas, and Trajal Harrell.

HANNA JÄRVINEN / 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-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 canonization.

江峰 JIANG FENG / TAIWAN

Eastern Body Diary - A Look into Race, Sex, and Dance from an Asian Bottom / PAP

‘Eastern Body Diary: A Look into Race, Sex, and Dance from an Asian Bottom’ offers practice-based research on how Asian queer men are alienated, subjugated, and de/sexualized in the Western homosexual context. Engaging the author’s performance work, their article consists of an analytical reading alongside documentation of the performance. It considers how choreography can be a tool to examine the sexualized (and desexualized) directives and narrations imposed upon the Asian bodies, and the ensuing systemic domestication. Ultimately, the performance and the paper are an investigation into how movement and choreography can serve as tools for racial and sexual liberation.

〈東方身體日記〉為一以實作為基底出發之研究論文與計畫。其論述亞洲酷兒男性在西方／美國的同性戀文化脈絡下，如何被異化、宰制與（去）性化。

江峰 Jiang Feng is a non-gendered artist working in movement/dance, theatre, voice, text, modeling, film, photography, and theory. She is the receiver of the Government Fellowship and ‘Grants for 20-40-Year-Old Writers’ from Ministry of Culture in Taiwan. His works have been performed in Taiwan, the U.S., Germany, Ireland, and India. 國立臺灣大學畢業。教育部公費留學及文化部青年創作受獎人。曾於臺灣、美國、德國、愛爾蘭與印度等地演出。

TOMAS JONSSON / 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*.

Tomas Jonsson is an artist, curator, and writer interested in issues of social agency in processes of urban growth and transformation.

KRISTINA JUNTILA / NORWAY AND FINLAND

Post-Sense Workshop / WKS

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

JEFF 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 impel journeys. Specifically, it focuses on folktales 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 part of a larger textual 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 Manhattanville 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.

SIMO KELLOKUMPU / FINLAND

A Dance Mat: revolutionary abstraction elastic utopia bulldozing cliché rubbed atlas something else / PERF

The performance examines one particular material condition used in the dance-studios and stages: a dance mat. A dance mat offers a techno-industrial plane, which erases the characteristics of the surface. It attempts to homogenize the space. The dance mat offers an apparent neutralized and atemporal topography in which the body is put, thrown, and positioned. It aims to offer safe and ideal plane to work. Literally, the sensuous body is rubbed against a dance mat. It is also a by-product of oil. In the performance a choreographer displaces the dance mat from its appropriate use and negotiates with its shapeshifting materiality.

Simo Kellokumpu is a Finnish choreographer and a doctoral candidate in Artistic Research in the Performing Arts Research Centre in the University of the Arts Helsinki. A Dance Mat project is one work from his doctoral artistic research project ‘Choreography as Reading Practice,’ which he has conducted from 2013-2019.

TANATCHAPORN KITTIKONG / THAILAND

Embodied I-San Tone and Approaches to Performance: Reflecting on ‘Acting’ through I-San Actors on Creation of I-San Contemporary Theatre and Performance / PAP

In the fast-changing world, Khon Kaen – the main city of Northeastern (I-San) Thailand is now ‘Thailand Smart City.’ This big shift of the city through social economy, disruptive technology, and cultural influences have allowed I-San people to consistently be in transformation and transition, while holding on to ‘fluid’ I-San identities. This research highlights contemporary I-San characteristics that lie in body movement, tone of voice, and inner experience of I-San young and experienced actors through creative process. Aiming to interpret I-San approaches and understanding of ‘Acting’ that may reflect flexibility, perhaps, resistance of being I-San in theatre and performance practice.

Tanatchaporn Kittikong is a Lecturer in Performing Arts, Faculty of Fine and Applied Arts, KhonKaen University, Thailand. Awarded degrees in Theatre Arts, Drama-in-Education, and Performing Arts from Russia, England and Australia. Her interest lies deep in meditation-based performance, performer’s consciousness and experience. She performs in both theatre and performance settings.

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 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.

Michael is a multimedia designer with an MFA in Dramatic Media from the University of Georgia. His work explores the nexus of interactive media and live 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.

Melanie Kloetzel is an Associate Professor of Dance at the University of Calgary and Artistic Director of kloetzel&co, whose stage, site, and screen-based work has appeared across three continents. She is co-editor of Site Dance: Choreographers and the Lure of Alternative Spaces and co-author of (Re)Positioning Site Dance (forthcoming). www.kloetzelandco.com

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 multi-media 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.

Kanta Kochhar-Lindgren, PhD, an Indian-American dance artist and scholar, is a Visiting Professor of Performance Studies and Theatre at the Maryland Institute of College Art. She is the Director of Folded Paper Dance and Theatre (US/HK); a Fulbright-Nehru Senior Scholar (2017-2018); and an editor of Theatre Topics (2009-2011).



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.

Eleni Kolliopoulou (Athens) is a media artist particularly interested in the intersection between performance and philosophy. Eleni is currently pursuing her third year of an interdisciplinary practice-based PhD in conjunction with Drama and Arts & Design Departments at Ulster University exploring exploring how the Butoh body notion potentially enhances immersion in performative installation practices.

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-imagining. 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 excerpts scenes from my new play, *21.06*, 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?

Sarah Kozinn (Assistant Professor, Theatre Department, Occidental College), the author of Justice Performed: Courtroom TV Shows and the Theaters of Popular Law (Bloomsbury Methuen 2015) investigates the feedback loop between law and performance through scholarship and theatrical interventions.

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.

Petra Kuppers (University of Michigan) is a disability culture activist and community performance artist. She is author of award-winning academic books, from Disability and Contemporary Performance (2003) to Theatre & Disability (2017), and practical handbooks, Studying Disability Arts and Culture (2014) and Community Performance: An Introduction (2007, new edition 2019).

EERO LAINE / USA

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?

Eero Laine is an Assistant Professor at the University at Buffalo, State University of New York

DOMINIKA 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 Waardhuizen's 'CoCreation as Resistance,' Laster's 'Lessons from Decolonial Gestures,' Hornbeck's 'Decolonizing Leadership Instruction: 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 #blacklivesmatter.' 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?

Dominika Laster (PhD Performance Studies, NYU) is Assistant Professor and Head of Theatre at the University of New Mexico. She is the author of Grotowski's Bridge Made of Memory: Embodied Memory, Witnessing and Transmission in the Grotowski Work (2016), and curator of Decolonial Gestures: A Symposium on Indigenous Performance (2017).

CHIN-MEI LAW / 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 potentialities in the challenging post-Umbrella movement's Hong Kong.

Cantonese opera performer specialized in clownish (Cau) role, with training in Hong Kong Academy for Performing Arts, and intensive coaching from renowned Beijing opera and Kunqu performers. Her recent performances in leading role include The Fable of the Ungrateful Wolf and The Romance of the Unparalleled Beauty.



KRISTIN LEAHEY / USA

The Wild Girls / PAP

Director/adaptor 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 perpetuated 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 Brecht's 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.

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 how this approach frames the world of dementia as a failure and insane. I will explore how theatre can stage the elastic 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 fictions of continuity' (Bailes 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 performance studies.



SOLOMON LENNOX / 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 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 their relationship with the material elasticity of boxing.

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

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 (Couldry 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 modulatory' allowing 'posthuman and cyborg subjectivities' within our own control. In Blast Theory's *Operation Black Antler*, spectators perform roles politically opposite of their own personas, offering modes of elasticity. Through an analysis of this spectatorship, I describe how interactive performance can serve as a key interstice 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 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 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 *scholarist who studies and practices Chinese Diaspora performance. Her current research centres on contemporary Chinese Diaspora performance in the U.S. Chinatowns. *The term scholarist was coined by performance studies colleague Joseph Shahadi.*

PEILIN LIANG / SINGAPORE

Towards an Ergonomics of Collaboration: The (Non)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 Transformance in Taiwanese Contemporary Theater (Routledge, 2019).

