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Welcome

Dear Organizers and Participants of **IN BODIES WE TRUST**:

It is no secret that being a graduate student is hard work. Really hard. Or, it should be. It is a life of too many sleepless nights and cruel deadlines. It is multi-tasking through endless tasks; all of which seem as urgent as the next. Being a graduate student is that overriding feeling that you never know enough in the face of the towering legends (as in Ivory Tower) who know too much, and always will. Breathe. It is the habitual exercise of proving yourself while not losing yourself—not forgetting who you are, where you came from, what you believe to be true, and what brought you to the guts and glory of graduate school in the first place. Being a graduate student (if you are serious) is about levels and degrees of sacrifice: time, space, energy, the joys of “nothing to do,” the bliss of simple thinking, and the freedom of not worrying about those searched for, original, and specialized entanglements of knowledge that become your personal responsibility to interpret, make interesting, and pass on.

On the other side of the bridge, for those of us who teach and mentor graduate students, you are the promise and hope that informs the quality of our efforts: how we measure our clarity and our labor in keeping relevant. You make us better thinkers and humans, because we must face you everyday under the spotlight of accountability where you expect to be taught and inspired. You hold us accountable for your present and future. You expect us to prepare you well and deeply, in mind and heart, so that you may carry new realities and yet un-told imaginings to fertile ground. You remind us that our own time, tears, sweat, and stress as former graduate students should be worth the sacrifice—mainly for you—to keep the generations running full speed ahead with torches aflame, infinitely bright. Shakespeare reminded us that there is no darkness but ignorance.

Perhaps the point of all of this is about wrestling with the forces of ignorance—learning what is ignorance, where to find it, how it happens, and when to cast light on it. This is not easy. Keeping knowledge lit through generations in the disservice of ignorance requires hard work. Graduate school is the preparation. It prepares you to pick up the torch and run with it, adding new force and meanings to old flames within the particularities and unique spheres of on-going generations (we hope). Rev. Martin Luther King, Jr warned us that “...ignorance allied with power is the most ferocious enemy justice can have.”

This conference represents the collective torch of hard working graduate students. You have shed light on Rev. Martin Luther King’s warning. All of you represent what can be done *together*, and the beautiful alchemy of *collaboration*, by taking on what is arguably the most important issue of our time where ignorance abides, where blindness is also silent, and where justice begs for urgency. You know and you have proven how performance becomes the generating light demanding we pay attention to the hard won and respectful interplay among body, emotion, and intellect, because it is from this interplay where what is most valued and what is least valued rest.

With sincere appreciation,

D. Soyini Madison
Professor and Chair, Department of Performance Studies at Northwestern University

Welcome to **IN BODIES WE TRUST: PERFORMANCE, AFFECT, & POLITICAL ECONOMY**, the 2013 Department of Performance Studies at Northwestern University Graduate Student Conference. At the writing of this letter, the federal government had shut down. Headlines read:

“In St. Louis suburbs, thousands of federal workers feel the shutdown’s bite.”

—
The Washington Post
October 2, 2013

“Political deadlock drags on as Americans feel effects of government shutdown.”

—
PBS News Hour
October 1, 2013

“Government shutdown 2013 causing lawmakers to feel heat.”

—
The Huffington Post
October 2, 2013

People are feeling the shutdown. There is an affect to this political economy. Yet, each of those concepts is often engaged as if the other does not exist. One inspiration for this conference came from a realization that performance studies provides a space to think about where affect and political economy converge. The quotes that began our call for papers and performances demonstrate that thinking. In her 2010 book *Acts of Activism: Human Rights of Radical Performance*, D. Soyini Madison writes, “[e]ach act of activism ... is a compilation of stories or ‘scenes’ that could not be told without acknowledging the macro forces of a neoliberal political economy that is ingrained in their plots.” Ramón Rivera-Servera, in detailing a Latina/o queer performance intervention in his 2012 book *Performing Queer Latinidad: Dance, Sexuality and Politics*, writes, “This

is a history carried and felt on the body.” To these scholars, affect, political economy, and performance are very much connected.

This conference, too, demonstrates those connections. From panels, such as “Bodies for Sale: Affective Labor and Culture Industries,” to day-long durational performances such as Maggie Leininger’s “Exiting Eden: A Durational Performance of Clothing the Body” and Jesus Mejia & Ruth’s “Free to Go,” to performance as research spotlights that examine the health industry and diaspora, this conference engages research, practice, and performance to generate new understandings about relationships among space, bodies, affect, and political economies.

Labor, effort, and care also converged in the making of this conference. Participants were competitively selected from outstanding proposals that demonstrated critical thinking and risk-taking. The Conference Team—comprised of graduate students in the Department of Performance Studies—worked tirelessly to select participants, curate the program, and facilitate the almost endless details associated with producing an event. Faculty and staff in the Department of Performance Studies (as well as from the Alice Kaplan Institute for the Humanities, The Graduate School Catalyst Grant, Program in American Studies, Mellon Dance Studies | Dance Studies and/in the Humanities, Initiative for Comparative Race and Diaspora, Interdisciplinary Program in Critical Theory, Department of African American Studies, and Latina and Latino Studies Program) generously supported this conference through funding and resources.

We are excited to share the fruits, bitter, sweet, and sour, of this labor, and invite you to explore and engage the panels, performances, keynotes, installations, meals, discussions, confusions, challenges, answers, questions, and trusts manifested here at In Bodies We Trust.

The Conference Team
psconference.soc.northwestern.edu
[#inbodieswetrust](https://twitter.com/inbodieswetrust)

Acknowledgements

TEAM CONFERENCE

* DENOTES CHAIR

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SUPPORTED BY

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Department of Performance Studies
Alice Kaplan Institute for the Humanities
The Graduate School Catalyst Grant
Program in American Studies
Mellon Dance Studies | Dance Studies and/in the
Humanities
Initiative for Comparative Race and Diaspora
Interdisciplinary Program in Critical Theory
Department of African American Studies
Latina and Latino Studies Program

SPECIAL THANKS

Dina Marie Walters
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John Lee
Lisa Biggs, Barnaby King, Greg Mitchell, & Munjuli Rahman
The Block Museum
D. Soyini Madison & Ramón H. Rivera-Servera

PROGRAM DESIGN

John Lee & Patricia Nguyen

WEBSITE DESIGN

Jasmine Mahmoud & Stephanie Tam

Logistical Information

INSTRUCTIONS FOR FACULTY DISCUSSANTS AND PANELISTS

- 1 Panelists should present in the order listed in the program.
- 2 Keep panel presentations to 20 minutes. When one panelist goes over time, other panelists are deprived of an equal opportunity to present their work. Audience members are also deprived of enough time to ask questions and engage the panelists and presenters.
- 3 Faculty discussants should give their panelists signals for 5 minutes left, 2 minutes left, and “please wrap up” at the 20-minute mark.
- 4 The faculty discussant should offer feedback after all panelists have presented papers.
- 5 Please arrive at the room where your session will take place at least 15 minutes in advance. Panelists should check that tech equipment and media are in working order in advance of the panel. Having media on a USB drive to be used on one central computer for presentations is ideal.
- 6 Please end your panel promptly to allow participants and audience members enough time to get to the next panel.

PRINTING

Free printing is offered in the Graduate Student Lounge in the garden level of Annie May Swift. To make sure everyone has access to the printer, you may print your presentation no later than ONE HOUR before your panel begins. Please store your file to be printed via email or on a USB drive.

Cost-per-page printing is offered at the Northwestern University Library. The Library only accepts cash and coins. The library is open on Friday and Saturday, 8:30AM – 12:00AM, and Sunday, 10:00AM – 3:00AM.

A/V INFORMATION FOR PANELISTS

Each room is set up with the capacity to share audio and visual material, and to connect to the internet. Presenters who need media should bring necessary media on a USB drive and their laptop to their panel. If using a Mac, please remember to bring the appropriate dongle.

INFORMATION FOR PERFORMERS

Performers may rehearse, *without tech support*, in their respective rooms at the following times:

AMS Auditorium	Friday, October 11 5:15-6:45pm
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AMS 103	Saturday, October 12 9am-4pm, 6:30-7:30pm
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AMS 103	Sunday, October 13 12:40-1:30pm
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Tech support includes minimal lights (on/off, and dimmed), and control of audio and visual materials, which should be brought on a laptop, or if just using audio on a laptop or CD. If you have any tech cues, please provide a cue sheet to the Tech Volunteer no later than 30 minutes before your performance.

INTERNET

While visiting Northwestern, guests can connect to the Guest-Northwestern wireless network. During internet registration, guests are required to accept the University’s acceptable use policy and provide contact information and the name of the individual or organization sponsoring their University visit.

“Performance, as an optic that prioritizes the multi-sensorial experience of embodiment, is particularly attuned to the ways in which border spatialities and temporalities are formed in/as movement.”

Ramón Rivera-Servera & Harvey Young

Performance in the Borderlands (Performance Interventions)

At-a-Glance

Friday, October 11, 2013

FRIDAY REGISTRATION
- AMS FIRST FLOOR | 2:00 - 9:00PM

SESSION 1

2:20p

-

4:00p

**SPECTACULAR BODIES:
BLACK AESTHETICS AND REPRESENTATIONS IN POPULAR MUSIC**

The Block Museum Auditorium | Faculty Discussant: Ivy Wilson

Mohwanah Fetus, Northwestern University

"The Funkadelic Black Female Dandy: Representations of Black Female Dandyism through Janelle Monae"

Chad B. Infante, Northwestern University

"Violence, the Ocean and the Semiotics of Blackness in Frank Ocean's 'Swim Good'"

Kristyl Tift, University of Georgia

"Catching Glimpses of Ailey: 'Blood Memories' as Medicine in *Revelations*"

**BODIES FOR SALE:
AFFECTIVE LABOR AND CULTURE INDUSTRIES**

AMS 110 | Faculty Discussant: Jan Radway

Roy Gomez Cruz, Northwestern University

"Erotic Bodies, Exotic Performances: Cirque du Soleil, Labor and the Cultural Industry"

Beth Hartman, Northwestern University

"Nice Work if You Can Get It? Stripping in the Neoliberal Era"

Kelly I. Chung, Northwestern University

"Fusin' It Up on the Streets': Performance, Interethnic Fusion, and the *Kogi* Food Truck"

**FLEXIBLE BODIES:
TRAINING, DISCIPLINE, AND MOVEMENT CLASSES**

AMS 109 | Faculty Discussant: Susan Manning

Jennifer Aubrecht, University of California, Riverside

"Flexible Flow: Vinyasa Yoga Practice at Wanderlust, California"

Meghan Quinlan, University of California, Riverside

"Affective Politics of Pleasure in Gaga Classes"

Alexandra Harlig, The Ohio State University

"Against 'Innateness' as Implicit Racism: Towards Training and Labor in Popular Dance"

SESSION 2

4:15p

-

6:15p

CURATION AS TECHNÉ: MAKING TIME, MAKING PLACE, MAKING HISTORY

The Block Museum Auditorium | Faculty Discussant: Harvey Young

Justin Zullo, Northwestern University
"Moments of Capture: Embodying Hip Hop Preservation Through Performance Pedagogy"

Hentyle Yapp, UC Berkeley
"Curating Chinese Universal History: Liu Ding & Affect as Method"

Elizabeth Stinson, New York University
"The Feminist Activism and Curatorial Commons of Ladyfest"

Brynn Hatton, Northwestern University
"The Cabrini Affect"

TACTICAL PLACE-MAKING: SPATIAL CONTROL AND AURAL POLITICS

AMS 110 | Faculty Discussant: C. Riley Snorton

Nikki Yeboah, Northwestern University
"Make Space for the Revolution: The Construction of Ghana's National Theater"

Raquel Moreira, University of Denver
"The Sound of Favelas: Rio's Batidão, Affective Circulation, and Embodied Performances"

Irene Jagla, University of Arizona
"Spatializing Survivance: Rhetorics of Space in Zitkala Sa's Boarding School Narratives"

DISABILITIES, BODY POLITIC, AND THE HEALTHCARE INDUSTRY

AMS 109 | Faculty Discussant: Tracy Davis

Patrick McKelvey, Brown University
"Disaffected: Disability, Performance, and Affective Labor in the United States"

Jean-Thomas Tremblay, University of Chicago
"Underperforming Bodies Politic:
Colorblindness and the Biopolitical Deployment of an Exceptionalized Form of Disability"

Sarah Wilbur, UCLA
"Dance for Veterans: Political Affect and Alternative Exits"

6:15p

OPENING DINNER – AMS 109

7:00p

OPENING PLENARY – AMS AUDITORIUM

Keynote: Judith Hamera "Combustible Affects: Staging *Detroit Detroit*"

Performances: Jane Gabriels, Concordia University, "How I Became a Boogie-Down Rican"; and Amy Swanson, Northwestern University and Momar Ndiaye, Independent Artist, "Me and My Space"

9:00p

OPENING RECEPTION – AMS 103

Saturday, October 12, 2013

SATURDAY REGISTRATION

– Harris Hall 108 | 8:15AM - 7:30PM

CONTINENTAL BREAKFAST

– Harris Hall 108 | 8:15AM - 9:00AM

THROUGHOUT THE DAY

THROUGHOUT-THE-DAY: DURATIONAL PERFORMANCES

**A talk for these performances will take place at 4:30pm in Harris 107, as part of the Moving (Through) Parts: Installation Gallery and Durational Performances session.*

Jesus Mejia & Ruth, Independent Artists, "Free to Go"

Outside near Annie May Swift | 9AM – 4:30PM

Ira S. Murfin, Northwestern University, "Personal Discussant"

AMS 110 | 8:30-9:00AM, 11:00-11:15AM, 1:15-2:30PM, 4:15-4:30PM, 6:30-7:00PM

Maggie Leininger, Independent Artist, "Exiting Eden: A Durational Performance of Clothing the Body"

Harris 108 | begins at 8:30AM

Justin Zullo, Northwestern University, "Soundscapes of Kuumba Lynx"

AMS 109 | begins at 10AM

Francisco-Fernando Granados, University of Toronto Scarborough & OCAD University, "spatial profiling"

Harris 108 | begins at 1:45PM

SESSION 1

9:00a

–

11:00a

BUILDING EXTRAORDINARY BODIES: GENDER, NATIONALISM, AND ATHLETIC TECHNIQUES

Harris 107 | Faculty Discussant: Nick Davis

Yasmine M. Jahanmir, University of California, Santa Barbara

"Golden Girls: Circulations of Idealized Femininity at the Olympics"

Teresa Knight, Cornell University

"Backhanded: Aesthetics, Personae, and Affect in Top Men's Tennis"

Zachary F. Price, UCLA

"Building Lineages, Federations, and Nationalisms: Embodying the Black Experience in Martial Arts"

E. Hella Tsaconas, New York University

"Capacity Disintegration: Building a Body in Heather Cassils's 'Cuts: A Traditional Sculpture'"

**POLITICAL INTERVENTIONS IN RAPE CULTURE:
WOMEN OF COLOR, FEMICIDE, AND TRAUMA**

The Hagstrum Room, University Hall 201 | Faculty Discussant: Elizabeth Son

Trevor Boffone, University of Houston
"Misunderderstood Malinches: Performing Chicanas Violadas in Josefina Lopez's
Confessions of Women from East LA"

Lily Mengesha, Brown University
"Specters and Spectators: Becoming a Defective Witness in Regina Jose Galindo's *No
Perdemos Nada Con Nacer*"

Lakshmi Padmanabhan, Brown University
"Rape: A National Problem"

DANCING IN THE STREET: CHOREOGRAPHING SOCIAL MOVEMENTS IN PERFORMANCE

The Block Museum Auditorium | Faculty Discussant: Ramon Rivera-Servera

Andreea S. Micu, Northwestern University
"Mobilizing Indignation: Affect, Politics, and Street Protest in the Spanish Economic Crisis"

Megan Geigner, Northwestern University
"Irishness' as Affect: Chicago's Southside Irish Parade"