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 kickstarted India's #MeToo moment. 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 happening 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.

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 to get the bells back, such as in the form of a re-enactment of the Balangiga resistance? The 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 Llana is a Professor of drama, theatre, and performance studies at De La Salle University in Manila, Philippines. She serves as the current Vice President of PSI.



SARAH LUCIE / USA

Imagining the Plastic Body: Phantom Limb Company's *FALLING OUT* / PAP

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.

MARIT MACARTHUR / USA

Tools for Listening to Text-in-Performance: Voice Studies in the Digital Humanities / WKS

This workshop introduces Drift and Gentle, a pitch tracker and forced aligner, for visualizing and analyzing vocal performance styles in speech recordings, especially pitch and timing patterns. Developed with an ACLS Digital Innovation Fellowship and a NEH Digital Humanities Advancement grant, with continued support from the SSHRC-funded Spoken Web project, these open-source, user-friendly tools offer new approaches to testing impressions of vocal clichés and other patterns in performance of texts, from poetry readings to radio plays to talking books to podcasts. Poet Voice? NPR Voice? Bring them on.

Marit MacArthur teaches writing and is affiliate faculty in Performance Studies at UC Davis. Her publications include 'Monotony, the Churches of Poetry Reading, and Sound Studies' (PMLA, 2016) and 'After Scansion: Visualizing, Deforming and Listening to Poetic Prosody' (ARCADE Colloquy, 2018). She is a co-investigator on the SSHRC-funded SpokenWeb project.



JASMINE MAHMOUD / 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 Waardhuizen's 'CoCreation as Resistance,' Laster's 'Lessons from Decolonial Gestures,' Hornbeck's 'Decolonizing Leadership Instruction: 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 #blacklivesmatter.' 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?

Jasmine Mahmoud (PhD Performance Studies, Northwestern University) is Assistant Professor of Arts Leadership at Seattle University. A performance ethnographer, she engages black aesthetics, cultural policy, and spatial racism. She has writing in Hyperallergic, Performance Research, TDR: The Drama Review, Women & Performance, and the 2019 volume Postdramatic Theatre and Form.

JOANNA MANSBRIDGE / HONG KONG

Elastic Architectures of Urban Performance in Zuni Icosahedron and Rimini Protokoll / PAP

Zuni Icosahedron's *Architecture of the City* draws on the architectural theory 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 *Remote 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-criticism. Publications include a book on Paula Vogel and articles that appear in TRI, Theatre Topics, Modern Drama, and Canadian Theatre Review. She's also a member of Performance Matters editorial board.

JULIA MATIAS / CANADA

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 recreating 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 performers prove the elasticity inherent in the form as they respond to pressures to gesture 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 research centres around representations of exoticism as they are staged and challenged in neo-burlesque performance.

LJUBIŠA MATIĆ / SERBIA

Flash Mobs as Networked Resilience / 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 walking 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?

Ljubiša Matić 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 University of North Dakota's Theatre Arts department.

CHRISTINE MAZUMDAR / CANADA

Like Rubber: Hyper-Flexibility, Contortion, and the 'Freak-tastic' Body / PAP

Drawing on my experience coaching elite-level rhythmic 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 guise, 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, Theatre, 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.

TONY MCCAFFREY / NEW ZEALAND

Elasticity – and Plasticity? – in Contemporary Performance Involving Performers with Intellectual Disabilities / PAP

Theatrical performance both 'challenges the 'self' of self-presence and self-identifying' (Weber) and performs 'the illusion of the contemporary subject's putative empowerment and freedom' (Lepecki). 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 reconfigures the potential meanings of both 'theatre' and 'intellectual disability'?

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).



CORALEE MCLAREN / CANADA

Re-embodiment Qualitative Inquiry: Choreographic Notes and Observations of Children's Movement at School / PAN

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, engendered by the interplay between movement and childhood environments. This objective aligns with current social-health-performance interests in embodied, spatial, relational, and 'risky' performance methodologies that cross paradigmatic boundaries to unleash children's untapped physical capacities. Crossing such boundaries invites stakeholders to explore the elasticity of words and ideas in order to discover new ways of knowing.

Coralee McLaren obtained her PhD in Nursing at the University of Toronto. Subsequently she secured a CIHR funded grant aimed at developing synergies between dance, neuroscience, architecture, and education. This work draws on her career with the Toronto Dance Theatre and teaching engagements at York and Ryerson University Dance Departments.

LAUREL V. MCLAUGHLIN / USA

Liminality: Urban Bush Women and Spiderwoman Theatre / PAP

Cultural theorist Mieke Bal developed the concept of 'migratory aesthetics' in the late 2000s, stretching theorizations of 'self' within video through the formal elements of movement, memory, heterochrony, and contact. Bal's scholarship, and that of numerous others, emerged at the beginning of migration 'crises'; and yet, works concerning formations of identity in relation to broad conceptions of 'migration' have occurred within the medium of performance art since its inception. Departing from Bal's theory, this paper addresses an earlier 'migratory aesthetics' of the 1980s in performances by Spiderwoman Theatre and Urban Bush Women, revealing constructions of liminal self-hood dispersed to viewers.

Laurel V. McLaughlin is a PhD candidate in the History of Art at Bryn Mawr College and the Ridgway Curatorial Fellow at the Institute of Contemporary Art, University of Pennsylvania. Her dissertation research examines the aesthetics of migratory identity formations in feminist performance art situated in the U.S., 1970–2016.



EMMA MCMANUS / 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 behaviors (inspired by Sarah Schulman, 2012).

Emma McManus is a theatre-maker, director and current peer for the Australia Council for the Arts. A founding member of performance collective Applespiel, she has performed at Next Wave, Sydney Festival and Performance Space. Never Trust A Creative City premiered at the Festival of Live Arts (FoLA) at Melbourne's Arts House.

CONNOR MEEKER / CANADA

Performing Treaties: Settlement Narratives and the Historical Reenactment of Treaty Signings in Western Canada / PAP

Treaty signing re-enactments theatrically re-stage the treaty negotiation and signing process between Indigenous nations and the Crown. While typically thought of as a contemporary practice, records of re-enactments of post-confederation treaties in Western Canada can be found as far back as 1910 in Calgary. Through the use of archival research, this paper examines the differing motivations behind the desire to re-enact the signings of Treaty 6 and 7 (Alberta and Saskatchewan). I argue that early, settler-organized re-enactments sought to bolster colonial narratives of history and land through naturalizing feelings of settler presence and belonging to the land.

Connor is a graduate student at York University, studying theatre and performance studies. He primarily researches Indigenous and settler colonial performance in Canada – his interests include historical re-enactment, contemporary Indigenous theatre, and performance and the TRC. He completed his BA (Honors) at the University of Alberta.

ADELHEID MERS / USA

THE BRAID / WKS

THE BRAID workshop uses a wall-mounted facilitation template (along with experimental, auxiliary objects) to bring paired participants into holistic conversations about their professional practices. THE BRAID template evokes the realm of practice through a topological metaphor, a donut that stretches as needed without losing its internal coherence, traversed by a looped path that marks multiple areas of artistic practice. Mobilized by the invitation to mark up the template while addressing subjects such as studio work, grant writing, and strategic planning for a non-profit, for example, workshop participants draw out their own, reflexive knowledge by refracting it through each other.

Adelheid Mers is a visual artist who works through Performative Diagrammatics, a practice that includes elements of notation, consultation, carnivalesque, installation, and video. Her research explores cultural ecologies at multiple scales. She is Associate Professor in Arts Administration and Policy at the School of the Art Institute of Chicago. <http://usefulpictures.com>

SEAN METZGER / USA

Cover Performances: Condoms as Stretchy Tech / PAN

The panel, 'Expansion and/in Restriction' emphasizes the non-elastic limits of material, ideological, and carceral restrictions. Metzger's paper investigates prophylactics as wearable technologies to think through sexuality and the body, moving from the rubber industry to the recently released smart condom. Condoms have been a central feature of educational theatre projects since the AIDS crisis first hit and have also featured centrally in other forms of stage drama. As objects that elicit as much anxiety as excitement in relation to performance, condoms offer a way to explore how expanding things might be linked to various forms of restriction: discursive, physical, juridical.

Toward 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 pedagogy: 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?

Sean Metzger is a Professor in the UCLA School of Theater, Film, and Television. He works on performance and visual culture (art, fashion, film, theatre). The author of Chinese Looks: Fashion, Performance, Race, Professor Metzger has co-edited several works. He is the president of Performance Studies international.

HAZEL MEYER / CANADA AND USA

The Weight of Inheritance / ALT

Upon making a pilgrimage to what was once the late Canadian artist/filmmaker Joyce Wieland's house in Toronto, Meyer met its then owner Jane Rowland. Being a fan, Rowland had kept many of Wieland's things, including the pink moiré flounce hanging above where Wieland's bed once was, hand-painted wallpaper trim, wooden cassette tape racks, and a ton of marble scattered throughout the house and piled high in the basement. Meyer revisits these items in this work-in-progress that will have its exhibition premiere at The Western Front in 2020. For PSi, *The Weight of Inheritance* will take the form of a participatory choreography of objects.

Meyer is an interdisciplinary artist who works with installation, performance, and text to investigate the relationships between movement, sexuality, feminism, and material culture. Her works are commissioned/presented internationally, most recently at the Calgary Stampede (2020), La Ferme du Buisson (FR) 2019, and The BFI's London International Film Festival (UK), 2018.

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 machines/animation. 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 their 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.

Lecturer, Department of Comparative Literature, UC Berkeley. Dramaturg, dance/theatre scholar/artist, in transnational gender and interdisciplinary/media performance in the Asia-Pacific. PhD in Theatre/Dance, Asian Performance, U Hawai'i, Manoa. Publications: Beautiful Boys/Outlaw Bodies: Female-likeness in Kabuki; Corporeal Politics: DancingEastAsia co-editor Emily Wilcox, articles/chapters: Bad Girls Japan; Performance Research, Theatre Research International, Women/Performance.

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 conflation 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 femmes of colour reclaiming their bodies in an intersectional manner. In this analysis I will employ elasticity's plasticity and adaptability as a critical lens to discuss the transformative potential of Monáe's 'pussy aesthetics.' How can we instrumentalize Monáe's elastic pussy aesthetics to enact an inclusive, non-essentialist performance of feminist resistance?

Dr. Miranda earned her PhD in Performance Studies from New York University (2015). Her in-progress monographs, Playing with Your Parts: Dismantling Bodily 'Wholeness' through Queer and Crip Performance and Non-Reproducing Women: On the Failures of Feminist Coalition in Protest and Performance, are grounded in performance, gender, sexuality, and disability studies.

MPOE MOGALE / 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 femme artists created for Black Arts 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 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.

Mpoe Mogale is a Black Queer Femme that reigns from Lebowakgomo, 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. Mpoe is known for their art, which intentionally 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 community, inform or interrogate the framing of women in the medium 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 relationship among themselves, with the community, and with the environment.

Jesus Allaga Montajes is currently taking his Master in Culture and Arts Studies in the Philippines. His researches lean towards feminisms in literature, and media and culture studies. He is recently venturing on a cultural study, specifically on visual ethnography about and, ultimately, a cinematic production on indigenous women's empowerment.

JULIANA MORAES / BRAZIL

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

The panel examines both processes of pleasurable and damaging 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 Relational Choreographic Explorations,' and reflects on my most recent research influenced 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 issues resulting in strange and unusual forms, which demand special types of engagement, attention, structuring.

O painel examina processos agradáveis e prejudiciais de interações entre materiais e corpos em dança, arquitetura/construção, máquinas/animação. 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 indígena brasileiro, para o qual plantas, minerais, objetos, corpos vivos e mortos têm almas constantemente interagindo umas com as outras. 'Afetos' obra ainda inacabada, é uma coreografia que reverbera essas questões, resultando em formas estranhas e inusitadas que exigem tipos especiais de engajamento, atenção e estruturação.

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

In 2012 I directed the dance work *Short Pieces to Unforget* to Companhia Perdida (Sao Paulo). The process was triggered by the use of relational objects, inspired by the work of Brazilian visual artist Lygia Clark. The movements that resulted from the sessions following Clark's method were very extreme: internalized, spasmodic, unbalanced, violent, catatonic. 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 Desesquecer* para a Companhia Perdida (São Paulo). O processo foi desencadeado pelo uso de objetos relacionais, inspirados no trabalho da artista visual brasileira Lygia Clark. Os movimentos que resultaram das sessões seguindo o método de Clark foram muito extremos: internalizados, espasmódicos, desequilibrados, 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.

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
Professora do Departamento de Artes Corporais da Universidade Estadual de Campinas (UNICAMP), no Estado de São Paulo, Brasil. Coreógrafa, bailarina, e performer. www.julianamoraes.art.br

ERICA MOTT / USA

Convergence and Catharsis: Reflections on *Mycelial: Street Parliament* / PAP

Mycelial: Street Parliament, a data driven installation and performance, 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 uprisings: Egypt (Arab Spring) and the United States (Occupy Wall Street) focused on creating dialogue highlighting interdependence 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 technology and arts to catalyze conversation and reflection amongst audiences.

Making Movement/Movement Making: An open forum to explore and participate through new technologies developed for *Mycelial: 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 *Mycelial*: 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 submit ten second movement responses to an ever-evolving video library creating new digital dances and dialogues.

Erica 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 Huyssen (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 liveness. 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 unrecoverable yet ever-present loss.

*Donia Mounsef is Professor of Drama at the University of Alberta. A performance theorist and author of *Chair et révolte 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 writing a book on transmediality and biopolitics.*

PAWEŁ MAREK MROWIŃSKI / 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 Debut of 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 1943 - February 1944).

STEFANO MUNERONI / CANADA

The Isle of the Dead: Performance and Memorialization of the Migrant Experience in Lampedusa / PAN

Panel: 'Elasticity, Site-unspecificity, and the Politics of Memory.' Lampedusa is the site of many public memorials remembering thousands of migrants who die in the Mediterranean while trying to reach Europe. This paper juxtaposes these 'dry' memorials with Lina's Prosa's *Lampedusa Way*, a play that was staged on the island in 2018 and that functions as lieux de memoire in its active remembering the dead. Unlike the memorials scattered everywhere in Lampedusa, Prosa's play captures the deliquescent materiality of the Mediterranean and the traumas of migration through the presentness of the actors' bodies and a haunting mise en scène.

*Stefano Muneroni is Associate Professor of Theatre at the University of Alberta. He has published articles on Latin American theatre, religion and drama, migration, and translation. His book *Hermenegildo and the Jesuits: Staging Sainthood in the Early Modern Period* was published by Palgrave in 2017.*

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 fleshly 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

An Elastic Life: Staging Home in Contemporary Japan / PAP

Contemporary Japan (1989–present), described as 'precarious' by anthropologist Anne Allison, is characterized by uncertainty 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.