Genevieve Erin O'Brien, Independant Artist
"Queer Failure: Transnational disruptions for visibility"

Ava Ansari, The Back Room
"The Subway Project: Social Movements in Dancing by myself in public and Subway"

SESSION 2

11:15a

-

1:15p

**"M(IGRATORY) E(KPHRASIS) AND N(ATIONALIST) A(FFECTION)":
PERFORMANCE AND THE TRANSFORMATION OF SPACE IN THE MENA**

Harris 107 | Faculty Discussant: Ronak Kapadia

Leila Tayeb, Northwestern University
"Dania Ben Sassi: Sonic/ Transnational/ Choreography/ in Revolution"

Laura Ligouri, MIT
"Staged realities of the Israeli-Palestinian conflict: Anthropological and psychological
interpretations of collective violence and the efficacy of Israeli and Palestinian theatrical
interventions"

Meiver De la Cruz, Northwestern University
"Iraqi Social and Stage Dances in the US Diaspora"

Nama Khalil, University of Michigan
"Performing Resistance: Visual Case Study of the 'Woman in the Blue Bra'"

**MAPPING VIRTUAL PUBLICS:
CHOREOGRAPHING SOCIAL MOVEMENTS IN PERFORMANCE II**

The Block Museum Auditorium | Faculty Discussant: Marcela Fuentes

Veronika S. Boekelmann, New York University
"Mapping Insecurity: Choreographing Movements, Affect, and Relationality in Buenos
Aires After the Economic Collapse of 2001"

Kallee Lins, York University
"Sensing politics—possibilities of proprioception for politically-engaged performance"

Fatima Chrifi Alaoui, University of Denver
"The Arab Spring and the Affective Tweets"

SPECTATORSHIP, AFFECT AND THE SHAPE OF BODIES

The Hagstrum Room, University Hall 201 | Faculty Discussant: Joshua Chambers-Letson

Pallavi Sriram, UCLA

"In-Translation: Dancing Affect and the Politics of South Indian Coloniality"

Isabel Stowell-Kaplan, University of Toronto

"Policing Bodies: The First Bodies of the Met Police"

James McMaster, University of Texas at Austin

"Pearls Over Shanghai: Queer Utopian Nostalgia, Affective Historiography, and Orientalism"

1:15p

LUNCH – HARRIS 108

SESSION 3

2:30p

-

4:15p

INTERVENTIONS IN THE IVORY TOWER: PERFORMANCE AS RESEARCH

The Hagstrum Room, University Hall 201 | Faculty Discussant: D. Soyini Madison

Hilary Cooperman, Northwestern University

"They Built Their Wall Through My House': The Effect of Israeli Political Economy on the Inner Life of Palestinians Living in the West Bank Town of Beit Jala"

Patricia Nguyen, Northwestern University

"Our Stories, Our Lives': Performances Of Cultural Memory In A Mural Project With Survivors Of Sex Trafficking In Vietnam"

Didier Morelli, Simon Fraser University

"Chew, Drink and Spit: A Book Review"

ECOLOGICAL ENTANGLEMENTS: PERFORMING NEW MATERIAL RELATIONS

The Block Museum Auditorium | Faculty Discussant: Kaley Mason

Marnie Glazier, Southern Illinois University, Carbondale,

"Camouflaged Modalities: A Critical Ethnography, Exploring Transhistorical Relationships—Social and Ecological—in Airsoft Performance"

Michael J. Morris, The Ohio State University

"Ecosexualities in Performance: Intra-activity in the Work of the Love Art Laboratory and a Sexuality of Matter Itself"

Sean Lovitt, University of Delaware

"You Don't Need a Weatherman: Storm Systems and Utopia in Shakespeare's The Tempest and Quebec's Maple Spring"

MOBILIZING AFFECT

Harris 107 | Faculty Discussant: Barnor Hesse

Faye Gleisser, Northwestern University

"Performing the Body-as-Hostage in Contemporary Art: Chris Burden, Asco, & the Significance of the Visual in Affective Economies of Fear"

Kate Speer, University of Colorado, Boulder

"Transcendence, Testifying, & Funkitivity: The Spiritual and Political Dimensions of Charisma in David Dorfman's Prophets of Funk"

Samuel Rowe, University of Chicago

"The Problem of Miserliness: Motivation, Causation, and Capital in Hume's Treatise of Human Nature"

SESSION 4

4:30p

-

6:30p

MOVING (THROUGH) PARTS: INSTALLATION GALLERY AND DURATIONAL PERFORMANCES

Harris 107 | Faculty Discussant: Chloe Johnston

Naomi Elena Ramirez, Vermont College of Fine Arts
"Dance, Diagrams, and Notation: A Choreographic Method:
an exhibition and performance of *Beaver*"

Continued from earlier (see THROUGHOUT-THE-DAY DURATIONAL PERFORMANCES):

Jesus Mejia & Ruth, "Free to Go"; Ira S. Murfin, "Personal Discussant"; Maggie Leininger, "Exiting Eden: A Durational Performance of Clothing the Body"; Justin Zullo, "Soundscapes of Kuumba Lynx"; and Francisco-Fernando Granados, "spatial profiling"

PERFORMANCE AS RESEARCH SPOTLIGHT II: EXAMINING HEALTH INDUSTRIES

AMS 103 | Faculty Discussant: Ana Aparicio

Carolina Novella, University of California at Davis,
"I Deo Therapy"

Marie Garlock, joined by Rev. Stacy Grove,
"ProvocativeBodies: re/orienting disease"

6:30p

DINNER – HARRIS 108

7:45p

-

10:00p

SQUISH! A PERFORMANCE CABARET

AMS 103 | Faculty Discussant: Jade C. Huell

Rae Langes, Northwestern University
"Ruminations of the Lower Strata"

Kevin Sparrow (Dirty Devlin) and Alberto Ramon Gutierrez (Mister Junior)
"Country of Origin"

Colleen Kim Daniher, Northwestern University
"Durian Series (Pts. 1-3)"

Michal Samama, Independent Artist
"What am I Paying You For?"

James Patrick Rose (Femmy Delemma) and Hana van der Kolk (Hana)
"Defrock and Double Interrupt"

Paul Michael Atienza (Aloha Tolentino), University of Illinois, Urbana-Champaign
"Confession: A Drag Offering" OR "Transnational Drag Representations of Filipin@ Migrant Women and Performing the Trans/Migrant Self"

Hee-won Kim, Daniel Boulos, Yasmine M. Jahanmir, and Haddy Kreie
University of California, Santa Barbara
"The Professor with the Blue Toe"

Sunday, October 13, 2013

SUNDAY REGISTRATION
- Harris Hall 108 | 8:15AM-3:00PM

CONTINENTAL BREAKFAST |
- Harris 108 | 8:15-9:00AM

9:00a

PERFORMANCE WORKSHOPS

WORKSHOP 1 – “Making the Transnational Rumba Body” | The Hagstrum Room, University Hall 201
Yesenia Fernandez Selier, New York University

-

10:45a

WORKSHOP 2 – “Choreographing the Political: Considering Dance as Intervention” | AMS 103
Jesse Phillips-Fein, New York University

SESSION 1

PRECARIOUS VIRTUOSITY: DANCE, MEMORIES AND LOSS

AMS 109 | Faculty Discussant: Judith Hamera

11:00a

Stefanie Miller, Brown University
“Choreographing Politics in and through the *Printemps érable*”

-

12:40p

Ariel Nereson, University of Pittsburgh
“Weird Virtuosity”: Arthur Aviles’ Embodied Archive in the Affective Performance of
Bill T. Jones/Arnie Zane Dance Company’s Achilles Loved Patroclus”

SOCIAL DANCING AND EMBODIED CULTURAL TRANSMISSION

The Hagstrum Room, University Hall 201 | Faculty Discussant: Mark Butler

James Armstrong, The Graduate Center, City University of New York
“Performing Class with the Renaissance Body”

Ameera Nimjee, University of Chicago
“Dance as Visual Culture: Embodied Representation”

Mika Lior, York University
“Brokering Corporealities: Orixá Traffic from Salvador to Toronto”

CONTAGION: BODIES IN PROXIMITY

AMS 103 | Faculty Discussant: Lori Baptista

Natalia Duong, New York University
“After Exposures of Agent Orange: Recuperating Reparation through Biopolitical
Choreo/cartographies”

Kwame E. Otu, Syracuse University
“We Love the Deed: Code-Switching Bodies, Disidentifications, and the Politics of
Derision Among sassoi in Postcolonial Ghana”

Jan Dutkiewicz, New School for Social Research,
“The Politics of Glass Walls: On Contested Representation of Industrial Farm
Animal Life and Death”

12:40p

CLOSING LUNCH - HARRIS 108

1:30p

PERFORMANCE

-

PERFORMANCE AS RESEARCH SPOTLIGHT II: REMEMBERING DIASPORA

2:45p

AMS 103 | Faculty Discussant: Coya Paz

Natalia Duong, New York University and
Patricia Nguyen, Northwestern University
"Tro Ve Nuoc"

3:00p

KEYNOTE & CLOSING REMARKS

-

Harris Hall 108

4:00p

Keynote: Lisa Merrill, "Spectatorial Sympathies and Bodies in Space: Affective Appeals and the Exhibition of Enslaved Women's Bodies in Antebellum Abolition Performances"

“Each act of activism ... is a compilation of stories or ‘scenes’ that could not be told without acknowledging the macro forces of a neoliberal political economy that is ingrained in their plots.”

—

D. Soyini Madison

Acts of Activism: Human Rights as Radical Performance

Full Schedule

FRIDAY, OCTOBER 11, 2013

FRIDAY REGISTRATION -- AMS First Floor | 2-9PM

SESSION 1: 2:20-4:00PM

SPECTACULAR BODIES: BLACK AESTHETICS AND REPRESENTATIONS IN POPULAR MUSIC

The Block Museum Auditorium | 2:20-4:00PM | FRIDAY

Faculty Discussant: Ivy Wilson

Mohwanah Fetus, Northwestern University

"The Funkadelic Black Female Dandy: Representations of Black Female Dandyism through Janelle Monáe"

This project analyzes complexities of the Black dandy aesthetic of 2010s performer Janelle Monáe. I argue that Monáe escapes the R&B pigeon hole by choosing white and black dandy dress to put race, class, and sexuality in the forefront of her performances and mainstream aesthetic. Monáe is difficult to categorize; she is not an earthy songstress like Erykah Badu and she is not a sexualized diva like Beyoncé. By choosing an 18th century form of dress, she challenges notions of gender and sexuality within R&B and Funk music while also creating a cyber avant-garde aesthetic. Using Monica Miller's seminal work *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity* and dandy scholarship within the 18th and 19th century, I argue that the dandyism, that was once exclusively for the white effeminate European, transforms into a de-colonial diasporic aesthetic through Black diasporic artists such as Yinka Shonibare, Iké Udé, and Andre 3000. Despite this art form being a male dominated sphere, Monáe ritualistic black and white tuxedo dress troubles politics of respectability, Black masculinity and heteronormative discourse within Black dandyism.

Chad B. Infante, Northwestern University

"Violence, the Ocean and the Semiotics of Blackness in Frank Ocean's 'Swim Good'"

Blackness and oceanic spaces share a fundamental relationship; both oceanic spaces and blackness have as their ontological referent a cutting or a mutilation that identifies the inherent contradictions central to these spaces, positions and beings. To identify blackness is to identify the contradiction of the human-as-object. Likewise, to come to know the ocean, on its own terms, is to know death in the scientific birthplace of life. Frank Ocean's single "Swim Good" (2011) investigates the violence and contradictions that unmake the African and creates the structural position of blackness. Paramount to this investigation is the song's sonic and visual manifestations of violence and the ocean as *the* constitutive grammar of blackness. Additionally, through violence blackness serves as the site of the absence of speech and the over-presence of sound; sound, or "the apparently meaningless texture of extreme noise" as Glissant calls it, becomes the conduit through which the black body makes and disseminates meaning. Subsequently, this paper will explore the non-lyrical pronouncements of "Swim Good" and their entanglement in the oceanic and violence. I will argue that the song's extra-lyrical content narrates a queer relationship between the narrator (i.e. the black body, blackness) and the ocean that is actualized through the re-imagining/reclamation of violence. I employ Hortense Spiller's engagement with Freud's notion of the "oceanic felling," Omise'eke Natasha Tinsely's work on the "Black Queer Atlantic" and Frank B Wilderson's discussion on the constructive power of violence to explore "Swim Good's" sonic and visual evocations. "Swim Good" imagines an epic and queer bond between the ocean and the narrator that is inaugurated by the violence against and out of the black body: moaning from

the belly of the slave ship fades/cuts into the crashing of waves, the bubbling of foamy saline waters and the chattering of sea birds. The black body always returns to the ocean.

Kristyl Tift, University of Georgia

"Catching Glimpses of Ailey: 'Blood Memories' as Medicine in *Revelations*"

Since 1958, the Alvin Ailey American Dance Theater has performed modern dance compositions to sold-out audiences throughout the world. Founded by the late Alvin Ailey, Jr. the company first performed his masterpiece *Revelations* in 1960. The three-part ballet invokes a particular African American experience—what Ailey called his "blood memories" of growing up in rural Baptist Texas—yet the piece resonates with audiences of varying backgrounds and identities. This paper explores the affective labor of Ailey's *Revelations* as it works to transform dancers and spectators. Judith Jamison has said that dancing *Revelations* "[is] your direct connection to Mr. Ailey." The implication here is that Ailey's "blood memories" as he relayed them through the images behind the movements directly affect those who perform and observe them. Thus, the work lends itself to what social theorist Brian Massumi terms the *primacy of the affective*, which is "marked by a gap between the content and effect." Many dancers and viewers of *Revelations* not only desire an experience of emotional transformation (effect), but also an emotional connection to the content (Ailey). I focus on Ailey's identity as an African American gay man in my reading of the ballet and I argue that dancers and spectators of *Revelations* "catch glimpses" (Manning) of Ailey with each performance.

BODIES FOR SALE: AFFECTIVE LABOR AND CULTURE INDUSTRIES

AMS 110 | 2:20-4:00PM | FRIDAY

Faculty Discussant: Jan Radway

Roy Gomez Cruz, Northwestern University

"Erotic Bodies, Exotic Performances: Cirque du Soleil, Labor and the Cultural Industry"

Cirque du Soleil has consolidated its status as the spearhead of the contemporary circus movement by stimulating a new economy for the circus body and the enhancement of its muscles, movement and vitality. Since the 1980s, this multinational corporation has labored to specialize the mechanics of its aesthetic production, which operate transforming bodies into commodities. This paper is concerned with the different forms of labor by which Cirque du Soleil, as a cultural industry, produces bodily circus commodities through exotic and erotic performances of race and gender. Exploring labor as performance, I pay close attention to KÀ and Zumanity, two Cirque du Soleil's resident shows in Las Vegas as they exemplify the neoliberal forces driving the company's economic endeavors. On one hand, KÀ is a highly technological circus production that tells the story of the destruction and reestablishment of an imaginary Asian empire, epitomizing Cirque du Soleil's investments on Orientalism and cultural exoticism. On the other hand, Zumanity presents erotic versions of non-normative sexual identities informed by a contradictorily homogenizing notion of sexual difference as surplus value. By looking critically at these two productions, I examine the fetishistic value of Cirque du Soleil's cultural production and its politically anesthetized circus aesthetics.

Beth Hartman, Northwestern University

"Nice Work if You Can Get It? Stripping in the Neoliberal Era"

One common objection to exotic dance is that entertainers, imagined as lacking agency, have been forced to sell their bodies and sexuality, to offer up that part of themselves which purportedly should never have a price tag affixed to it. But as powerful as the imagery of bodily commodification in the sex industry may be, particularly when deployed by Marxist-feminists to critique the "heinous aspects of market relations under capitalism" (van der Veen, 2001: 48), this image is far from satisfactory. As Marjolein van der Veen asserts, sex as a commodity is subject to "constant contestation, change, and rearticulation, subverting any efforts to naturalize it" (2001: 49). And the

changing nature of sex work in late capitalism is especially evident, I argue, in the stripping industry, which now includes wage-labor exotic dance and hobby/leisure activities like neo-burlesque and fitness pole dancing.