Jessica Nakamura is an Assistant Professor in the Department of Theater 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.

TERO NAUHA / 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-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 Art and Theory at the Theatre Academy of the Uniarts Helsinki, and a Postdoctoral Fellow at the Academy of Finland funded research project 'How to Do Things with Performance?'

MEGAN NICELY / CANADA

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 bodymind 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 propositions made in recent workshops with Jeanine Durning (US), Chrysa Parkinson (BE/US), and Sherwood Chen (FR/US). This paper will present my research on what I call 'choreographic thinking,' then invite audiences to participate in a short, optional experiment concerning the elastic relation between body and language.

*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.megannicelydance.org*

DAVID WINFIELD NORMAN / DENMARK**Ua-uanga, ua-uanga, ua-uanga: Kinaasunga and Embodiment as Feedback** / PAP

This paper discusses early analog video works by Greenlandic artists that have never previously been analyzed. In the wake of Greenland's increasing self-determination as an Indigenous nation, artists practicing both video and performance sought an expansive and flexible understanding of Greenlandic art and culture. I will argue that analog video, a media technology of live signaletic events, and its intersection with performance art and embodiment-centered installation practices subsequently came to encapsulate the elasticity of the post-Home Rule generation.

David Winfield Norman is a PhD candidate in Art History at the University of Copenhagen. His work concerns modern and contemporary art in Greenland and the circumpolar north, with a focus on performance art and the intersection of historical materialism and new materialism.

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 finishing a PhD in Performance Studies at UC Davis examining anatomies, body performance capacities, interventions and imaginations in relation to fascia studies.

MELANIE KITCHENS O'MEARA / USA**Elasticity in the Photograph *Scherzo di Follia*** / PAN

Panel: 'Photoelastic Performances in Visual Culture Contexts.' Focusing on the Countess de Castiglione's *Scherzo di Follia*, 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.

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 normalizing effect of performativity 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.

ARIEL OSTERWEIS / USA**Prophylactic Aesthetics** / PAN

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 Impossible: 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 Anxieties Performed.

JESSICA N. PABÓN-COLÓN / USA**Bisexual Boricua: On the Limitations of Feeling (Brown and Queer) and of Feeling Limitations** / PAP

Drawing on the tradition of testimonio as a means of countering 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 latinidad, 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 Grrlz: 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: Diasporic Identity and Belonging.

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 devised 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 150 grant.

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.



KATERINA PARAMANA | UK AND GREECE

Testing Elasticity, Testing Resistance: Coming-In-Between Ideas, Institutions, and Practices Testing Elasticity, Testing Resistance | PAP

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 *Martyro* (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 Paramana (Lecturer in Theatre, Brunel University London) is an artist-scholar researching the sociopolitical 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).

EDDIE PATERSON | AUSTRALIA

Deep Time and Slumber in an Age of Extremes | PAP

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 elasticity in climate events. Through analysis of the Refuge project (2016-2020), and with wider consideration on art works engaging with climate including Latai Taumoepeau's *i-Land X-isle* (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.

Eddie Paterson is Head of the Creative Writing Program at the University of Melbourne. His books are The Contemporary American Monologue (2015), redactor (2017) and the forthcoming Once Upon a Pixel: Storytelling and Worldbuilding in Video Games, co-authored with Tim Simpson-Williams and Will Cordner (2019). eddiep@unimelb.edu.au



AIDA PATIENT | CANADA

Authorial Elasticity in Morgan Lloyd Malcolm's *Emilia* | PAN

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.

THEA PATTERSON | CANADA

#boxtape- a version | PERF

#boxtape is a rhizomatic site-specific art event that lies between performance and sculpture. It is made of packing tape that becomes a complex weight bearing elastic web or facia like structure. *#boxtape* self-organizes due to the collective input of large numbers of individuals performing simple actions in response to their local environment. In this, *#boxtape* employs the idea of stigmergy as a mechanism of indirect coordination between agents or actions, where each action informs all subsequent actions. The result is a playful environment of interconnectivity, where any movement within the web is visibly and somatically manifested throughout the web.

Togethering: Choreographing Ecologies of Together | WKS

Participants in this workshop will collectively destabilize common understandings of time, labour, and community by asking the question 'how can we be together?'. We will investigate modes of togethering through delicate frames of shared space and time, by actuating the notion of 'the minor' (Deleuze, 1988), or the peripheral as spaces of gentle resistance to dominant forces. Together we will engage in expanded choreographic acts of writing, speaking, assisting, listening, looking, sharing, talking, and dancing. This will be sought through the activation of the group that emphasizes a politics of slowness, elasticity and an attendance to waiting and seeing.

Thea Patterson is a choreographer, performer, and dance dramaturg. In 2016, she completed her MA at DAS Choreography (Amsterdam). She is currently pursuing a PhD in Performance Studies at the University of Alberta.

MIKE PEARSON | UK, NETHERLANDS, AND USA

Toward 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 pedagogy: 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?

Mike Pearson is Emeritus Professor of Performance Studies at Aberystwyth University (UK). He co-authored Theatre/Archaeology (2001) (with Michael Shanks) and is the author of In Comes I: Performance, Memory and Landscape (2006), Site-specific Performance (2010), Mickery Theater: An Imperfect Archaeology (2011) and Marking Time: Performance, Archaeology and the City (2013).

LEONIE PERSYN | BELGIUM

Breathing as an Embodied Elasticity, which Enables the Procrastination of Movement | PAP

This paper is the first of a series of dramaturgical letters to Kinga Jaczewska within our collaboration on the incorporation of sound into creation of *Meanwhile*. The letter gathers thoughts on what could be possible in the silence between inhalation and exhale, between intensification and release. It is a verbalization of how blowing an acoustic bubble, helps to create an affective atmosphere. The sonic procrastination of the breathing movement makes room for the discovery of another range of movement-textures. Breathing becomes an embodied elasticity, to open up for small-scale shades and vibrations.

Leonie Persyn is a Belgian researcher affiliated with the S:PAM research group at Ghent University. She has a background in visual arts and performances studies. Within her PhD research The Sound of a Shared Intimacy, she combines both, theory and practice in interactions with different artists.

TONY PERUCCI | USA

The Six Viewpoints – Investigating Elasticity in the Horizontal Laboratory | WKS

This workshop is an introduction to The Six Viewpoints, as developed by its originator, Mary Overlie. Participants will be introduced to the individual six viewpoints (Space, Shape, Time, Emotion, Movement, Story) through a series of exercises that emphasize the elastic and collaborative relationship of the performer and the materials, treating them not simply as 'tools' for manipulation, but as 'languages' to be learned from those materials. We will begin by learning to 'speak' with/from/by/to the elasticity of space – not only by pushing, pulling and stretching space, but also by responding to space's acts of pushing, pulling and stretching.

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 Robeson and the Cold War Performance Complex (Michigan, 2012) and the editor of On the Horizontal: Mary Overlie and the Viewpoints (Michigan, Forthcoming).



JESSI PIGGOTT / CANADA AND USA

Spontaneous Aesthetics in Anti-Fascist Street Performance / PAP

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 is a PhD candidate in Theater & Performance Studies at Stanford University. Her research explores historical and contemporary performances that conflate aesthetic and political acts.

ROBYN PITAWANAKWAT / 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 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.

Robyn Pitawanakwat is an Anishnaabe person and member of Whitefish River First Nation. Robyn is an advocate for decolonizing child welfare and community researcher associate developing resources to support families and individuals with complex needs. Robyn is spokesperson for the Justice for our Stolen Children camp that stood in Regina.



MELISSA POLL / 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 Reinholz’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 completed a PhD in Drama at the University of London and is currently a SSHRC-funded postdoctoral fellow at SFU. Her research centres on devising and interculturalism with publications for Body, Space & Technology Journal, TRIC, and Interventions. In 2018, Palgrave Macmillan published her monograph, Robert Lepage’s Scenographic Dramaturgy.

PILVI 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-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?

Doctor of Arts, an artist, researcher, and writer. In 2017/18 she was Professor of Artistic Research at the Performing Arts Research Centre of the Theatre Academy, University of the Arts Helsinki. She is the editor of Performance Artist’s Workbook: Essays on Teaching and Learning Performance Art (Uniarts, 2017).

L. ARCHER PORTER / USA

The Domestic Stage: Choreographies of Intimacy in the 21-Century ‘Homescape’ / PAP

The home as a spatial typology is imbued with remarkable versatility, serving needs that are at once personal and communal, individual and social. In this paper, I investigate how the uniquely paradoxical ‘homescape’ works to house, quite literally, the artistic endeavors of the contemporary, media-fluent precariat. In this effort, I analyze home dance videos that publicly circulate Instagram to unpack how individuals stage autobiography and intimacy as a way to cultivate social and cultural capital. Ultimately, I argue that ‘domestic stagings’ and their associated new media self-portraits promote the aestheticization of intimacy – or, what I am calling, an intimaesthetics.

Archer Porter is a writer, scholar, and purveyor of performance on new media. As a doctoral candidate in Culture and Performance at UCLA, she investigates the dancing body in the social media landscape and its 21st century stakes in material and digital spaces.

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 book musicals, 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 story-telling form, a folkloric genre and a subversive tool in the Spanish twentieth-century zeitgeist. www.thecoplamusical.com

Dr. Alejandro Postigo is a theatre artist and researcher. His creative practice explores hybridized forms emerging in contemporary musical theatre. Previous work includes live art piece Wondering thoughts (River City, Bangkok). His PaR show The Copla Musical has been seen in London and toured internationally in Europe and South America.

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 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.

Vice-Dean of the Faculty of Political Sciences and International Studies (University of Warsaw). Author of many publications in the field of politics and culture: Theatrical community during martial law in Poland, Cultural policy and freedom of artistic expression in Poland in 1989-2015. Collaborator, as playwright, of theatrical director Michal Zadara.

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 temp 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 amalgamates 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, (re)presentation, 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 Q2Q: Queer Canadian Theatre and Performance (New Essays on Canadian Theatre, vol. 8), Canadian Theatre Review, and Theatre Journal.

LISA QUORESIMO / USA

Queering the Voice (An Active Workshop on the Bodily Practices 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 gender performance. In this ninety-minute workshop, participants can explore the bodily practices which have shaped their voices, become aware of the ways in which they are performing gender in their voices, and learn some ways in which they can learn to remove those constraints and distortions 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.



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.

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-histories of Happenings and Fluxus 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, publication, 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.

Toward 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 pedagogy: 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?

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 historiography and archiving

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 scenic agential regeneration.

Réacclimatations 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 doublée d'une attention théorique portée sur la performativité du végétal dans la Modernisme Catalan, ainsi que dans l'art et l'architecture contemporain-e. Via la découverte d'un objet hybride croisant patrimoine scénographique, architecture dendritique, psychanalyse, perspectives postcolonialistes sur la représentation de la flore, ingénierie génétique et techno-animisme, *Réacclimatations* invite les participants de PSi25 à une expérience ambiguë d'une forme de régénération scénique.

French artist based in Helsinki, Roumagnac's practice is transdisciplinary including performance, videography and installation. Through multimedia experiments, his artistic research looks into the relationship between scenic thinking and queer-ed time ecology. He is currently conducting a doctorate (*Reacclimating the Stage* / 2015-2020) at the Performing Arts Research Centre, Uniarts Helsinki.

La pratique artistique de Roumagnac (France) est transdisciplinaire, incluant performance, vidéographie et installation. Via des dispositifs multimedia, sa recherche artistique se penche sur la relation entre pensée scénique et écologie temporelle queerisée. Il mène actuellement un doctorat (*Réacclimatation-s Scénique-s* / 2015-2020) au Performing Arts Research Centre (Uniarts) à Helsinki.

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 revisioning 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, CUNY and an MA in Performance Studies from NYU. 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** / PAN

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 elasticity 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.

SALYER + SCHAAG / 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 attendees' 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 + SCHAAG creates relational performance 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 which reading and interpretive culture likewise vary. This paper elaborates on the systems that the translator may (or not) consider in the course of its translation. It examines the ridiculousness of a complete translation of the *Pasyon*, whose pliancy in the centuries that it has been translated subjects 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.

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 in 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 exhaustion, 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 UW-Madison, researching the poetics and politics of falling. He has presented research at national and international conferences, including CAA, ASTR, PSI, and IFTR (Belgrade, Serbia), and performed at MMoCA, Chazen Museum, Stanford, and University of Paris-Sorbonne.



ELMIRA SARRESHTEHDARI / CANADA

'Preservation' / PAN

Panel Title: 'Deforming Representation: Poetic and Performative Approaches to Research Creation.' Papers in this session share practices to align writing with the performative and material thinking of creative and art-based research. My paper 'Preservation' is based on my creative research project that investigates the relation between an immigrant artist and my moral and social responsibilities in a new land. When so many aspects of my society are already misrepresented in the media, should I keep silent or challenge my sense of where my audience is located and how they activate their relation to my art?

Elmira Sarreshtehdari is an Iranian artist who received her MFA from the University of Calgary (2017). She visualizes her ideas by using dichotomies of mind and body, still and motion, viewer and embodiment as components of her research process. She develops these through a creative practice that employs different media.

HUGH SATO / USA

Making Movement/Movement Making: An open forum to explore and participate through new technologies developed for *Mycelial: 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 *Mycelial*: 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 submit ten second movement responses to an ever-evolving video library creating new digital dances and dialogues.

Hugh Sato is an artist and designer, working at the intersection of interactive experience design and installation art. He has developed numerous 2D and 3D animations for theatre and has taught young audiences at the Museum of Science and Industry. Hugh works with collaborators to innovate in fantastic large-scale experiences.



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 tactile, 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.

The Queer Elasticity of Plastic Aesthetics / PAP

Queer and femme aesthetics, from camp cinema to non-binary fashion, draw upon plastic materials (glitter, silicone, spandex) and plastic-inflected visuals (neon colors, shimmering surfaces) to craft a plasticized orientation toward the world that denies the naturalness of gender, sexuality, and nature itself. Plastic is perhaps the ultimate agent of environmental destruction. Yet as a material that compels us to rethink the relationship between nature and artifice, subject and object, and surface and depth, plastic is a natural ally to queer and feminist critique and performance. In this talk, I theorize the queer elasticity of plastic's affects and aesthetics.

Katie Schaag is a writer, theorist, and artist making work for the page, stage, gallery, screen, and social context. A postdoctoral fellow at Georgia Tech, she earned her PhD in English at University of Wisconsin-Madison. She researches plastic(ity), performativity, queer femme materiality, conceptual theatre, and minoritarian avant-gardes.

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?

Laura Luise Schultz, PhD, Associate Professor, Theatre and Performance Studies, University of Copenhagen. Editor of Peripeti - Danish journal of dramaturgy. Research: avant-garde and contemporary performance; the 1930s' art and theatre; audience relations in contemporary performance; exchange between artistic and academic research. Co-editor of Gertrude Stein in Europe (Bloomsbury, 2015).