In this paper, I discuss the variety of stripping-based practices that exist today in terms of creative labor, performance, and political economy, using my vantage point as an ethnographer and “co-performative witness” (Conquergood, 2002) to illuminate how stripping has both persevered as a form of labor predominantly undertaken by working-class women and been transformed into a legitimate middle-class pastime. I consider what it means in different contexts to sell one’s body, or to purchase the body of another; who is doing the buying and selling; and what, exactly, is being bought and sold. In so doing, I seek to demonstrate the complexity of body-centric economic exchanges and bring exotic dance researchers’ attention to the tactile, material, and physical aspects of their object of study.

Kelly I. Chung, Northwestern University
“Fusin’ It Up on the Streets’: Performance, Interethnic Fusion, and the *Kogi* Food Truck”

Although food trucks since the 1890s served quick, cheap food for blue-collar workers, since 2008, food trucks have transformed, selling pricier, gourmet, hip interethnic fusion food in gentrified hotspots in urban metropolitan cities, like LA, San Francisco, and NYC. In 2008, Chef Roy Choi, a 1.5 generation Korean American, launched *Kogi* to sell a blend of Korean and Mexican relations in the form of “street-style” Korean barbecue tacos. Choi uses fusion to not only bring LA residents together on the streets but to also break down the infamous long histories and current conditions of Korean and Mexican racial and labor conflicts.

This paper explores how the performances of *interethnic fusion*, staged within and circulated around the *Kogi* food truck, expand current theories of racial formations that inadequately account for the overlapping and complex relationships between Asian Americans and Latina/os, particularly Korean and Mexicans immigrants and Americans, in LA’s social landscape. By *interethnic fusion*, I refer to the embodied aesthetic practices that showcase the exchanges and flows across culture, which complicate and refuse racial fixity. I will specifically look at how: 1) Roy Choi, who is featured in a popular West Coast magazine, embodies *interethnic fusion* by adopting Chicano subcultural aesthetic tropes by riding a lowrider and 2) the collective labor, itself, within the *Kogi* food truck, displays the aesthetics of *interethnic fusion*. Although fusion aesthetics reify multicultural logic that celebrates difference by eliding discussions of racial, gendered, and economic stratifications through the processes of homogenization, I use fusion in this paper to approximate the permeability and blending of lives across race and ethnicity. Like any fusion cuisine that is arbitrarily experienced as harmonious or clashing, this blending encompasses the affinities, conflicts, reconciliations, and negotiations that occur day-to-day.

**FLEXIBLE BODIES:
TRAINING, DISCIPLINE, AND MOVEMENT CLASSES**

AMS 109 | 2:20-4:00PM | FRIDAY
Faculty Discussant: Susan Manning

Jennifer Aubrecht, University of California, Riverside
“Flexible Flow: Vinyasa Yoga Practice at Wanderlust, California”

Much of the yoga practiced at Wanderlust California, a yoga festival held in Squaw Valley, California, relies heavily on the vinyasa sequence, a flowing series of poses united with breath that is designed to build heat and flexibility in the bodies of yoga practitioners. Classes use the sequence as a warm-up, a transition, and extend the ‘flow’ encapsulated in the movements to the entire class and the festival as a whole. Participation in the vinyasa-centered yoga classes at Wanderlust California permits participants to demonstrate their affluence and impact on flows of global capital and also acts as a technique of the self, allowing yogis to create and perform flexibility and fluidity in their yoga practice and life overall. Yet, the continued repetition of the sequence also raises broader questions: what is the purpose of the flexibility cultivated in the vinyasa-centered classes? Is the vinyasa sequence simply a repetitive strength building exercise, or does it typify the fluidity and flexibility

expected of wealthy global citizens participating in (trans)national flows of capital?

In this presentation, I use the lens of the vinyasa sequence as practiced at the Wanderlust Festival to examine how the emphasis on fluidity in the sequence encourages participation in the neoliberal fetishization of flexibility in terms of capital, mobility, and techniques of the self. The vinyasa sequence, as practiced at Wanderlust, acts as both an embodied form of New Age Liberalism brought forward into the present day even as it exists in tension with concepts of ‘historic’ or ‘ancient’ lineages of yoga that are touted in many classes. This presentation examines the ways that embodied practice can further theorize flexibility, flexible accumulation, and flows of capital in the context of festival culture in the United States.

Meghan Quinlan, University of California, Riverside
“Affective Politics of Pleasure in Gaga Classes”

Gaga, the movement language created by Israeli choreographer Ohad Naharin, utilizes the affect of pleasure to challenge habits of the mind and body. Originally developed in reaction to a painful back injury, the form is intended to be restorative and healing for its participants. Students in Gaga classes are instructed to always listen to their bodies, and never engage with pain or movements that hurt; rather, they are encouraged to explore their own grooves, eccentricities, and moments of pleasure. This indulgent approach to movement is not new; such rhetorics are also often employed in improvisation and somatic awareness classes. Yet, when viewed in broader socio-political frameworks, this development of individual bodies and affects in Gaga classes becomes implicated in a controversial structure of neoliberal political economies and ideologies. How might the practice of pleasure, and the resulting affective economies of freedom and independence, influence reception of political ideologies? Can this cultural and affective labor in Gaga classes work to impart Zionist ideologies or encourage political sympathies? Might the prompts and movements practiced in Gaga, and the increased exposure of Israeli artists abroad as a result of Gaga’s increasing popularity, influence political economies of ideology and affect that promote the pro-Israeli hegemony often perpetuated in the Western world

In this project, I analyze the physical practice of Gaga and its broader cultural context as an Israeli-based form to explore how the affective economies produced in these classes relate to the political economies of Israeli solidarity and economic support. While I do not propose a direct link between engagement in Gaga and political affiliations, nor claim that the form is intended as a political tool, I argue that the practice of pleasure and freedom in the context of an Israeli art form performs ideological labor that associates Israel with these pleasant affects rather than the militaristic machismo more frequently linked to this nation and its controversial politics. As such, an intricate understanding of the physical practice and its potential ideological economies is integral to a critical analysis of Gaga as a neoliberal practice that cannot be divorced from its origins and political associations.

Alexandra Harlig, The Ohio State University
“Against ‘Innateness’ as Implicit Racism: Towards Training and Labor in Popular Dance”

As Susan Manning discusses in relation to the evolution of African American concert dance in parallel to Modern dance in the 1930s-1960s, African American performers often fell between a rock and a hard place in the recognition of their artistic and bodily labor. She observes through criticism and journalistic coverage of the era that if their work adopted the aesthetics of Modern Dance, it was seen as derivative, but if the themes or aesthetics were “perceived as racially specific, the [choreographers and dancers] risked censure as limited artists, as natural performers revealing their innate gifts” (Modern Dance, Negro Dance 35). This same narrative of innateness comes into the mainstream discourse surrounding popular dance, foreclosing the possibility of recognition of virtuosity outside of the merely physical, and eliding the daily labor of the popular dancing body. The belief that raw talent and even the emergence of whole dance forms are innate to black and other minority bodies is not only problematic historically in its positioning of black bodies for the entertainment of the powerful, but for its continued legacy

in the lack of compensation for the labor of popular dancing bodies. Not accounted for in journalistic accounts of a 'new dance fad' by someone with 'no formal training' is the hours typically spent daily perfecting, innovating, and honing not just 'moves' but performance strategies, cultural awareness, and a genre specific literacy. As the beginning of a larger project, this presentation will examine journalistic and scholarly work that does account for training, notably Joseph Schloss's Foundations and Mary Fogarty on B-boying, and documentary films like Rize (2005) for which training is part of the narrative arc. Taken together with interviews and autoethnography, I hope to propose a new focus on training and labor in popular dance.

SESSION 2: 4:15-6:15PM

**CURATION AS TECHNÉ:
MAKING TIME, MAKING PLACE, MAKING HISTORY**

The Block Museum Auditorium | 4:15-6:15PM | FRIDAY
Faculty Discussant: Harvey Young

Justin Zullo, Northwestern University
"Moments of Capture: Embodying Hip Hop Preservation Through Performance Pedagogy"

What does it mean to preserve hip hop culture? The institutionalization of hip hop (i.e. in school curriculums, museums, archives, and scholarship) has been a popular topic in recent debates. Prominent figures in, and pioneers of, hip hop culture are resistant to the construction of these institutions because they feel that their input and experiential knowledge of hip hop history are not being fully acknowledged and valued. The controversy surrounding institutionalized modes of hip hop preservation, thus, points to a cultural and ethical dilemma—how does one productively document, archive, and represent cultural histories without locking them in the past and silencing the agents that contributed to them? Moreover, the act of preservation yields questions about the politics of knowledge production and (mis)representation. Given these prevailing tensions, there is a crucial need to rethink the current institutionalization of hip hop culture.

This paper considers how pedagogy and performance might contribute to alternative and productive forms of hip hop preservation. In contrast to institutional preservation, performance allows for micro-level forms of preservation, which diffuse and generate knowledge about hip hop vis-à-vis everyday, embodied practice. Attending to these concerns, I begin to craft a theory of *embodied preservation*, which connotes an active engagement with hip hop's traditional performance conventions and history. Using the example of Kuumba Lynx—a Chicago-based hip hop arts education organization—as a case study, I map the alternative pedagogical spaces that hip hop performance instantiates, and explore how embodied forms of preservation operate within these spaces, in the face of political coercion.

Hentyle Yapp, UC Berkeley
"Curating Chinese Universal History: Liu Ding & Affect as Method"

Liu Ding's artistic practices engage the mediums of painting, performance, sculpture, and other forms expected of multi-disciplinary artists. After presenting work at the 53rd Venice Biennale, the artist turned towards curation to expand his artistic repertoire. This recent use of curation, in collaboration with Carol Yinghua Lu, in Little Movements and at the 7th Shenzhen Sculpture Biennale, formulates a unique methodology. Liu Ding and Lu produce an affective history of contemporary Chinese art, enabling us to sense the contours of the past through feelings, states, and experiences. By juxtaposing works from different temporal moments following the Cultural Revolution, they reengage history not by finding new truths but through senses and relationality. In other words, these artists work through Roland Barthes's haunting question, "who will write the history of tears?" and historian Susan Buck-Morss's provocation, "how are we to make sense out of the temporal folding of collective, human life?"

This presentation explores this affective method in the construction of their curatorial projects. I specifically situate their work in relation to Lauren Berlant's Cruel Optimism, which attends to past experience and affect. After situating these curatorial practices in relation to affect, I then engage how this method produces new inroads into studies of historical time and the political. More specifically, I place their curatorial work as a way of formulating a sense of universal history. Liu's identification with the universal is not one rooted in a simplistic relationality; rather, he is moving closer to what Buck-Morss identifies as a universal rooted in "the discontinuities of history" and where a "person's nonidentity with the collective allows for subterranean solidarities that have a chance of appealing to universal, moral sentiment, the source to day of enthusiasm and hope." Liu Ding's curatorial practice inspires a deep vulnerability that engages this sense of the universal to construct different possibilities for the Chinese.

Elizabeth Stinson, New York University
"The Feminist Activism and Curatorial Commons of Ladyfest"

This paper addresses the transnational feminist side of activism and its attendant networks. It considers the affective labor of feminism and the gendered process of globalization by viewing the differences and similarities between the spontaneous transnational movement of a feminist festival called Ladyfest. Moving against the notion of 'global' feminism, Ladyfest provides a different kind of transnational connectivity than other organized and formal feminist efforts, one that builds on a praxis of participatory resonances. In the endeavor of organization and attendance - although regional in its protests and knowledge production, and at times (in the case of the Tijuana, Mexico instance) illegal in its spatial configurations - Ladyfest allows for subjective narrative experimentation, an autonomous landscape shift, and a collective experience outside capitalist networks. Within these autonomies there is an "insistence that migration is a strategy" and a form of collectivity, a commons. However, pushing against its weak edges of inclusion - no matter how non-hierarchical, non-affiliated, and non-profit they may appear be - I argue that the curatorial, and the aesthetic and collective affect that travels with it, imagines a space that departs from the commons. In the effort to resist machinic (and service) labor that aims to retard competencies, they share an aesthetic of skills through workshops such as bookbinding, fixing your bike, urban gardening, skateboarding, playing guitar, printmaking, silkscreening, letterpress, self-defense, détournement, audio engineering, radio, or crossdressing. Reversing the "alienation of labor" by becoming more in control of the means of production and less alienated—these are the affective ties within the process of organizing a Ladyfest.

Brynn Hatton, Northwestern University
"The Cabrini Affect"

In 2011, the last high rise at 1230 N. Burling, otherwise known as Cabrini-Green, was demolished by the Chicago Housing Authority. Long synonymous with inner-city crime, violence, and institutional neglect, the Cabrini-Green housing project was originally conceived as a grand experiment of Great Society-era residential architecture, an effort to consolidate and contain - and thus better manage and relieve - the spread of urban poverty. A public art installation conceived by Jan Tichy and realized by students from SAIC and former youth residents of Cabrini-Green was installed at the demolition site two days before the first bulldozer arrived, and remained on view as the building crumbled over a period of four weeks. The piece, Project Cabrini Green, consisted of poems written by the residents which were then transposed into syncopated patterns and choreographed to the flashing on and off 134 of LED lights, one placed in the window of each of the building's vacated apartments. The poems were never 'heard' at the actual site, only perceivable as light patterns. In addition, the intermittently blinking LED lights were only 'visible' (as in immediately noticeable, visually arresting) at night, when their contrast with the color of the sky was starkest.

Not quite art, not quite politics; not quite visual, not quite verbal; this project lived in an affective economy at the boundary of auditory (the poems) and visual (the fleetingness of the lights) representation (in all senses invoked by the word). This paper will consider the affective political and aesthetic terrain that Project Cabrini Green raised to surface of representational

possibility as its very subject disappeared from both site and sight. The removal of any subject – however specific and localized – from the visual field of representation is tantamount to a diffusion and rearrangement of its affective energies, not its actual disappearance. After Cabrini-Green the physical structure was gone, still-extant institutions of racial and economic marginalization shifted the palpable energies surrounding this particular site into other, potentially less visible forms. The problems that the housing project was built to address have not been alleviated by the removal of the building, but metastasized by its visual disappearance from the gentrified Lincoln Park neighborhood. As David Theo Goldberg has theorized, when race and racism shift to less formal domains, they remain embedded in deep structures without being able to be explicitly named, and are therefore more difficult to identify and prosecute through formal channels. Looking to the larger social impact of Cabrini Green's demolition after its physical disappearance, as well as the artistic and political implications of the fleeting, ephemeral work of public art, this paper services an attempt to actually name and describe those "less formal domains" through a cross-disciplinary theorization of affect.

**TACTICAL PLACE-MAKING:
SPATIAL CONTROL AND AURAL POLITICS**

AMS 110 | 4:15-6:15PM | FRIDAY
Faculty Discussant: C. Riley Snorton

Nikki Yeboah, Northwestern University
"Make Space for the Revolution: The Construction of Ghana's National Theater"

Drawing from the reports of a committee set up in 1954 pre-independence Ghana toward the formation of a Gold Coast National Theatre, this paper interrogates how committee members imagined the role of space toward creating a liberatory African theatre meant to unite the country through performance. This paper weaves Michel de Certeau's notion of tactical place-making with archival material found in the estate of Efua Sutherland, (the mother of the Ghanaian staged drama movement), to offer up an example of theory in practice. The 1950s and 60s held high expectations for Ghanaian artists to project the image of an "African Personality," to the world. A National Arts Council made up of eminent musicians, visual artists, dancers, and theatre practitioners was set up to produce content in line with this vision. Archival material reveals that this committee was not just concerned with the creative work themselves but also felt it important that those works be housed in a "truly African" environment. Architectural notes offered by the committee toward the construction of the National Theatre building not only offered suggestions for the edifice itself but even the shape of the stage expressed their concerns about what an African versus European theatre space should look like. The story of this theater, from its inception to its eventual demolition reveals the ongoing interconnections and conversations between Ghana's national theater and the international community.