SELBY WYNN SCHWARTZ / USA

'We'll see you at the barre': Stretching Queer Sociality with Ballez / PAN

The panel 'Elastic Embodiments: Dancing Gender and Desire' explores how social dances of gender and desire create communities and choreograph liminal spaces. This paper investigates Katy Pyle's inclusive 'ballez' classes, which reshape ballet around queer and trans bodies, decentering virtuosity. At Brooklyn Arts Exchange, Ballez's open classes support a community of people dancing in their genders and partnering as they desire. Recently, Pyle decided to make these classes virtual, stretching the space of queer sociality for a disembodied internet. If Ballez class goes 'everywhere,' what happens to the queer gestures of community, from the butch nod to the gender-nonconforming lift?

Selby Wynn Schwartz writes about dance, gender, & the politics of embodiment. Her book The Bodies of Others: Drag Dances and Their Afterlives was published by University of Michigan Press (2019), and her articles appear in Women & Performance, PAJ, DRJ, TSQ, and The Oxford Handbook of Screendance Studies.

MARLIS SCHWEITZER / CANADA

Kean's Hat: Strategic Gift-Giving and Transatlantic Travels / PAN

Panel: 'Politics of Scale: Resilience and Impact in Three Domains.' This paper explores how practices of gift-giving shaped the way theatre artists engaged with audiences on their transatlantic travels. In particular, it explores how the British actor-manager Thomas Davenport harnessed Edmund Kean's name and reputation by claiming that the celebrated Romantic actor had presented his young daughter Jean Margaret with one of his hats. Following the Davenport family's tour of North America and the Caribbean in the late 1830s and early 1840s, I consider the extent to which Davenport's efforts to mark his daughter as Kean's artistic heir impressed settler-colonial audiences and when, more significantly, they did not.

Marlis Schweitzer is an Associate Professor in the Department of Theatre at York University. She is the author of Transatlantic Broadway: The Infrastructural Politics of Global Performance (2015), When Broadway Was the Runway: Theater, Fashion, and American Culture (2009), and co-editor with Laura Levin of Performance Studies in Canada (2015).

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 variously animate 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 realm/landscape.



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 androgynous and their hidden sexuality.

Satkirti Sinha 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 forceful migration of lower caste Indian to Caribbean Islands. His research interest is dynamic migration, unfulfilled fantasies, and crossdressing.

ELEANOR SKIMIN / USA

The Maximalism of Lina Bo Bardi's Teatro Oficina / PAN

The panel, 'Expansion 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 the theatre's maximalism against the minimalist impulses of post-1960s black boxes and the restrictive force of the Brazilian dictatorship under which it was conceived.

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 theories of property law, and the formation of white bourgeois subjectivity.



ROD T. SQUANCE / 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.

Instructor: Music Performance and Ethnomusicology. School of Creative and Performing Arts. University of Calgary. Performance: solo percussion, Western classical and jazz, Balinese music, North Indian music, improvisation. Scholarship: teaching and learning music and performance practice of other cultural traditions. rothomassquance.com

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?

Fraser Stevens is a PhD candidate at the University of Maryland. His research focuses on the relationship between espionage and theatre. Among his other interests are the performance of everyday life, experimental theatre, and intersections of practice and theory. He is also the co-director of the company Almost Human.

MICHELLE 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.

Michelle Stewart is an Associate Professor in Women's and Gender Studies at the University of Regina on Treaty Four Territory. Michelle draws together research, improvisation, and interventions to better support individuals and families with complex cognitive disabilities with attention to the role of gender, racism, and settler colonialism therein.

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.

Jovana Stokic is an art historian and curator. Stokic was a fellow at the New Museum; a researcher at the Whitney Museum; the curator of the Kimmel Center Galleries; and the performance curator at Location One. She is on the faculty of the MFA Art Practice, SVA and NYU Steinhardt Department of Art.

PATRICIA A. SUCHY / USA

Persistence of Vision: Antarctica, a video installation / ALT

Persistence of Vision: Antarctica is 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 images, the work expresses what it feels like to work in a small outpost in the coldest, driest, windiest, and most remote place on earth.

Stretching Time and Space in *Persistence of Vision: Antarctica* / PAN

Panel Title: 'Photoelastic Performances in Visual Culture Contexts.' The essay theorizes the video installation *Persistence of Vision: Antarctica*, which features re-enactments of photographs from the heroic age of Antarctic exploration. Installed as video portraits in which historical images transform into contemporary ones, the project emphasizes the elastic (mis) matched relationship within the structure of still and moving images and between past and present stretches of temporality in video portraiture.

Patricia A. Suchy is HopKins Professor of Communication Studies at Louisiana State University. In addition to directing over thirty performances and video projects, her essays and media projects have appeared in TPQ, Theatre Annual, Southern Spaces, Folkstreams, Liminalities, et al.



SOPHIE SWOFFER / UK

Posing, Parody and Penetrative Potential: Revising Mulvey's Theory of the Male Gaze through a Hyper-Feminine Performance Perspective / PAP

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-envisages 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.

DAVID P. TERRY / USA

Re-membling Leprosy: Co-incident 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 evangelical 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 preserving history for these divergent communities.

David P. Terry (PhD, University of North Carolina at Chapel Hill) is Associate Professor of performance studies in the Department of Communication Studies at Louisiana State University. His primary research interest is the 'how' of belonging: the social textures created by performance practices ranging from storytelling to mass political spectacles.



ANDREW TESTA / CANADA

A Walk Repeated / PAN

Panel: 'Deforming 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 achieved 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 Sarick Purchase Prize.

ELLA TETRAULT / CANADA

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.

Ella Tetrault is a Canadian artist and PhD candidate in Visual Arts at York University. She holds an MFA from the Bauhaus University and is the co-founder of The Fuller Terrace Lecture Series. She is an Instructor at the University of Cologne in the Institute for Art and Art Theory.

SUSANNE THUROW / AUSTRALIA

Capabilities and Limitations of Collaboration in the Artistic Process / PAP

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 sprang 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 iCinema Centre. 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 Institut, as well as the Universities of Melbourne and Sydney.

STEFANO TOMASSINI / ITALY

Enduring Time: Contemporary European Dance and Inertia / PAP

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 where also works as Dance Adviser for LuganoInScena (CH). He is a jury member for the Dance Swiss Days 2019 and is currently a dance writer for the online magazine Artribune.

COLIN TUCKER / USA

Limits to Embodied Elasticity: Reading the Autonomic Nervous System Socially / PAP

Performance studies scholars have widely discussed gender's constitution in and through embodied performance. However, the non-rational mechanisms through which norms of gender performance are enforced have not been fully explored. My paper examines the autonomic (automatic) nervous system's role in structuring performances of gender, analyzing how this system limits elasticity in gender's enactment. Specifically, I read recent research in polyvagal theory and somatic psychology through the writings of bell hooks in order to show how patriarchal masculinity leverages the autonomic nervous system's fear responses as a way to discourage non-compliance with gender norms.

Colin Tucker works as a practitioner, curator, and scholar to create frameworks for long-term, situated, counterpublic research in embodied technique. He is Artistic Director of the interdisciplinary arts platform Null Point and holds a PhD in music from the University at Buffalo (SUNY).

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.



KRISTOF VAN BAARLE | BELGIUM

Performing Ghosts | PAP

The work of Belgian artists Michiel Vandeveld 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 paralyzing 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 2015, he is co-editor of the Belgian performance journal Etcetera.

SAM VAN WAARDHUIZEN | 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 Waardhuizen's 'CoCreation as Resistance,' Laster's 'Lessons from Decolonial Gestures,' Hornbeck's 'Decolonizing Leadership Instruction: 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 #blacklivesmatter.' 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?