Raquel Moreira, University of Denver
"The Sound of Favelas: Rio's Batidão, Affective Circulation, and Embodied Performances"

In this essay, I focus on Rio de Janeiro's funk movement as affective and embodied protest against state oppression. Goodman's (2010) work in *Sonic Warfare*, specifically the ideas of sonic dominance, bass materialism, and Afrofuturism, analyzes the power of vernacular bass-based rhythms in disrupting sonic orders. These ideas relate directly to Rio's funk, a cultural and musical movement that emerged out of resistance against socioeconomic and racial oppressions, particularly enforced by the state in the slums (favelas) of Rio de Janeiro, Brazil. The music is a hybrid combination of diverse Afro rhythms with a heavy bass and it is performed in aggressive and demanding ways, as well as, at times, with mockery and sensuality. Thus, I take on Goodman's (2010) concepts to make sense of the affective circulation and embodied performances Rio's funk stimulates in the form of sound and movement—through beats and basses, singing and dancing. Specifically, I am concerned with how the parties (bailes) promoted by the movement become a resistive response to state subjugation, which happens not only through the lack of basic services in the favelas, but also by the

constant, violent interventions in those areas by Rio's police. In the bailes, the loud music overpowers the other senses; it takes over bodies. The sound waves present in prominently sonic environments, like the bailes, allow for a collective body to transduce sonic energy "into kinetic energy of movement and dance" (Goodman, 2010, p.29). That sonic dominance disrupts the city's established sonic order, bringing together marginalized and privileged bodies, threatening state power and control over those marginalized areas.

Irene Jagla, University of Arizona
"Spatializing Survivance: Rhetorics of Space in Zitkala Sa's Boarding School Narratives"

Although indigenous criticism has flourished with the work of theorists like Gerald Vizenor, literacy narratives have yet to be fully developed as platforms for exploring non-discursive performances of Native identity. While Jody Murray's *Non Discursive Rhetorics* pioneers the concept of non-discursive literacy, it does not theorize how marginalized populations can deploy it for cultural empowerment. I call for placing indigenous criticism and non-discursive rhetorics in dialogue with each other to interpret boarding school narratives as performances that promote affective, embodied literacy practices; and, by doing so, articulate the cause of survivance.

Vizenor defines survivance as "an active sense of presence over absence; the continuance of stories" and as a rejection of seeing Natives as remnants of the past at the margins of existence. Survivance writings position Natives as inheritors of culture who actively continue traditions into the future. Establishing survivance as the exigency for analyzing Zitkala Sa's boarding school narratives, I argue that exploring her manipulations of institutional space via sound and movement can reveal how non-discursive spatial rhetorics empower indigenous literacy practices.

To achieve this end, I close read how Zitkala Sa details sound and movement as non-discursive engagements to reconstruct the boarding school as a space of empowerment. I read her narrative along with the concept of an affective politics of sound that Anja Kanngeser presents in "A Sonic Geography of Voice." If speaking and listening are political acts wherein sound and space co-create one another, then Zitkala Sa's boarding school rhetoric organizes an acoustic politics of space in which she, as a trickster figure, complicates the trappings of white education by performing the roles of orator and musician. In addition to sound, I also explore how the movements of her narrative trouble the boundaries of "white" and "Native" spaces to create contact zones that recreate heterogenous identities. Considering Zitkala Sa's non-discursive spatial constructions adds another critical dimension to the task of survivance by illuminating how performative rhetorics work in indigenous literacy narratives.

**DISABILITIES, BODY POLITIC,
AND THE HEALTHCARE INDUSTRY**

AMS 109 | 4:15-6:15PM | FRIDAY
Faculty Discussant: Tracy Davis

Patrick McKelvey, Brown University
"Disaffected: Disability, Performance, and Affective Labor in the United States"

Accounts of post-Fordist labor processes have drawn upon the figure of the artist in general and the actor in particular. For many theorists, the actor proves a useful analogue not only because she embodies regimes of neoliberalism which privilege affective management, but because actors are accustomed to forms of labor which are flexible, itinerant, and contingent. More recently, theatre and performance theorists – who have long engaged with the question of what actors do and how they do it – have contributed historical and theoretical rigor to contemporary scholarship on the production, commodification, and circulation of affect.

This paper makes the question of disability – both as an identity and an administrative category within US social policy – central to these contemporary performance studies conversations. I privilege disability as a category of analysis for two reasons. From the perspective of US social policy, the disabled person is the subject who is unable to sell her labor. Additionally,

people with disabilities have long been understood as unassimilable into national affect because of their purported incapacity for mimeticism. The assumed distance between the disabled person and the figure of the actor – the exclusion of people with disabilities from economies of mimesis and representation – have been central to the exclusion of disabled people from the national economy as well.

This paper mobilizes performance studies, affect theory, and disability critique to examine “National Disability Employment Awareness Month” (NDEAM), the US Department of Labor’s primary institution for disability employment programming. Specifically, I turn to affect-management training webinars and a speech by Bill Klein, a little person, who toured US military bases and instructed veterans with disabilities about how to comport themselves as entrepreneurs, and contextualize these performances within the longer history of government-sponsored affect- management training programs for people with disabilities since the 1940s. I argue that these performances are crucial for understanding the disciplining of disability under neoliberalism and for historicizing affective labor in the United States.

Jean-Thomas Tremblay, University of Chicago
“Underperforming Bodies Politic: Colorblindness and the Biopolitical Deployment of an Exceptionalized Form of Disability”

In *Political Affect: Connecting the Social and the Somatic*, John Protevi suggests the concept of bodies politic to designate cognitive agents who actively make sense of situations by establishing values for themselves and adopting orientations (33). Protevi’s term recuperates and partly reterritorializes the notion of the body politic, which, since the Antiquity, has calibrated Western ideals of social life. Eugene Thacker proposes a biopolitical reading of the concept of the body politic, which, in its Platonic iteration, already blended the language of medicine, health, and illness with a logic of parts and whole—a “vital order,” in brief (141, 143). Thacker points to a dimension of the body politic that is generally overlooked, that is, its articulation as a logically coherent monstrosity: as per the mythical narratives that sustain it, it must be able to rise, fall, and be brought back to life again, its order concurrently altered like shifting body parts. The metaphor of the body politic is especially interesting when contemplating failed or unhealthy bodies (149). What threatens the body politic is not strictly disease (literal or figurative), but also the multiplicity that challenges its sovereignty (153). In this paper, I turn to underperforming bodies politic (both Protevi’s framing of individual agency and Thacker’s analogy for the ideal, necessarily monstrous, collectivity). I ask: What happens when individual bodies cannot create value for themselves (because of exhaustion, for instance)? Or when the body politic permanently loses organs integral to its survival or gains organs that it is unable to accommodate? Or, when individual bodies politic fail to live up to the (social, economic, or political) expectations of the body politic? In order to tackle underperformance in relation to the concepts put forward by Protevi and Thacker, I inquire into the discourse of “colorblindness” that registers desires for a postracial utopia—a body politic that has fully integrated, or naturalized, the multiplicity that, for Plato, challenges its sovereignty. Inspired by colorblindness’ original denotation as a synonym for protanopia, I argue that the postracial rhetoric of colorblindness signals the biopolitical deployment of an exceptionalized form of disability. Based on Wendy Brown’s critique of liberal discourses of tolerance and Jasbir Puar’s research on the biopolitical mobilization of exceptionalized forms of non-normativity along the axis of the ascendancy of whiteness, I read the rhetoric of colorblindness as the glorification of an otherwise suppressed particle of the body politic that aims to remedy a threat of sociocultural division deemed more “serious.” My paper, hence, maps out the affective circuits at stake in a management of underperformativities that preserves attachments to a historically tenacious fantasy of the collectivity.

Sarah Wilbur, UCLA
“Dance for Veterans: Political Affect and Alternative Exits”

As a joint effort between psychiatrists, psychologists, social workers, and dance educators at the Greater Los Angeles VA Medical Center, the Dance For Veterans Program presents a fantastic problem for discourse on affect and political economy across the humanities. My paper presents

the program and its primary objective—to restore a sense of individual and collective bodily authority among U.S. military veterans with severe mental illness—as a government-supported effort to re-pattern affective thresholds through weekly dance practice. To examine the state’s historical investment in manipulating affect programs through practice-based training strategies at all stages of military service, I join John Protevi’s (2009) efforts to resuscitate a politics of emotion for poststructuralist philosophy through recourse to cognitive neuroscience. Protevi’s materialist stance upholds a Deleuguattarian understanding of a body as a socially embedded corps of engineers a social soma bio-culturally engaged in staking directions and orientations. Between soldier training, combat deployment, and the increasing number of traumatized veterans returning from service, Protevi’s standpoint finds a place for dance as a practical means of reprogramming such overlapping intensities, for better and for worse.

OPENING DINNER
AMS 109 | 6:15-7:00PM | FRIDAY

OPENING PLENARY
AMS AUDITORIUM | 7:00-9:00PM | FRIDAY

KEYNOTE:
Judith Hamera, Professor of Performance Studies at Texas A&M University
“Combustible Affects: Staging *Detroit Detroit*”

PERFORMANCES:
Jane Gabriels, Concordia University
“How I Became a Boogie-Down Rican”

Through embodied practice, this experimental dance theater work explores the interplay of movement, gesture and abstracted storytelling to think through experiences working in the South Bronx, New York for over a decade. As a critical ethnography, and as a space that talks of utopia and the effect of poverty, this performance offer perspectives from my work as an arts producer/curator, performing artist, emerging scholar, and cultural “other” in the primarily Afro-Caribbean-Latino area of the South Bronx, my home of artistic inspiration and source for my doctoral thesis. To create some framing, I’ve focused on how gesture implies and offers possible sites for change and movement potential. In *Semblance and the Event*, Canadian political philosopher and social theorist Brian Massumi writes: “gesture barely just made folds over into gesture already in the making, in continuous variation. Each doubling back is both an actual transition between actual movements and a form of transition. The form of transition belongs to no one movement. It comes between...to compose the body’s potential for infinitely renewed and varied movement.” Gestures of movement and stories offers access points to engage with South Bronx history and personal, professional and artistic relationships with the mostly Afro-Caribbean- Latino artists making work there, primarily from the Puerto Rican diaspora. This movement study functions as a lab and think tank, with skin and movement/ thoughts remaining porous. Working in the Bronx immersed me with the cultures of the Puerto Rican diaspora, its mix of cultural richness, dislocations and longings, at close range. To work in the arts in the South Bronx is often to be an underdog in the cultural world; the South Bronx wrestles with a “reputation.” The collage of relationships presented in this work is my conversation back, as another artist, with this mix of experiences.

Amy Swanson, Northwestern University and
Momar Ndiaye, Independent Artist
“Me and My Space”

On June 23, 2011, the youth movement “Y’en a marre” was born in Senegal. Those involved denounced the political system in a fierce effort to protect their rights against constitutional reforms established by the ruling party.

With the slogan "Do not touch our constitution," these youth descended onto the streets, defying the police force. This effort weakened the social and political stability of the country for eight months. As the Senegalese presidential election drew near, international opinion believed that Senegal would sink into great disorder. The population itself feared the worst, while the presidential candidates took advantage of this weakness, manipulating and promising a better life for all Senegalese people.

With the support of the Association Premier Temps, the creation of "Me and My Space" coincided with the election period. Many questions born out of this politically charged time led to ideas and direction for the choreographic vision of a new contemporary dance piece. "Me and My Space" explores the constant negotiations individuals encounter daily in a space shared by all regardless of differences in culture, race, gender, and age. How far are we willing to go to defend our causes? What freedom exists while politicians take it upon themselves to decide what is or is not adequate for the people? What is my place in relation to others in this space for everyone?

"Me and My Space" was originally choreographed as a trio but was recently reworked as a duet by two of the three dancers who relocated to the United States. The piece includes intense physicality influenced by the embodied practice of those protesting on the streets of Dakar as well as moments of internal, improvisatory movement.

"We are all owners of the same thing, we all want the same thing, and we ask the same thing. How do we negotiate without taking into account our differences of ideas and culture, status, beliefs and values? What happens if we all speak at the same time or if we all remain silent?"

OPENING RECEPTION

AMS 103 | 9:00-10:00PM | FRIDAY

SATURDAY, OCTOBER 12, 2013

SATURDAY REGISTRATION – Harris Hall 108 | 8:15AM-7:30PM

CONTINENTAL BREAKFAST

Harris Hall 108 | 8:15AM-9:00AM | SATURDAY

THROUGHOUT-THE-DAY: DURATIONAL PERFORMANCES

Locations & Times Below | SATURDAY

A talk for these performances will take place at 4:30pm in Harris 107, as part of the Moving (Through) Parts: Installation Gallery and Durational Performances session.

Jesus Mejia & Ruth, Independent Artists

"Free to Go"

Outside near Annie May Swift | 9AM – 4:30PM | SATURDAY

According to the FBI, suspicious activity is defined as "observed behavior that may be indicative of intelligence gathering or pre-operational planning related to terrorism, criminal or other illicit intention."* Texas' Homeland Security Department further describes persons to be reported as "showing unusual interest in utilities, government buildings, historic buildings or similar infrastructure ... photographing, videotaping, inquiring about security, drawing diagrams or making notes about such facilities."**

Over the past twelve years, the definition of citizen behavior has altered the American public space. Sketching, photographing, or videotaping a historic building is now defined as suspicious activity by the State. Unintentional or otherwise, by defining suspicious activity, the State Department has determined the activities of artists as reportable. These activities, when removed of suspicion, are behaviors exhibited by not only artists, but architects, students, hobbyist and tourist alike. In an educational setting, sketching buildings and public spaces is used to teach perspective. And so, the definition of a citizen's behavior is no longer centered around the particular behavior, but rather the suspicion, a feeling, of the behavior.

As artists, Jesus Mejia & Ruth propose to exhibit this suspicious activity. Jesus Mejia & Ruth would like to set up studio spaces, including easels and drawing materials, at the entrance of the conference to sketch, draw and paint from observation the historical buildings of Northwestern University's campus. On hand, we will have Suspicious Activity Report Forms, in case audience members find this activity suspicious. Working within this grey area of behavior, Jesus Mejia & Ruth intend on asking our audience to question the State's definition for themselves with the democratic options to agree with the State and its current laws, to dismiss, or to encourage art making in the public space.

Ira S. Murfin, Northwestern University

"Personal Discussant"

AMS 110 | 8:30-9:00AM, 11:00-11:15AM, 1:15-2:30PM, 4:15-4:30PM, 6:30-7:00PM | SATURDAY

Part of an ongoing series of indeterminate and extemporaneous talk performances generated through attentive response to the circumstance and expectations of the performance context, Personal Discussant applies the conference's discussant format to interpersonal exchanges in interstitial times and spaces. The idea of a designated discussant remains, while the themes and experiences of the conference are engaged in a different register. The performance will take place in AMS 110 during breaks and other intervals. At these selected points in the conference schedule, I will be available in AMS 110 for interested conference attendees to stop and talk with me. Beginning from a shared experience of the conference and independent understandings of a discussant's role, we can address thoughts, responses, ideas, or questions prompted by the context. These one-on-one or small group exchanges in compressed space and time introduce the possibility of more personal and intimate conversation. As seemingly private and informal exchanges, these encounters index the range of affective performance available under the designation 'discussion,' contrasting the formal expectations of the conference discussant's role with the kinds of private comments and conversation familiar from conference breaks and downtime. Whether this represents respite from the highly codified social interactions of the conference format or an appropriation of resistant modes of attendance and response can only be determined within each exchange. The authority implied by the discussant role remains ambiguous as we start from scratch each time, yet I remain the only participant accruing experience of the performance from one iteration to the next. The conference remains the shared circumstance, but the personal is explicitly invited, and not knowing is always an option.

Maggie Leininger, Independent Artist

"Exiting Eden: A Durational Performance of Clothing the Body"

Harris 108 | begins at 8:30AM | SATURDAY

As an artist who incorporates a variety of cloth construction methods into my practice, I am constantly questioning the function of fabric from why we need it, what it symbolizes, and how the labor of production has impacted both political and social economies around the world. Cloth is a globalizing agent uniting us all through complex networks from consumption habits, cultural identity of mass media, and (un)sustainability of market economies. Cloth covers, binds, accentuates, protects, and is intrinsically a part of every cultural identity. It envelops our bodies from cradle to grave, yet it is an object we take completely for granted primarily because the processes behind the production, and the labor necessary to make cloth are often absent in developed post-industrial societies. In addition, the relationship between the body and cloth continues to perplex those who study material culture,

critical theory, archeology and anthropology. Inspired from the creation story of Christianity, *Exiting Eden* will explore the direct connection between the body, knowledge, and labor necessary to produce a series of fabrics suitable for adornment. The performance will begin with the artist being completely nude. Using a simple drop spindle to spin fibers from raw materials, the artist will then construct items that will serve as undergarments employing non-woven techniques. The next series of the performance will incorporate the use of a more complex wheel to spin enough yarn to construct a back strap loom in which the body is needed to provide adequate tension for the weaving process. Cloth produced from this type of loom directly references the body as it cannot be wider than the width of the weaver's reach. The cloth produced from this process will be incorporated into a garment worn by the artist during remaining/additional performances where the artist continues to spin yarn, weave and create additional textile items.

Justin Zullo, Northwestern University
"Soundscapes of Kuumba Lynx"
AMS 109 | begins at 10AM | SATURDAY

This sound installation presents, explores, and intersperses the oral histories, poetry, and political outlooks of members of Kuumba Lynx, a Chicago-based arts and education organization. During the winter and spring of 2012, I conducted a series of interviews, focus groups, and poetry recording sessions with members and affiliates of Kuumba Lynx. I finished this process with over 20 hours of recorded audio consisting of oral narratives, insights about the politics of Chicago hip hop and pedagogy, and spoken word poetry. Using original music, edited soundscapes, and the audio I have collected from Kuumba Lynx, this sound installation seeks to capture a poetics of Chicago's political landscape through the voices of local teaching artists, organizers, and hip hop practitioners. Working through a sonic medium allows me to investigate how the textures and layers of the voice and environmental noise coalesce to create new political soundworlds and alternative temporalities.

Francisco-Fernando Granados, University of Toronto Scarborough & OCAD University
"spatial profiling"
Harris 108 | begins at 1:45PM | SATURDAY

spatial profiling is a durational performance and site-specific drawing project. The action consists of a continuous tracing of the outline of my profile as I move along the contours of a given space.

Drawn directly on the wall, the trace of the action forms a pattern that indicates the passing of the outermost edges of the body in time, through a process that pushes past the boundaries of the identifiable. The performativity of the gesture considers movement as a political economy, arguing for metonymy as an auto-critical strategy in response to the conversion of identity into a value system that mimics the structures of global capital. This process of self-abstraction alludes to embodied experiences of migration, cultural and racial passing, and gender and sexual ambiguity in an attempt to challenge the stability of identity categories as a taxonomical devices.

SESSION 1 – 9:00-11:00AM

**BUILDING EXTRAORDINARY BODIES:
GENDER, NATIONALISM, AND ATHLETIC TECHNIQUES**

Harris 107 | 9:00-11:00AM | SATURDAY
Faculty Discussant: Nick Davis

Yasmine M. Jahanmir, University of California, Santa Barbara
"Golden Girls: Circulations of Idealized Femininity at the Olympics"

Olympic Officials estimate that over half the world's population—between four and five billion people—watch the Olympic Games every two years. Not only is the Olympics' media influence pervasive internationally, there also huge transnational economic impacts. For example, the London Olympics

are reported to have cost somewhere between 15-25 billion dollars. In his article "Olympism and Nationalism," sport sociology scholar John Hargreaves examines the relationship between the Olympics and nationalism. He argues that the Olympics are not nationalist on their own but they become nationalistic through two means: firstly, governments use Olympic outcomes politically and second, the media narratologically represents the events through nationalistic cultural lenses. For Hargreaves, these two methods combine to legitimize politico-cultural influence of the Olympics and produce "a certain prestige and legitimacy which is conferred on those who appear before the world on the Olympic Stage."

Even through Hargreaves mentions the stage, he fails to acknowledge the performance of 10,000 plus bodies in each Olympics and instead locates the power in those who read those bodies. While national governments and the media have innumerable influence on the global production of the Olympics, the event would not be possible without the years of corporeal training and bodily virtuosity of the athletes. Additionally, the athletes affectively connect to certain nationalist ideals in order to inspire their performances. In this paper, I narrow my focus to synchronized swimming, a collective sport that highlights how national notions of femininity are not only circulated within the politico-cultural Olympic media machine, but are affectively performed by and located on the swimmers' bodies. By applying performance theory to circulations of bodies and affect in the political, cultural, and economic flows of the Olympics, I hope to make a larger statement about the necessity of recognizing the active and affective power of bodies to better understand international sporting events and to avoid viewing the athletes as impotent pawns upon which "prestige and legitimacy" is "conferred."

Teresa Knight, Cornell University
"Backhanded: Aesthetics, Personae, and Affect in Top Men's Tennis"

"Backhanded: Aesthetics, Personae, and Affect in Top Men's Tennis" explores the role of affect, performance, and surface in men's professional tennis, a sport that purports to embrace the global community while enacting the unique Britishness of Wimbledon and its imperialist behavioral codes. The paper applies Sara Ahmed's theories on affect in *The Cultural Politics of Emotion* to the current rivalry between Roger Federer, Rafael Nadal, Novak Djokovic, and Andy Murray. Ahmed's investigation of how emotions shape political structures and interpersonal relations helps explain how Victorian English views of the "sporting gentleman" continue to shape how fans and the media view, measure, and interpret these four men's athleticism and celebrity.

Although Swiss, Federer has long been hailed as the most nostalgically British of the top players, a "balletic," gracious and unflappable player, seemingly the perfect gentleman of tennis. By contrast, media narratives about Murray (who is a U.K. citizen), Nadal (Spanish), and Djokovic (Serbian) link their success on the court to their success at "controlling" their often explosive emotional displays. Sports journalists and fans also characterize their style of play as more "physical" than Federer's. Playing surface further shapes their personae: while Federer is known as the light-footed King of Wimbledon's grass courts, Nadal is the grinding master of clay, and Djokovic and Murray are ruthless hard court specialists. The literal and figurative use of these surfaces, combined with scrutiny of personality quirks, coalesce into narratives that shape both how the players are meant to be understood, and how fans are meant to react.

Reading media accounts of matches and career trajectories, in tandem with fan blogs devoted to the top four players, "Backhanded" locates the male tennis body as a site of contention about multiple types of "propriety" both on and off the court.

Zachary F. Price, UCLA
"Building Lineages, Federations, and Nationalisms: Embodying the Black Experience in Martial Arts"

In my discussion on Lineages, Federations, and Nationalisms, I argue that by appropriating Asian aesthetic practices Black martial arts practitioners and organizations such as Ron Van Clief, Sanuces Ryu Jujitsu, and the Black Karate Federation (BKF) have deployed martial arts as performance discipline

in order to create Black epistemologies, identity formations, and redefine their own subjectivity while negotiating a hegemonic apparatus which at times has simultaneously necessitated participation within the U.S. imperial project. Starting from the end of the Second World War when Black American soldiers returned from East Asia with an acquired knowledge of practices such as Karate or Jujitsu, martial arts have been deployed as strategy for self-cultivation and community building while simultaneously contesting normative discourses of identity formation and knowledge production. By using martial arts as strategy to reconstruct lineages through what Diana Taylor refers to as “cultural memory” (Taylor 82) African Americans have been able to position themselves as part of the nation, nationalisms, and federations within the nation in which, practices and acts of imagination and interconnection that are embodied and sensual, conjure and evoke memory in conjunction with other memories operating to create a lifeline between past, present, and future. As Benedict Anderson suggests the nation and nationalism, “is an imagined political community – and imagined as both inherently limited and sovereign,” in which “communities are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined” (Anderson 6). The corporeal stylistics of these particular Black martial arts practitioners and performers enabled them to become cultural producers through both daily practice of martial arts repertoire as well as the representative framing of the Black body within global circulations of print media and popular culture.

E. Hella Tsaconas, New York University
“Capacity Disintegration: Building a Body in Heather Cassils’s ‘Cuts: A Traditional Sculpture’”

This paper delivers a reading of Heather Cassils’s 2010 performance piece “Cuts: A Traditional Sculpture,” in which the artist and athlete spent twenty-three weeks building a body to its maximum capacity. Positioned alongside a host of increasingly-ubiquitous athletic technologies—ranging from run-tracking smartphone apps to \$4,000 ‘body gloves’—that aim to allow ordinary and elite athletes to function beyond their “normal performance range,” my reading of Cassils’s project investigates the means by which the techniques of quantification generated under the capitalist paradigm of performance enhancement alter epistemologies of the body, asking: in these circumstances, what kinds of bodies can be made, and moreover, what kinds of bodies can be made meaningful?

POLITICAL INTERVENTIONS IN RAPE CULTURE: WOMEN OF COLOR, FEMICIDE, AND TRAUMA

The Hagstrum Room, University Hall 201 | 9:00-11:00AM | SATURDAY
Faculty Discussant: Elizabeth Son

Trevor Boffone, University of Houston
“Misunderstood Malinches: Performing Chicanas Violadas in Josefina Lopez’s Confessions of Women from East LA”

This paper will analyze the performance of the Malinche myth in response to rape violence as seen in Chicana playwright Josefina López’s *Confessions of Women from East LA* (1996). The play features two rape victims, Lolita and Roxie, who radically alter their appearance and demeanor as a means of performing a decolonized version of the hetero-normative Malinche paradigm. Lolita’s performance embodies a hyper sexualized Chicana who uses her sexuality as a form of empowerment, exacting revenge on all men, whereas Roxie’s performance embraces a masculinized version of her former self in which she teaches self-defense as a method to protect herself and fellow Chicanas from abusive relationships with men. These women’s responses, offering alternative paths to deal with the trauma of rape, are powerful and reject the cultural stereotypes and dualities traditionally accepted for women in Chicano society. By creating women who don’t adhere to accepted cultural truths, López challenges the traditional gendered narrative seen in Chicano theatre. Nevertheless, *Confessions* suggests that society will always label these women and continue to marginalize them in alternative ways rather than seeing them through the powerful characteristics that they embody. López insists that there will always be repercussions for women that perform alternate versions of the cultural myths (i.e. La Llorona, La Malinche, La Virgen de Guadalupe) seen

in Chicano society. *Confessions* demonstrates that performance, the body, and political economy are inextricably connected. Lolita and Roxie’s bodies are the outward signifiers of their performance and their newly found feminist methodologies to combat rape culture, offering other Chicanas with alternative paths to take in response to rape.

Lily Mengesha, Brown University
“Specters and Spectators: Becoming a Defective Witness in Regina Jose Galindo’s *No Perdemos Nada Con Nacer*”

This paper analyzes the performance piece *No Perdemos Nada Con Nacer* (2000) by Regina José Galindo in order to illustrate the ways in which her performance practice make structural and economic violence against women legible through the action of repetition. In this performance, Galindo puts her sedated body in a plastic bag and is placed in the Guatemala municipal dump, where hundreds of laborers work each day. With the increasing rates of femicide in Guatemala, remains of women’s bodies, particularly the bodies of poor indigenous women, have shown up in the dump as waste. Galindo’s body becomes a surrogate for the countless un-named bodies thrown into the dump, while also becoming highly visible through the use of digitized documentation. The bodies that are considered “unreadable,” the victims of femicide, are what theorist Judith Butler calls “the lives of the unreal” in her book *Precarious Life: The Powers of Mourning and Violence* (33). She poses an unfortunate condition where certain faceless and unrecognized bodies, like the women murdered in Guatemala, “cannot be mourned because they are always already lost or, rather, never “were,” and ... seem to live on, stubbornly in this state of deadness” (Butler, 33). These widely circulated images of a performer doubling the dead, the dead who never “were” and never-will-be, exist as specters and forge a double hauntedness. The haunted, however, are not unfamiliar to Galindo. Galindo explicitly invokes, remembers, and lives with the dead. By giving deference to the power of the image, we are not only left with the product of Galindo’s work, but we are made witness to a political and economic worldview that had already denied their existence. This paper argues that the hauntedness present within Galindo’s performance gains traction through her heightened visibility, while also troubling the artist’s body as spectacular vis-à-vis the un-mournable.

Lakshmi Padmanabhan, Brown University
“Rape: A National Problem”

“[Rape] is a national problem, affecting women of all classes and castes, and will require national solutions” - Navi Pillay, United Nations High Commissioner for Human Rights

Thousands of women were raped or killed by family members during the Partition of 1947 as part of the very formation of the Indian state, and sexual violence is still sanctioned by the state in conflict zones, particularly in the north east of India. However, the rape and assault of the 23 year old woman in Delhi in December 2012 sparked a country-wide discussion on the sexual violence crisis in the country and resulted in the passage of stricter laws to protect women. Taking this incident in contrast to the rape and murder of Thangjam Manorama in 2004 where the law, particularly the Armed Forces Special Powers Act was used to protect the perpetrators, this paper examines the way in which sexual violence is deployed by the state to discipline its citizens by using the framework of precarity and risk as the rhetoric that is deployed to police women’s bodies. I use Nick Ridout and Rebecca Schneider’s recent work on precarity as “life lived in relation to “someone else’s hands,” to frame this discussion.

I examine the reporting of these events, particularly by international and national news organizations including the New York Times and Times of India to illustrate the links between sexual violence and citizenship. I draw on recent critiques of the rhetoric of ‘crisis’ and sovereignty, particularly Lauren Berlant’s work *Cruel Optimism*, and Achille Mbembe’s argument for Necropolitics as well recent arguments on affect and temporality, particularly Jasbir Puar, Tavia Nyong’o and José Muñoz, to understand the ways in which the neoliberal state deploys sexual violence as a method of governance, and the ways in which class, caste and urban space mark specific bodies for life and death.

**DANCING IN THE STREET:
CHOREOGRAPHING SOCIAL MOVEMENTS IN PERFORMANCE I**

The Block Museum Auditorium | 9:00-11:00AM | SATURDAY
Faculty Discussant: Ramon Rivera-Servera

Andreea S. Micu, Northwestern University
"Mobilizing Indignation: Affect, Politics, and Street Protest in the Spanish Economic Crisis"

Since the spring of 2011, increasing grassroots protest movements and activist groups have spread throughout Southern Europe to oppose austerity as a suitable solution to recessive national economies, point to national governments' incapability to protect their peoples' rights against the contingencies of global markets, and question the uneven leverage among European countries in the Union's decision-making processes. In Spain, *El Movimiento de los Indignados* (The Indignants' Movement) took over the streets of major Spanish cities in 2011 to protest the government's plan to reduce national debt by increasing taxation, severely cutting public expenditures in such areas as healthcare and education, and passing labor laws that rendered workers unprotected. Since May 2011, the movement has diversified in a variety of smaller groups and specific actions. As many participants have withdrawn from mobilization, others have created activist organizations that keep articulating a grassroots critique of neoliberalism. Currently, the most visible of these organizations is *Plataforma de Afectados por la Hipoteca* (Platform of People Affected by Mortgages), which obstructs home evictions of people who cannot afford to pay for their house, offers free legal counseling, seeks popular support to change the existing legislation about housing, and raises money to undertake legal proceedings against bankers. Drawing on ethnographic fieldwork in Madrid, this paper examines the protest actions of *Plataforma de Afectados por la Hipoteca* and explores indignation as the affect that emerges and circulates between political subjects when they experience the uneasy relationship of neoliberal regimes of capital accumulation and fundamental notions of human rights.