Sam Van Waardhuizen is a graduate student in Arts Leadership at Seattle University. Her visual arts and education practice explores the role of intersectionality in the construction of knowledge, identity and civic action. Her current research is focused on Co-Creative Leadership as Resistance in Community Based Arts Education.



ALEX VITERI | COLOMBIA AND USA

World Constellations through Poetic Performing Encounters | WKS

In conversation with scholars at the intersections of performance and ecology, our 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 apocalyptic 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.

Alex Viteri is a performance maker, theatre scholar, and occasional dramaturg 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 Columbia University and is a PhD student at CUNY.

COREY WAKELING | JAPAN

Nō Place for Anonymity: Vibrating Inertia in the Places of Toshiki Okada's Plays | PAP

My paper extends existing critical writing on the political quality of Toshiki Okada's work by turning to a survey of spatial and locational concerns of subjective discovery in Okada's oeuvre brought into relief by that central paradox of inertia in places of transit that recurs in these plays. We will see how Okada's most recent work, *Nō Theater* (2018), performed in German translation with members of the Münchner Kammerspiele at Rohm Theatre in Kyoto in 2018 after a premiere in Munich in 2017, revises the apparently ahistorical nature of sites of transit.

Corey Wakeling is a Lecturer at Kobe College in Nishinomiya, Japan. He received a PhD in English and Theatre Studies from the University of Melbourne (2013). He has published in journals such as Modern Drama, TDR: The Drama Review, Performance Research, Westerly, Cordite Poetry Review, Plumwood Mountain, symplokē, and Southerly.

ROBERT WALTON | AUSTRALIA

Rigidity and Elasticity in Performances of Human-Computer Interaction with Smartphones | PAP

Machine performances of computation underpin human experiences of software, digital media and interface, and the ubiquitous computing infrastructure of a 'softwarized society.' Such performances of animated matter are amongst the most intricate, elaborate, repeatable, and fast live performances that humans have engineered. However, computing is based on a fundamental rigidity and strict adherence to protocols that enable matter organized into machines to perform as computers. Thus, the project of the last century of inventing methods for representing all aspects of the world, life, media, and interaction in computable numbers is also the invention of the alternate ontology of the digital world.

Robert Walton is a British-Australian conceptual, media, and performance artist. His research focuses on smartphones, data, and computation in performance. He is co-convenor of the Master of Dramaturgy program at Victorian College of the Arts, University of Melbourne. www.robertwalton.net

EVELYN WAN | NETHERLANDS AND HONG KONG

Performance Studies Space Programme Mission 2: Encounters with Extreme Elasticity | PAN

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 theory and research as understood and practiced in performance studies, with astronomical and astrophysical theory. This panel reports on their encounter.

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

ASHER WARREN | AUSTRALIA

'Make it Like it Was': Resilience or Resistance at the Edge of the Earth | PAP

Tasmania, an island state between mainland Australia and the Antarctic, is a place of extremes. It is home to world heritage wilderness, and progressive politics, as well as sites of catastrophic ecological vandalism and staunch conservative values. This paper examines how a local arts festival, and a local politician both attempt to fix its value in particular ways, and direct its efficacy toward very different ends. By interrogating these instances of resistance and their relationship 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 intermedial 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.

JESSICA WATKIN | CANADA

#DisabledTwitter: Performing Care Communities and Support on Social Media | PAP

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's 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 interdependence for the rest of the community so if others cannot participate, the care structures are being performed and broadcast online.

Jessica Watkin (@fekkedfudge) is a Blind PhD candidate at the University of Toronto. Her research focuses on the creation, training, and support of Disabled artists in Canada. She is an interdisciplinary artist, accessibility designer/consultant, and co-organizer of CATR's Disability and Performance Working Group. Her work is published in Canadian Theatre Review.



SHALON WEBBER-HEFFERNAN / CANADA

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. The panel is curated by Shalon T. Webber-Heffernan who is a live arts curator and writer currently working on her PhD in the Department of Theatre and Performance Studies at York University.

*Shalon Webber-Heffernan is working towards a PhD in Performance Studies at York University. She is curator in residence at the Curatorial Lab @ Sensorium and recently worked as Assistant Curator with Toronto's 7a*11d Festival of Performance Art. Her work was recently published in Performance Matters.*

RAZ WEINER / UK

Stretching Drag: Rethinking Decolonizing Effects of Queer in Settler-Culture / PAP

Impervious to changes of regime or ideology, settler-colonial projects strive on transformation of cultural activities into legitimating support. Queer theory gives little to no attention to its potential for re-thinking decolonization of settler culture. My research experiments with elasticity of drag performance in Israel-Palestine, expanding its practice and epistemology to objects such as landscape and architecture. Drag corresponds soundly with and in resistance to settler phenomenology of re-making spaces and identities in the service of land-grab and expansion of settlement. My case studies shed light on different aspects of the advantageous yet not uncomplicated ties between queerness, decolonization, and performance.

Raz Weiner is a maker and researcher of performance. His PhD project at Royal Holloway (UOL) studies ethnic-drag and gender-drag in realities of settler colonialism. Raz presented papers in IFTR, TaPRA and other forums. He co-edited the postgraduate journal Platform, based in the Drama, Theatre & Dance Department at RHUL.



KIMBERLY WELCH / USA

'Who's Invited to the Cookout': Elasticity and Gendered Blackness in Robert O'Hara's *Barbecue* / PAP

In 2016, Black Twitter released the hashtag #WhitePeopleInvitedToTheCookout to commemorate the last day of Black History Month. In response, thousands of followers posted memes with the accompanying hashtag to mark real and imagined white allies. Six months later, Robert O'Hara's play *Barbecue* premiered in Los Angeles. A racially double-casted play, *Barbecue* centers around an intervention hosted by the O'Mallerys at a barbecue to help their drug-addicted sister. My paper puts *Barbecue* in conversation with Black Twitter to interrogate the cookout/barbecue as a fluid site in which racialized and gendered forms of dispossession and dissident spatial practices come to the fore.

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.

JAMES WENLEY / AOTEAROA NEW ZEALAND

Re-placing, Reshaping, Returning: Touring Aotearoa New Zealand Theatre in the Global Marketplace / PAP

A desire for overseas performance has been a significant impulse in the story of Aotearoa New Zealand theatre, despite the considerable financial and geographical challenges posed. Theatre makers have sought to display cultural identities and test the quality of their work within the global marketplace. This paper considers the elasticity and portability involved in theatrical touring, focusing on cases of New Zealand theatrical productions travelling to and navigating international markets.

James Wenley is a director, dramaturg, critic, and Lecturer in Theatre at Victoria University of Wellington, New Zealand. He is the editor of Theatre Scenes (<http://www.theatrescenes.co.nz>), a platform for NZ theatre reviews and commentary. James was awarded a PhD from the University of Auckland, researching New Zealand theatre's overseas experience.

CHRIS WENN / AUSTRALIA

Elasticity and Resonance: The Audience, Audient / 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 malleability 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.

Dr. Chris Wenn is a sound designer and researcher in Production at the University of Melbourne's Faculty of Fine Arts and Music. His research explores the phenomenological potential of sound to disrupt temporal and spatial relationships within performance itself. His sound design has featured in works in Australia and internationally.

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.)

Maria White is a Sydney-based artist and PhD candidate at the University of New South Wales (UNSW). She has presented new work at Performance Space, Vitalstatistix, Wassaic Festival NY, Underbelly Arts, Blacktown Arts Centre, Arts House, and Punctum inc Castlemaine. She co-curated the site-responsive performance festival Tiny Stadiums 2012-2014.