Megan Geigner, Northwestern University
"Irishness' as Affect: Chicago's Southside Irish Parade"

The South Side Irish Parade started in Chicago in 1979 when, according to the official website, two men brought the tradition back to the far south-side neighborhood of Morgan Park. Historically Irish immigrants in Chicago held parades, pageants, and performances to honor St. Patrick in various locations. In earlier days, these performances provided a time and place for the Irish to build and present Irish pride to the scores of anti-Irish and anti-Catholic onlookers. In 1979, however, the Chicago Irish were already icons of the city with no need to demonstrate their civic prowess. Additionally, Morgan Park, although higher in number of Chicagoans of Irish descent, is neither exclusively Irish nor a landing place for new Irish immigrants. But the swell of "Irish pride" fills the air, even in 2013, as thousands of people watch hundreds of floats, pipe bands, and dancers pass along Western Avenue between 103-115th streets. "Irishness" in this example is not an ethnicity. Instead, the "Irishness" as presented by this parade is a means to reclaim space, celebrate whiteness, and energize class politics. Morgan Park may no longer be exclusively Irish, but it is one of the few neighborhoods on the South Side that is majority white, working-class, and filled with single family homes. By providing a genealogy for this event and using ethnographic interviews with member of the community, this paper investigates the parade as a site of political affect and analyzes the way those politics get transcribed onto the bodies of the parade participants.

Genevieve Erin O'Brien
"Queer Failure: Transnational disruptions for visibility"

This paper explores the transnational phenomenon of flash mobs in the context of queer visibility. By temporarily taking over large commercial and public spaces these flash mobs queer the normative landscape and in effect subverts the capitalist structures intended to reinforce or prop up what Althusser refers to as the capitalist superstructure. Utilizing recent flash mobs in Vietnam as the archive, this paper questions the importation of terms, such as, "LGBTQ" and symbols such as the rainbow flag which operate as a

kind transnational cultural capital. This disruption of regularity by the flash mob itself interrupts the preservation of normal and creates often times an entertaining form of resistance to the everyday rote mechanics of consumer driven culture. Jack Halberstam further postulates, "We can also recognize failure as a way of refusing to acquiesce to dominant logics of power and discipline and as a form of critique. As a practice, failure recognizes that alternatives are embedded already in the dominant and that power is never total or consistent; indeed failure can exploit the unpredictability of ideology and its indeterminate qualities."

Ava Ansari, Artist, Education, & Curator
"The Subway Project: Social Movements in Dancing by myself in public and Subway"

An interactive artwork, in progress, that includes a video, a freely available Android app, and hundreds of still images collected from participants in Iran—Subway tests the subversive possibilities of digital media. By Ava Ansari, in collaboration with Andrew Quitmeyer and the Digital World and Image Group.

The collaboration for Subway began in 2011, after a screening of Ansari's "Dancing by Myself in Public." The video documents Ansari dancing along New York City's Times Square subway platform—performing gestures and interactions that would be illegal in her native Iran. Through mobile media, the performance was shared with men and women in Iran, who were able to contribute to the performance in their own ways.

An Android app allows participants to re-stage the dance frame by frame, in public spaces throughout Iran, as well as include their own poses. While dancing is forbidden in Iran, striking a still pose for a snapshot is possible. In that way the app subverts the boundaries of oppressive laws, pointing to their capriciousness and absurdity. Learn more about the technical development of Subway on Quitmeyer's website, dwtg.lmc.gatech.edu/projects/Quitmeyer/subway/main.php

SESSION 2 – 11:15AM-1:15PM

**"M(IGRATORY) E(KPHRISIS) AND N(ATIONALIST) A(AFFECT)":
PERFORMANCE AND THE TRANSFORMATION OF SPACE IN THE
MENA**

Harris 107 | 11:15AM-1:15PM | SATURDAY
Faculty Discussant: Ronak Kapadia

Leila Tayeb, Northwestern University
"Dania Ben Sassi: Sonic/ Transnational/ Choreography/ in Revolution"

This paper investigates the work and reception of Dania Ben Sassi, a singer who became famous in Libya in 2011 after she recorded a series of songs in Tamazight (Berber) dedicated to the February Revolution. Through an examination of Ben Sassi's music and its spread, this paper considers affective transformations of space and movement of two sorts: the dual, multi-directional movement of Libyan refugees and diasporic "returners," and the non-commercialized and often illicit movement of recorded music, both in the context of widespread protest, civil war, and revolution.

Laura Ligouri, MIT
"Staged realities of the Israeli-Palestinian conflict: Anthropological and psychological interpretations of collective violence and the efficacy of Israeli and Palestinian theatrical interventions"

The ongoing political violence sustained throughout the continuation of the Israeli-Palestinian conflict has left many susceptible to high rates of trauma and increasing instances of posttraumatic stress disorder. In response, the last twenty years has shown a burgeoning of theaters employing drama therapy techniques in the hope of addressing the proliferation of traumatic

**MAPPING VIRTUAL PUBLICS:
CHOREOGRAPHING SOCIAL MOVEMENTS IN PERFORMANCE II**

The Block Museum Auditorium | 11:15AM-1:15PM | SATURDAY
Faculty Discussant: Marcela Fuentes

experiences sustained by participants living within the Israeli-Palestinian conflict. Such programs seek to access traumatic memories that are coded nonverbally in kinesthetic and visual forms while simultaneously providing a distancing effect through which participants may address such memories from the safety of play-theater. Preliminary fieldwork conducted over the summer of 2011 (Ligouri 2011), however, suggests that drama therapy programs taking place in Israel and the Occupied Territories have negligible, if not potentially, negative effects. To date no study exists that assesses applied drama therapy programs undertaken to address trauma and PTSD relating to the Israeli-Palestinian conflict in Israel or the Occupied Territories. Further, this project raises important issues regarding the possibility of national or cultural trauma. In considering why drama therapy programs might be ineffectual or ultimately damaging to their participants, one possibility lies in the pervasiveness of the traumatic experience and how this has potentially impacted cultural awareness. Central to drama therapy techniques is the utilization of cultural paradigms and symbol to access memory. However, if trauma has directly affected both Israeli as well as Palestinian *culture itself*, how might this impact therapeutic interventions seeking to utilize cultural mechanisms? This last statement points to a larger analysis needed in understanding how protracted conflict and high rates of traumatic experiences impact more than collective experiences but culture itself.

Meiver De la Cruz, Northwestern University
"Iraqi Social and Stage Dances in the US Diaspora"

This essay explores negotiations of post-conflict migration and the development of a diaspora identity through an analysis of social and professional dance spaces. While social dance spaces have enabled the communal rehearsal of cultural memory for a previously established community of Iraqi-Americans in the US midwest for at least 40 years, recent post Iraq-war refugees' distinct performances of class, their fresh experience of conflict, migration, and distinct sense of national, religious, and cultural identity are often clashing. Looking at specific case studies in Chicago and Dearborn, this essay explores how distinct performances of class, cultural, ethnic and religious identity become manifest through varied engagements with dance as art and as entertainment, as reflected by differences in the rehearsal of social dance codes, taste, and ideas about authenticity.

Nama Khalil, University of Michigan
"Performing Resistance: Visual Case Study of the 'Woman in the Blue Bra'"

From 2011 until today, artists and activists have captured the violence, anger, frustration, hope, and elation of the Middle East uprisings through expressive mediums. Public art exploded throughout the region as a way of asserting presence and reclaiming power, especially by individuals and groups feeling ignored, disenfranchised, or oppressed. Visual imagery is continuously harnessed to educate and make demands, allowing art and creative resistance to be key actors in revolutions.

This presentation discusses the relationship between art and resistance by analyzing a symbolic photograph from the 2011 Egyptian uprising. The photograph is of an Egyptian woman who was stripped and beaten by security forces (figure 1). Initiating from an embodied act of rebellion, the documentary photograph holds immense authority conferred by the medium of photography. The "realness" of the image provides the photograph with symbolic value that figures prominently as a highly condensed statement of moral and political concern.

With every new struggle, political action emanates performances that circulate affect as the 'woman in the blue bra' prompted the public to react by generating artistic responses; central to the iterations produced is the semiotic process that establishes the 'blue bra' as an icon. Each visual response incorporates the blue bra and mediates social relations by reconstituting the object at each stage. Thus, the images are vessels that create their own narratives on how women's bodies become the terrain for state-sanctioned violence, critical dissent, and nation building.

Veronika S. Boekelmann, New York University
"Mapping Insecurity: Choreographing Movements, Affect, and Relationality in Buenos Aires After the Economic Collapse of 2001"

Cultural critique Beatriz Sarlo describes the contemporary streets of Buenos Aires as "galleries of prisons." Since Argentina's economic crash of 2001, fortifications like iron bars and fences have boomed there due to a wide-spread fear of what is commonly referred to as "*la inseguridad*" – "the insecurity" relating to crimes. The public streets of Buenos Aires do not only seem to represent danger - as a heated media discourse insinuates - they kinesthetically feel dangerous. On the streets, we resonate in an intricate dance with other often vigilant bodies, the surrounding architecture, internalized maps of the cities, and also with the media discourse. In my paper Mapping Insecurity, I look at two concrete city spaces in Buenos Aires – a typically enclosed kiosk, and the private streets of a gated community. Thereby, my research questions are the following: What kind of movements, affects, gestures and (inter-)actions do the respective spaces generate? How can we read the resulting movements as "social choreographies" in Andre Hewitt's sense, as choreographies "in which new social orders are produced" or naturalized? In my analysis, I draw from my own experience of moving in the city and from interviews I conducted for (Im)Potencia, a documentary performance about the transformations of subjectivities after the economic crash of 2001. Relating my argument to Argentina's economic and representational crisis of 2001, I examine how "*la inseguridad*" as material assemblage ultimately naturalizes neo-liberal ideologies, and works on the order of the *police* in Jacques Rancière's understanding, re-inscribing stable categories and modes of representations which had partly dissolved in the urban landscape of Buenos Aires.

Kallee Lins, York University
"Sensing politics—possibilities of proprioception for politically-engaged performance"

There is a distinct political act in presenting work that runs counter to the market demands of one's medium. No one articulates this better than André Lepecki in his book *Exhausting Dance*. He seeks to break open the "strict alignment of dance with movement" by considering dance that runs counter to this traditional ontology of movement through its embrace of stillness. Secondly, he proposes an image of modernity premised on constant movement, and examines how dance which defines itself not according to movement, but rather stillness intervenes into the endless motion of the neoliberal economy.

He states "the insertion of stillness into dance, the deployment of different ways of slowing down movement and time are particularly powerful propositions for other modes of re-thinking action and mobility through the performance of still acts (Lepecki, 15);" but the question that remains is whether the audience taking part in this rethinking will consider acting on these propositions. Can a radically restructured subjectivity on stage result in any drastic rethinking of one's own subjectivity once he or she leaves the theatre? New performances based on audience participation such as Punchedrunk's *Sleep No More*, or "mixed-reality" performances such as Blast Theory's *A Machine to See With* presented at the 2011 Edinburgh Fringe Festival hold strong appeal based on the political potential of forcing audiences to somatically experience their body in a different relationship to the world around them. Is there a way for spectators who consume the performing arts in a more traditional performer-audience relationship to tangibly experience politically motivated work in a similarly meaningful way?

I would like to propose that proprioception may be the key to leaving audiences of politically challenging work with the same potential for paradigm-shifting experiences. Barbara Montero, in her article "Proprioception as an Aesthetic Sense," argues for a "third-person proprioceptive aesthetics" in which one can feel not only whether a

movement is beautiful, just as one would deem a painting beautiful, but also recognize beauty in the movements of another (Montero, 231). If beautiful movement can be recognized kinaesthetically, I argue that politically/ontologically challenging movement can be felt as well. Through proprioception, the challenge that choreographed stillness poses to the neo-liberal economy can be felt and internalized, even from an audience's seat.

Fatima Chrfi Alaoui, University of Denver
"The Arab Spring and the Affective Tweets"

During the Arab Spring, the affective tweets were used, quite literally, to amplify the constitution of political space by the assembled bodies. The 'human tweets' offered an entry into examining political affect in the enacting of the hashtag #WetheRevolutionists in Twitter. It showed us how direct democracy is enacted by producing an intermodal resonance among the semantic, pragmatic, and affective dimensions of collective action. Hence, this paper argues that 'affective tweets' that started during the Arab Spring via Twitter are important to examine as they built an affective experience of feeling the revolutions through the collective. These affective attachments created feelings of community that 'initiated' a movement, and captured users in a state of engaged action (Papacharissi & Oliveira, 2012). However, as Massumi (2002) proposes, the "medium of communication" of events and their subsequent contagions, is not the technology. It is rather "the events' movability": its displacement, communicability and relationality. The encounter of bodies on Twitter produced collective rhythms that generated an affective experience, a feeling of being together. The intersection of Twitter with the revolutionists created a body politic that is non-reductive to the corporeal or the media. This analysis of the affective rhythms of the tweets suggests, what Protevi (2011) calls an "intermodal" whose semantic (content of the tweets), pragmatic (the act of support) and affective (the love and solidarity felt within the collective) create the revolutionary body politic of being together and acting together. Building on this analysis, this paper contends that the political potential of the passions and the possibilities of engaging this movement via Twitter resulted in a new politics of emotional liberty that is not reducible to a romanticizing maximizing of individuals (Thrift, 2004). The focus on contagious empathic transfers, particularity those established in echoic relations with objects, such as Twitter, inform us how humans co-exist and co-evolve with nonhuman agents (Thrift, 2004). This non-representational theoretical framework - implicitly and explicitly - celebrates the possibility of developing a new art of life and new possibilities for the individual, the collective and the environment.

SPECTATORSHIP, AFFECT, AND THE SHAPE OF BODIES

The Hagstrum Room, University Hall 201 | 11:15AM-1:15PM | SATURDAY
Faculty Discussant: Joshua Chambers-Letson

Pallavi Sriram, UCLA
"In-Translation: Dancing Affect and the Politics of South Indian Coloniality"

Today, the Sanskrit theory of *rasa*, of affect as codified into body language and inherently constructed, is well known across many spheres and studies of performance. In 1789, William Jones presented his translation of "Sacontalá, or, The Fatal Ring", allegedly the first Orientalist exposure to Sanskrit drama and generally, the resurfacing of a 'lost art' or lost artistic approach in India itself. Around the same time and seemingly unrelated, the southern Indian court of Thanjavur saw a particularly vital period of artistic activity cited centrally in *bharata natyam* history; the emergence of key canonical figures and a period of standardization of repertoires into a concert form recognizable today. These both emerged in a crucial period of economic, political and social restructuring in the face of British consolidation as a colonial power in India.

It has been argued by several dance scholars that in the face of losing politico-economic power, the last Indian rulers reasserted their authority in the in the official presentation of cultural practices, including dance. In this paper I trace how court dance practices negotiate the slippages and potentialities of cultural translation and how affect was (re)considered by Jones in his pivotal work. I do this in order to address the primary question: How was affect constructed in the encounter between dancing bodies and official spectator (British, Indian and otherwise) in the official space of

the court? I ask this question especially in light of the potential role that Orientalist conceptions had on new British readings of Indian court dance practice, increasingly translated in terms of visibility, display and spectacle? I propose that around the turn of the 19th century, affect-as-constructed took on a new meaning, in order to negotiate fundamentally new notions of spectatorship, authenticity and cultural translation. All of these are intimately linked to and need to be understood in terms of, the major shifts in the political economy of India resulting in a distinctly colonial subjectivity.