MITCHELL WHITEHEAD / AUSTRALIA

Settling History: Redressive Performance, Settler Spectatorship and Mike Parr's *Under the Bitumen the Artist* / PAP

This paper uses Mike Parr's *Under the Bitumen the Artist* (2018) to question the efficacy of settler performances of historical reckoning. While settlers have the potential to garner visibility and thus to facilitate the memorialization of contested histories in Australia, they also risk reproducing the supplementary and surrogating teleologies of settler colonialism. Working at the intersection of performance and settler colonial theory this paper argues that Parr's performance, and other settler performances like it, produce 'aesthetic others' that mediate and ameliorate spectator's relationships to colonial violence and its structuring of the present.

Mitchell Whitehead is a doctoral candidate and sessional academic in Theatre and Performance Studies at the University of New South Wales, Sydney, and a performance artist. Both his research and performance practice focus on the intersection of settler-colonialism, race, spectatorship and performance in Australia.

EDWARD WHITTALL / 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 returns.'

Edward Whittall 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 CityFood research group at NYU, he is currently a PhD candidate at York University, Toronto.



EMMA WILLIS / AOTEAROA NEW ZEALAND

On the Grounds of... Performing the Civic Body in Aotearoa New Zealand / PAP

In Aotearoa New Zealand, one may freely enter the grounds of Parliament. As such, the grounds may be conceived of as a highly performative agora where various competing interests stage their conflicting concerns. In this paper I examine instances of public groups taking advantage of the potential for civic articulation that access to Parliament affords. I focus on how performance works in activating the civic potential of these spaces, and on the constant tension between, on the one hand, the right of expression on the part of citizens, and on the other, the right of control of the parliamentary institution.

Emma Willis is a Senior Lecturer in Drama at the University of Auckland. Her research interests include: spectatorship and ethics in contemporary performance, the theatre of Aotearoa New Zealand, tourism and memorial culture, metatheatrical dramaturgies, feminist performance, and dance dramaturgy.

KEN WILSON / CANADA

Wood Mountain Walk, Embodied Resilience, and Walking Performance / PAP

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 resilience? These are the questions *Wood Mountain Walk, Embodied Resilience, and Walking Performance* will consider, by situating my 2018 performance *Wood Mountain Walk* within the context of site-specific walking-as-performance and considering how such practices engage with ideas of resilience in a tangible and embodied way.

Ken Wilson is a PhD student in the Faculty of Media, Art, and Performance at the University of Regina. Part of his MFA work involved a performative walk through the Haldimand Tract in southwestern Ontario. His PhD project will be a site-specific walk across Treaty 4 territory in Saskatchewan.



RICHARD C. WINDEYER / CANADA

Black Box Exposures: Illuminating the Elasticized Push-pull of Human-data Relations through Artistic Performance / PAP

Through the working metaphor of a black box, the networked devices and inaccessible systems that currently extract, analyze, shape, and deploy data about lived experience may be brought into creative juxtaposition with the creative laboratory spaces of experimental performance. This presentation examines how several recent performance projects have attempted to illuminate and critique the elasticized push-pull of human-data relations by treating archived data as artistic material and data processing techniques as performative strategies and gestures.

Richard C. Windeyer is an audio research engineer and PhD candidate at the Centre for Drama, Theatre and Performance Studies (University of Toronto). His research explores human-data relations through the integration of information design and intermedial performance. Previously, he taught music technology and electroacoustic composition at Wilfrid Laurier University.

LIZZ WINDNAGEL / CANADA

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

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.

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.

Lizz Windnagel is a multi-disciplinary creator, practitioner, and performer. Curiosity across disciplines 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 / USA

Angelina Weld Grimké's *Rachel* and the Elasticity of American Race Melodrama / PAP

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.

wen yau / HONG KONG

Art & Civil Society: Performing Resilience in the Face of Populism and Authoritarian Regime / PAP

After the pro-democracy Occupy/Umbrella Movement (2014), Hong Kong's civil society has inevitably been devitalized by the PRC's tightened grip. This paper investigates some of the performative tactics that artists develop to critically engage the public and strengthen the development of civil society in the face of an increasingly authoritarian regime in Hong Kong. These performative practices both offer an efficacious framework to engage the community affectively and address social problems in a critical manner. By facilitating people's critical and imaginative understanding of the current sociopolitical situations and possible resilient civil actions, these practices also give antidotes to populist sensationalism.

2014年的爭取民主普選的佔領運動被清場後，中共政府收緊管治，香港的公民社會不免被打壓。本論文探討在香港愈趨威權的管治下，藝術家如何以一些展演性對策，以省思連結大眾，促進公民社會發展。這些展演性實踐不只奏效地以情感連結社群，更以批判方式處理社會問題透過——孕育省思及想像，加深大家對當下社會政治處境的認識，並鼓勵以柔韌的公民行動，對抗民粹主義的煽情效果。

As a cross-media artist/researcher, wen yau has focused on performance/live art and social practices in the recent years. She received Fulbright Fellowship in 2015-16 and obtained her PhD with an autoethnography on performative practices in post-Handover Hong Kong Art and Activism in 2018. url: www.wenyau.net

魂游——跨媒介藝術家／研究員，近年專注於展演性及社會實踐。2015-2016年度獲頒傅爾布萊特獎學金，並於2018年完成博士論文，以自我民族誌形式，研究回歸後香港社會運動與展演性實踐。網站：www.wenyau.net



NIKKI YEBOAH / 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 Waardhuizen’s ‘CoCreation as Resistance,’ Laster’s ‘Lessons from Decolonial Gestures,’ Hornbeck’s ‘Decolonizing Leadership Instruction: 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 #blacklivesmatter.’ 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?

Nikki 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 theatres, universities, and community venues across the U.S.

SHUNTARO YOSHIDA / 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.



LAINÉ ZISMAN NEWMAN / CANADA

Sparking Freedom: On Inherited Trauma and Resistance / PAP

Beginning from a translation and analysis of my grandfather Dovid Zisman’s Yiddish poetry, written while he was in Buchenwald, this research considers how Yiddish writing-as-resistance is consumed and received intergenerationally. Slipping through and between performance and paper; between resistance and trauma; survival and death; destruction and revival, I contemplate the relationship between my queer and Jewish identities and struggle with my understanding of the Yiddish language, searching for belonging in the wreckage of my grandfather’s words. ‘From the ovens we rise with our fists in the air. Now is the time.’

Dr. Laine Zisman Newman received her PhD from the University of Toronto in Theatre and Sexual Diversity Studies. Zisman Newman was founder and chair of Toronto’s Queer Theory Working Group and co-founder of Equity in Theatre. She currently teaches in Sexual Diversity Studies at the University of Toronto.

KEREN ZAIONTZ / CANADA

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

This paper examines representations of forcible displacement in the work of Tania El Khoury, Rima Najdi, and Dries Verhoven. 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 continent. 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 together 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.

MA ROSALIE ABETO ZERRUDO / PHILIPPINES

Inday Dolls: Restorative Inner Architecture: A Performance for Survival and Resilience / PAP

Freedom in Prison, performance research served as psychosocial intervention for women Persons Deprived of Liberty (PDL). This performance research embodies the body monologues of women prison as performance space of compassion 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 multi-characters as cultural worker, performance and visual multi-media artist. With a BA Psychology and MA Educational 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 Agustin, Iloilo, Philippines.

World Constellations through Poetic Performing Encounters / WKS

In conversation with scholars at the intersections of performance and ecology, our 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 apocalyptic 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 has 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.

BRYANNE YOUNG / USA

Writing Beyond Visual Pleasure: Free Solo, Mortal Risk, and Canadian Rock and Ice Climbing / PAN

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

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