Isabel Stowell-Kaplan, University of Toronto
"Policing Bodies: The First Bodies of the Met Police"

On September 29, 1829, the first police force was officially established in London and, overnight, the bodies of a thousand new officers were ushered onto the streets of the capital. Instructed to police not so much by detection, surveillance or force but simply by their presence, the first commissioners, Charles Rowan and Richard Mayne, showed themselves well attuned to the importance of the policeman's body in constructing the new officer and perfecting the performance of policing.

In this paper I shall explore the ways in which the first officers' bodies were selected, shaped and ultimately inscribed with a political function as they were inserted into the political economy. The men chosen for the force were selected not so much as the best and the brightest as the biggest and brawniest – bodily condition and physical appearance trumped all other concerns as Rowan and Mayne quite literally shaped the body of the police force according to institutionally mandated physical ideals. The first Metropolitan police officers quite literally towered above the ordinary citizens, taller, broader and physically healthier than the average man (and certainly woman).

And yet, the bodies of these first policemen existed in a liminal state, caught between the orders of their superiors and the "order" they imposed on the citizen body. Designated quite consciously as a citizen force these men were designed to be *primus inter pares*, both of and somehow better than the people. Moreover, these first police officers were recruited almost entirely from the labouring classes. Their bodies were shaped and designed by the senior commissioners – required to stand, move and behave according to institutional diktat as their individual bodies were co-opted into the purpose of the police body and into another's political will.

James McMaster, University of Texas at Austin
"Pearls Over Shanghai: Queer Utopian Nostalgia, Affective Historiography, and Orientalism"

In 2002, David Weissman and Bill Weber released *The Cockettes*, a documentary that narrativizes the height of 'success' for a troupe of drag performers in the late 1960's and the early 1970's. The documentary nostalgically celebrates the acid induced, anarchic, and, in many ways, utopian queer liberations performed by the Cockettes, largely, for nontraditional audiences. The first scripted show the troupe mounted was a mock-operetta entitled *Pearls Over Shanghai*. Briefly discussed in the documentary, *Pearls* follows the tribulations of three Andrews Sisters type women when they are sold into 'white slavery' in 1930s Shanghai. In 2009, *Thrillpeddlers*, a theatre company in San Francisco, remounted *Pearls Over Shanghai* to great critical acclaim and box office success. Thorough investigation of the affective archives that re-member and re-present *Pearls Over Shanghai*, however, reveals a highly problematic engagement with race representation in the piece. In both the original and revival productions, yellow face and the explosion of oriental stereotypes mar a sexually liberated landscape. In this study, I interrogate the ways that the utopian affect, created by *The Cockettes*, of a (mostly white) queerness, influenced the success of the *Thrillpeddlers* revival. Such an analysis seeks to expose the damaging implications that the genealogy of *Pearls Over Shanghai* has for Asian and Asian-American identity construction within marginalized sexual subcultures. Ultimately, this paper is a critical historiography of the ways that nostalgia for such (white) queer utopian affect excludes queer people of color.

LUNCH
Harris 108 | 1:15-2:30PM

SESSION 3 – 2:30-4:15PM

**INTERVENTIONS IN THE IVORY TOWER:
PERFORMANCE AS RESEARCH**

The Hagstrum Room, University Hall 201 | 2:30-4:15PM | SATURDAY
Faculty Discussant: D. Soyini Madison

Hilary Cooperman, Northwestern University
“They Built Their Wall Through My House”: The Effect of Israeli Political Economy on the Inner Life of Palestinians Living in the West Bank Town of Beit Jala”

It is well known that the political economy of Israel dictates the physical mapping and political boundaries of Palestinians living in the West Bank. But what is not known is the way that political economy is experienced phenomenologically on an individual basis in Palestinians’ every day lives. What effect does an economic policy that favors Israelis and discourages Palestinians have on the way Palestinians envision and live their day-to-day lives? This paper looks at the process and methods of a ten-week performance workshop with young adult Palestinians and the ways in which it looked at the political economy of Israel through the Palestinians’ embodiment of injustices and day-to-day reflections. It explores various performance techniques and how sometimes the failure or success of an exercise was determined by a matrix of political economic factors that led to an ability to imagine and remember or a slippage of memory and the absence of imagination. Particularly revealing were instances where Israel’s political economy determined what Palestinians were able to imagine and perform based on experiences they were allowed or disallowed within strict controls on travel, employment and education. Through the performance workshop, it became apparent that political economy affects the way bodies are allowed by authorities to move through and occupy space. But most surprising is the way that political economy affects the inner life so deeply that one begins to delimit not only their physical reality, but also their imagining of space and the way they envision their future.

Patricia Nguyen, Northwestern University
“Our Stories, Our Lives’: Performances Of Cultural Memory In A Mural Project With Survivors Of Sex Trafficking In Vietnam”

According to Vietnam’s Ministry of Public Security over the past five years, an increase of 4,000 women and children have been trafficked and there has been an increase of 60% of cases of trafficking across the Vietnam-China border and an 11% increase across the Vietnam-Cambodia border. In this paper I focus on the understudied region of Vietnam-China border, where there has been a dramatic increase in cases of trafficking over the past five years as Vietnam enters global trade relations.

“This project made me feel like I am more than the reason why I live in this shelter,” –Mai.

The stories of their lives began long before and will continue long after their shared conditions as ethnic minority women who are survivors of sex trafficking. I begin this abstract with a quote from Mai, a Hmong woman, who shared her reflections during a group discussion, as an entry point to discuss how the “Our Stories, Our Lives” mural project works to recuperate women’s humanity in terms of embodied cultural memory. This research is a critical performance ethnography that focuses on “Our Stories, Our Lives,” a performance-based mural project I facilitated from January to February 2012 with ethnic minority women who are survivors of sex trafficking at a reintegration shelter in the border province of Lao Cai City, Vietnam. In this paper, I argue that the “Our Stories, Our Lives” mural project is an embodied

practice of cultural memory that interrupts coercive regimes of forgetting and development projects in Vietnam. Through an aesthetic framework, this paper focuses on 1) how people involved in the mural project perform cultural memory and 2) how the mural itself performs cultural memory. This paper seeks to explore how collective-based projects intervene in, resist, and transform the means of production and cultivates sites of remembering against a model of historical amnesia predicated for neoliberal development.

Didier Morelli, Simon Fraser University
“Chew, Drink and Spit: A Book Review”

The performance entitled Chew, Drink and Spit: A Book Review took place in a studio in Vancouver, British Columbia, as a response to the 2012 publication of the ‘Last Art College’ (MIT Press) by Canadian conceptual artist Garry Neil Kennedy. An urgent need was felt to address the typical a-historical and nostalgic fashion with which Mr. Kennedy presented ‘his’ period of conceptual art and pedagogy at the Nova Scotia College of Art and Design [NSCAD] as the height of Canadian conceptualism and arts-based education. What does his laissez-faire attitude and endorsement of the art institution (and market) that he and his contemporaries so ferociously questioned in the 1970’s mean for a generation of artists presently engaged in academia and critical of the arts?

The action combined performance and book review. Sitting at a table, each page where Garry Neill Kennedy’s name appeared in his book were partially chewed and spit back into a peanut butter container labeled ‘Last Art College’. The paper will explore whether the protesting body, as it consumed and regurgitated the ‘Last Art College’, can be read and interpreted as an embodied epistemology? Can the combination of artist talk, book review, art performance, and storytelling serve as an interesting challenge to the institutionally conditioned body? Can flesh and embodied critique offer a new and different dynamic perspective on the ‘Last Art College’ as the epitome of art serving as capital in a market driven profession? As a performance, Chew, Drink and Spit: A Book Review will serve as a point to discuss questions of activism, critique, creative-research, and militant research within the socio-political and economical framework of the Art School and University.

**ECOLOGICAL ENTANGLEMENTS:
PERFORMING NEW MATERIAL RELATIONS**

The Block Museum Auditorium | 2:30-4:15PM | SATURDAY
Faculty Discussant: Kaley Mason

Marnie Glazier, Southern Illinois University, Carbondale
“Camouflaged Modalities: A Critical Ethnography, Exploring Transhistorical Relationships—Social and Ecological—in Airsoft Performance”

I am crouched in the undergrowth, breathing hard, surveying the immediate landscape – my eye on the oak, ten feet ahead, wide as one and a half of me by a quick estimation. I slink to it, rise to standing, my body pressed against the tree’s skin, my head slowly inching out from behind its cover. And in that instant of seeing, I am seen. A shot is fired. I slip behind my safeguard, too late. “Hit.”

In my youth –and more recently as an educator, and parent– I have wrestled with the paradoxical modalities of war-play. A child of the 1970s and eighties, prior to Airsoft’s absorption into the mainstream, I am nonetheless familiar with combat-simulation, and nonetheless aware, the greatest games trouble the boundaries, occupying the liminal spaces between: the real and the boundlessly imaginary. As described by enthusiast Augustine Chou in a recent Tactical to Practical History Channel spot on Airsoft, “The basic concept [behind the sport] is BB-guns, and/or pellet guns...[that] fire soft six millimeter round pellets...[at] low-velocity” (Chou).

In an age of mass shootings and unprecedented homicides, many today place Airsoft in the same category as violent first-person-shooter video games, each, they argue, helping to perpetuate the growing culture of violence steadily taking hold of our contemporary society. But is it possible that our tendency toward war-play, as a species – virtual or physical – hints at certain unalterable realities about our very nature, and modes of reciprocity

as human beings? Further, is it possible that such diversions as Airsoft might actually help human beings to reconnect - with past and present, with their own inherent nature - even with nature itself, on a fully embodied level?

Michael J. Morris, The Ohio State University
"Ecosexualities in Performance: Intra-activity in the Work of the Love Art Laboratory and a Sexuality of Matter Itself"

This presentation examines the performance of ecosexuality in the work of the Love Art Laboratory (LAL), introducing the ways in which the LAL's work demonstrates expansive possibilities for sexuality and how such possibilities enable particular ethical relations to a world that is always already comprised of more than human participants. Drawing from "new materialist" accounts of matter, specifically Karen Barad's *agential realism*, my premise is that performances are material-discursive apparatus through which constitutive relations are enacted through particular assemblages of human and nonhuman actants. The LAL was a seven-year project in which Annie M. Sprinkle and Elizabeth M. Stephens staged annual performance weddings in which they renewed their vows of love and commitment to one another. Beginning in 2008 with *Green Wedding Four*, Sprinkle and Stephens declared themselves "ecosexual" and began making ecological vows in addition to their vows to one another. Following the LAL, I use the term "ecosexuality" to signal a broad view of sexuality that encompasses a range of human and nonhuman participants. In this presentation, I offer an analysis of how this ecosexuality is performed in the LAL's weddings, examining some of the practices and structures through which these weddings and their participants become constituted. Drawing affinities between the collaborative, intra-active nature of the LAL's work and Barad's account of the becoming of matter through iterative intra-activity, and following Georges Bataille's claim that the basis of eroticism is the introduction of continuity to a world of otherwise seemingly discontinuous beings, I begin to articulate a sexuality of matter itself. I claim that what the LAL performs as ecosexuality turns us towards a more expansive understanding of sexuality—a sexuality that unfolds within a "nature" from which we are not separate, a sexuality that operates as intra-activity in the materialization of matter. My conclusion is that such an ecosexuality reorients our relations towards to material world, extending a recognition that encompasses both the human and the nonhuman, and enabling the possibility of ethical responsibility towards a world from which we are never apart.

Sean Lovitt, University of Delaware
"You Don't Need a Weatherman: Storm Systems and Utopia in Shakespeare's The Tempest and Quebec's Maple Spring"

"Every important change in the image of Earth is inseparable from a political transformation, and so, from a new repartition of the planet, a new territorial appropriation" Carl Schmitt, *Land and Sea*, 38

Clouds, storms, shipwrecks: these are the vehicles by which one reached Utopia from early modern Europe. This period experienced intense development in a range of intersecting domains of knowledge that, in turn, inspired fantasies of other possible ways of life. Linear perspective transformed visual art, while the telescope offered a closer look at the order of the heavens. Land enclosures reshaped the local landscape into a geometrically defined space as exploration and colonialism helped produce a map of the world. However, utopic dreams were not the straightforward outcome of the "rationalization" of sight and the conquest of the world. Rather, as Antonis Balasopoulos provocatively argues, images of Utopia sprang from the elements of disruption, chance and turbulence in the shifting landscape of colonial exploration (135). Every ship that left the coastline to voyage across the vast ocean risked disorientation, losing their bearings, or encountering devastating storms.

Furthermore, storm clouds could represent a stark juxtaposition to carefully and rigidly planned territory because it was from the clouds that supernatural entities took their shape. A diabolical or marvellous cloud formation appearing on the horizon meant the infiltration of the metamorphic and vagrant sphere of fantasy into the rational and orderly sphere of early modern politics. "What, I wonder, would it feel like to inhabit this space, at once a metamorphic one that allowed for the regular incursions of the supernatural,

and a geometric one that was stable and ordered?" asks Kristen Poole in her book *Supernatural Environments in Shakespeare's England* (17).

This paper will examine how the body experiences the possibility of being carried off to Utopia. I will look at how visions of Utopia have been represented in maps, tarot cards, paintings and theatre with a special emphasis on Shakespeare's *The Tempest*. I will argue that utopic fantasies cannot be reduced to their reactionary elements, as outmoded ideals of perfectly ordered societies, but, rather, hinge on unplanned and disruptive systems. Like the storm systems that serve as their transportation, Utopias can be fantasies of spaces and structures that have enormous self organization without masterful and sovereign planning. As such, they are affective compositions that shape and move the bodies within.

Finally, this paper will point towards the bearing that utopic visions have on contemporary political movements. I will look at the similarities between the disruptive and spontaneous intrusion of the stormy vision of Utopias and the movements of crowds in contemporary protests. Particularly, I will refer to the Quebec Student Strike and its continuous street demonstrations that interfered with daily operations in the city. I will sketch out how the movements of crowds—through blockades, street parties, city-wide marches—acted upon the shape of the city, altered its architecture and infrastructure, and how these crowds affected the bodies drawn into them.

MOBILIZING AFFECT

Harris 107 | 2:30-4:15PM | SATURDAY
Faculty Discussant: Barnor Hesse

Faye Gleisser, Northwestern University
"Performing the Body-as-Hostage in Contemporary Art: Chris Burden, Asco, & the Significance of the Visual in Affective Economies of Fear"

While historically notorious as a period during which the spectacle of violence and militant activism appeared with unprecedented visibility, the implication of artists' as well as network television and popular film's contribution to a growing visual literacy in images of the body-as-hostage in the 1960s and 1970s has yet to be considered. Iconic media events—epitomized by the Munich massacre (1972) and the Symbionese Liberation Army's kidnapping of Patti Hearst (1974)—or Hollywood's glamorization of hostages in *Dog Day Afternoon* (1975), provide important cultural context for the guerrilla art actions staged by Chris Burden and those involved in the anarchist Chicano collective, Asco during the 1970s. Borrowing from Sara Ahmed's theorization of the affective politics of fear, this paper reconsiders the artists' deployment of guerrilla tactics, which created and documented the body-as-hostage. Guided by Ahmed's consideration of how the economy of fear works to contain bodies of others, I ask two central questions: How do feelings of vulnerability take shape visually? And how do visualizations of the body-as-hostage, occurring simultaneously in society and art, contribute to, as well as complicate, the ways in which containment underpins economies of fear? By reinterpreting Burden's, *You Won't See My Face in Kansas* (1971), *TV Hijack* (1972) and Asco's no-movies (1974-6) through the lens of containment, fear, and affect, I argue that these art actions make central the failure of a particular desire, also key to the crisis of perception: they pinpoint the impossibility of a stable, knowable or containable image of criminality and threat, a slipperiness with serious consequences for the marking of bodies in public. Framed by Burden and Asco, the performance of the body-as-hostage helps us better understand how such images operate via a complex set of affective desires and anxieties rooted in the visual politics of fear.

Kate Speer, University of Colorado, Boulder
"Transcendence, Testifying, & Funkitivity: The Spiritual and Political Dimensions of Charisma in David Dorfman's Prophets of Funk"

When charisma is present in both performance and activism, it can be a manipulative and empowering catalyst to move an audience to action. This "quality possessed by abnormally interesting people" is marked by a "strange magnetism" between a performer, activist, or political leader and the audience (Roach 555, 558). Using American choreographer David Dorfman's *Prophets of Funk* (2010) as a case study, this paper focuses on the

construction and application of charisma both spiritually and politically to create active audience citizens, who are more critical of their actions in the world, perhaps even inspired to act after leaving the theater.

Through a close reading of Dorfman's choreographed text in conversation with theories posited by Joseph Roach and Max Weber, I will reveal how Prophets of Funk positions Funk composer and musician Sly Stewart as a charismatic prophet and transfers that charisma to the audience. By using the rhythms of Funk, Dorfman and the cast draw upon Pentecostal practices of testifying and transcendence, which are modes of receiving God on a personal level. Additionally, the work suggests that if charisma can be caught, like catching the spirit in Pentecostal worship, then there is the possibility for the audience to leave the theatre with their own charisma. Thus, this dance serves as an example for activists and artists alike that charisma is a potent and palatable method to shift their audience's perspective so that it is in line with their message and to potentially ignite social change.

Samuel Rowe, University of Chicago

"The Problem of Miserliness: Motivation, Causation, and Capital in Hume's Treatise of Human Nature"

Recent scholarship has often understood eighteenth-century Britain as a kind of primal scene for capitalist modernity, arguing that our contemporary tendencies toward commodity consumption, professional specialization, credit mechanisms, and national debt first started to take their modern form in the period. While it is certainly the case that the political and cultural history of eighteenth-century capitalism has much to teach us about our contemporary situation, work remains to be done on the more intimate question of how capitalism, in the eighteenth century as in the present, shapes human motivation and affect. This paper will attend to the case of David Hume's *Treatise of Human Nature* (1739-40), arguing that Hume's account of "the passions" and causality registers epistemological pressures introduced by the emerging capitalist paradigm. My point of entry is a strange moment in the *Treatise*: as he develops an empiricist, causation-oriented theory of motivation, Hume stumbles over the question of "miserliness" (or, acquisitive capitalist activity). Hume views money as purely instrumental, desirable only insofar as it can be used to purchase pleasurable or satisfying objects. The behavior of acquiring enormous amounts of money with no intention to spend it, then, is a problem in that it seems to substitute virtual or anticipated pleasures for actual ones. The consequences for Hume's own system are, I will argue, more significant than he is willing to admit. Finally, the paper will briefly follow the problem of money, virtuality, and motivation through Hume's essays on monetary policy (some of the earliest documents in the field of "political economy"). Beyond this localized engagement with Hume's responses to eighteenth-century capitalism, I want to suggest that Hume helps us access a set of sweeping, trans-historical questions about the nature of capital: what it is, what it does, and why we are all trying so hard to get it.

SESSION 4 – 4:30-6:30PM

MOVING (THROUGH) PARTS: INSTALLATION GALLERY AND DURATIONAL PERFORMANCES

Harris 107 | 4:30-6:30PM | SATURDAY
Faculty Discussant: Chloe Johnston

Naomi Elena Ramirez, Vermont College of Fine Arts

"Dance, Diagrams, and Notation: A Choreographic Method
an exhibition and performance of *Beaver*"

Graphic scores allow convergence and dialogue across disciplines. My graphic scores for dance are generative: a choreographic method that filters the process of making live performance through the mediums of photography, drawing, collage, and notation. This interdisciplinary approach allows influence and difference to percolate during the process

by photographing fragments of the body in motion then arranging the photographic elements upon the page in relation to and modified by lines, curves, shapes, and symbols. These diagrams hint at a translation but remain open to interpretation. There are clues. These clues are the photographic fragmented figures, clues that can be discovered through embodied reading. How does the placement of my arm as such relate to the lines and symbols near by? From this position how do I traverse this curve to the next?

The lines themselves are movement, choreographic stage directions, signifying how the fragments are strung together and how the body inhabits the performance space. Not finite in meaning, I allow the viewer to conjure a fall, a bend forward, or a jump. Moving through the constraints of fragmentation the body is changed, bent, stretched, and turned, by the diagrammatic maze and the simultaneity of the performance on the page.

The aggregate vocabulary of photographs, lines, and symbols is integral to the translation of the score onto the performing body. Said another way, the interpretation of the work as a visual art piece on its own is vital to the interpretation of the work as a performance, the work functions in both realms differently. The visual artworks provide the formal and contemplative consideration of the conceptual implications of generative scoring, of (re) creation, of the possibilities of interpretation. The live piece is alternately purely experiential, ephemeral, and affective.

My initial score, *Conforming Line (Score for One Dancer)*, [44" x 70"; inkjet print and pencil on paper] has been translated into a five-minute movement performance. The live piece is an intense affective experience, for the viewer and performer must inhabit the same space within the gallery.

My subsequent score, *Infinite Game (Score for Multiple Dancers)*, [44" x 72"; inkjet print and pencil on paper] also exists as *Dance Parcourse*, a lawn installation that encourages participation by all.

My current score, *Beaver (Score for One Dancer)*, [44" x 84"; inkjet print, pen, pencil, and charcoal on paper] exists as both a score and solo performance piece. It is an investigation of the expression of female sexuality in relation to and as regulated by cultural representations of female sexuality and the female form, the threat of sexual violence, and female sexual desire. Using transgression as a mode of investigation the performer repeats positions culled from mainstream contemporary pornography magazines. The poses themselves are often indistinguishable from contemporary fashion and advertising images.

Talk with artists from Throughout-the-Day: Durational Performances

Jesus Mejia & Ruth, "Free to Go"

Ira S. Murfin, "Personal Discussant"

Maggie Leininger, "Exiting Eden: A Durational Performance of Clothing the Body"

Justin Zullo, "Soundscapes of Kuumba Lynx"

Francisco-Fernando Granados, "spatial profiling"

PERFORMANCE AS RESEARCH SPOTLIGHT II: EXAMINING HEALTH INDUSTRIES

AMS 103 | 4:30-6:30PM | SATURDAY

Faculty Discussant: Ana Aparicio

Carolina Novella, University of California at Davis

"I Deo Therapy"

Spain's health system is one of the best in the world. In the latest rankings (from the year 2000) of health systems worldwide by the World Health Organization, the eminently public health system in Spain was in seventh place, far from the mixed public/private system in Germany (which was in 25th place) or the private system in the US (which was in 37th place). Nevertheless, the current financial crisis and the so called 'inherent chronic problems' in a socialized health system – individuals' abuse of services, free access for immigrants and non-citizens and lack of efficiency – have provided the grounds for political maneuvers declaring the system unsustainable. There are numerous manifestations of a deeper reality, from growing budget and service cuts, increasing interference of private corporations to manage

public money, new regulations which include the term 'insured' and limit coverage, restrictions on covered benefits and cut of drug prescription and administration – the push for the commodification of health and the loss of its universal, free and accessible character. The Spanish case is symptomatic of global capital's assault on universalism and push for a market where health is no more a use value but an exchange value. This commodification of health, risks and bodies benefits governments with neo-liberal agendas, insurance providers, health services corporations and transnational pharmaceuticals that foresee the potential of a highly profitable market.

I have been developing the performance "Ideological Anesthesia," which draws on my research and reflections on the neo-liberal assault on universalism and my own embodied experience with cancer treatment in Spain. I explore these themes through various tropes – a cancer budget is projected onto my flesh leaving traces of the (affective) cost of treatments, images of a commodified rubber corpse erasing the marks of the deviant body are superimposed to anesthetic ideology dropping through IV and hospital images, and a sophisticated body performs a clashing of economic messages and rhythms. This piece performatively juxtaposes non-fictional macroeconomic data, pharmaceutical benefit reports, treatment budgets and insurance jargon with the marked flesh through diagnoses, treatments and its socio economic effects. The aberrant body interpellates the discourse of privatization revealing asymmetries, unmasking manifestations, exploring paradoxes and playing with its own inexorable falling through the cracks of the privatized health system.

Marie Garlock, joined by Rev. Stacy Grove,
"ProvocativeBodies: re/orienting disease"

Economies of dis/ease is an oral history and dance/movement installation, created with persons facing life-threatening cancer. This performance of critical ethnographic research considers political and affective economies of "cancer management" characterized by diagnostic medicine, and U.S. consumer-capitalist cancer campaigns (e.g. "pink ribbon" breast cancer movements), often exported globally. Alongside patients, health professionals, and caregivers, this performance-project asks: how might firsthand-expertise reorient our "fight" against cancer, at the performed, collective, affective, and cellular levels? What are the feedback loops and resonances between these four levels/forms of "reorientation"?

This project considers four priorities developed with mentors and friends facing (breast) cancer over the past 3 years: the role of patient advocacy/activism, witness/social support, memory, and cultural performances within "lifestyles" of toxicity.

I begin with Klaver's notion of bodies, which in illness and "lifestyle disease" perform back to us the symptoms of culture. I work through modalities of invitational performance with live audiences to consider: the place of "pink kitsch" in various forms of affective bait-and-switch, circuits of purchasing-power looped between "survivorship" or "loss," and the performative role of "s/he-ros" within medical(ized) systems and patterns of neoliberal/ consumer-citizenship. Otherwise positioned between affectively "hopeful" futures and rebranded "memorial" to persons lost within diagnostic medical regimes, I engage (alternative) languages and systems of understanding, developed by patients who resist the status quo of "economies of dis/ease" and cancer response.

This dialogic performance links Health, Performance, and Social Change/Development Communication, and gathers audiences of scientists, artists, health professionals, "patients," and the people who care for them. Inspired by Crease's "physiognomic metaphor" -- one that reorients the "tissue of our experience" -- this audience-collaborative project explores our capacities for intervention in "dis/ease" beyond linear, consumptive, or obfuscating performances of serious illness.

DINNER
Harris 108 | 6:30-7:45PM | SATURDAY

SQUISH! A PERFORMANCE CABARET

AMS 103 | 7:45-10:00PM | SATURDAY

Faculty Discussant: Jade C. Huell

Rae Langes, Northwestern University
"Ruminations of the Lower Strata"

Ruminations on the Lower Strata is a solo performance that journeys into the deviant mind of Jingl Belz, a salacious fool who tarries at the crossroads between shame and pleasure. Jingl Belz invites the audience to dwell, to reveal at the crossroads through surreal narrations of the mundane and solicitation of audience participation. The performance focuses on the ways in which shame shapes the identities, communities, and worldviews of people, particularly of gender and sexual minorities. It asks, what kind of relations can the performance of shame produce? How might shame generate relations amongst individuals and groups, performer and audience? What are the political implications of such relations? Where does pleasure intersect with shame to undo dominant framings of queerness as abject?

Kevin Sparrow (Dirty Devlin) and Alberto Ramon Gutierrez (Mister Junior)
"Country of Origin"

The largest trading partners of the U.S. include our neighbors Mexico and Canada, and the fact that our rate of importing outweighs that of exporting is demonstrated through the country of origin tags with which our consumer goods items are stamped. While nationality is highlighted through these ephemeral adhesives, the human quality of labor that produces consumer goods is invisibilized. In "Country of Origin," two equally sized and adjacent squares of performance space are activated. Stage right contains a plastic lawn chaise lounge folded up next to an empty small table. Stage left contains fake plant stalks and gardening equipment (hoe, trowel, gloves), and a bottle of water and a bottle of aloe vera. A music cue plays. Two performers enter from opposite diagonals and make their way into each square. Dirty Devlin carries a picnic basket into stage right; Mister Junior carries empty baskets into stage left. The two performers present mirrored choreography that operates as a burlesque striptease, under the guise of "consumer" (Devlin) and "gardener" (Mister Junior), interacting with the props on their predetermined sides and removing corresponding articles of clothing as the piece progresses. Once a task is complete on the "gardener's" side, the "consumer" removes a consumable item from the picnic basket--bananas, wine bottle, suntan lotion--with clearly discernable labels that show country of origin. The "consumer" and "gardener" both strip to American flag briefs at the conclusion of performance. The piece makes room for discussion specifically concerning the operation of bodies othered by nationalistic and gendered perceptions.

Colleen Kim Daniher, Northwestern University
"Durian Series (Pts. 1-3)"

Durian Series (Pts. 1-3) is an abridged three-movement solo performance piece originally conceived as Sensification Acts, a five-part performance experiment on how the senses work between individual bodies to produce relationships of experience that negotiate subjective and collective life. Durian Series explores three of the five senses--sight, smell, and taste--as embodied modes of relating to the world that reconfigure self/other paradigms and draw instead upon these senses as sites of social encounter. Taking the durian, the infamously smelly and unsightly south-east Asian fruit, as its organizing motif, Durian Series meditates on the felt material remnants and manifestations of memory, place, and the desire for belonging in the face of processes of migration, globalization, and cultural hybridization.

Michal Samama, Independent Artist
"What am I Paying You For?"

'What am I paying you for?' investigates the way the relation of part and whole informs our perception of beauty, seduction, and community. The question 'What am I paying you for?' only arises when what we are paid

for, our labor, is no longer immediately responsible for the product, but only forms a part of a whole that is no longer tangible.

This movement-based solo performance is my attempt to question and embody, through the performative moment, what money pays for. Is it the body as a whole or what we can get from its different parts/organs that will be 'priced' according to their function/labor? Is the body more valuable as a whole or when broken down to its parts and functions? How is the body bought and sold in cultural domains such as porn, commercials, human and organs trafficking, the meat industry and even 'normative' employer-employee relations?

My intention is not just to comment but also to engage in a performative way with the idea that the body is made of objects (in plural) for sale, referring also to the history (and present) of the female body in performance art, body art and dance. Rather than creating a harmonizing choreography which integrates parts into a larger whole, creating the effect of 'gestalt', I put side by side performative moments that overlap and interrupt each other, producing simultaneously a certain non-closure and a sense of surplus.

Through "zooming in" on my body parts I destabilize the integrity of the body, uncover its surfaces and cavities, parts and partiality, in a way that creates a certain 'over-proximity' to the flesh like that of an animal cut to pieces. This action explores the fascination of particular body parts beyond fetishism by allowing those body parts to assume agency and express independence and subjectivity.

James Patrick Rose (Femmy Delemma) and Hana van der Kolk (Hana)
"Defrock and Double Interrupt" (30min)

To interrupt one's consumer body is to interrupt consumer culture. Yet, what is the consumer body? How might we understand, negotiate and overcome our internal governance through embodied practices? And utilizing our newfound states of embodied questioning, how do we interrupt authority without becoming another authority? These questions inform Defrock and Double Interrupt, wherein a lecture about authority's relationship to subjective consciousness is physically interrupted by a dancer who performs her own "lecture" on the interruption of the disciplined body. Will the lecturer, and maybe even the audience, succumb to the non-linear and non-fixed space of becoming?

Paul Michael Atienza (Aloha Tolentino), University of Illinois, Urbana-Champaign
"Confession: A Drag Offering" OR "Transnational Drag Representations of Filipin@ Migrant Women and Performing the Trans/Migrant Self"

Aloha Tolentino, a Filipin@/American drag performance artist and her work in progress piece, Confession, a drag offering takes images of Filipina transnationals as nurses, caregivers, entertainers and sex workers that circulate throughout the world as the labor of their bodies, their work and their sacrifice make lasting impressions on recurring (re)presentations in media and both U.S. and Philippine national imaginaries as the end products of their labor get funnelled back as remittances or abjected corpses to families back in the Philippines. Aloha presents what performance studies scholar Jose Munoz calls a disidentification—a minority subject's performative response or "third mode of dealing with dominant ideology." "[based on Louis Althusser's definition of interpellation where ideology is an inescapable realm in which subjects are called into being or 'hailed']," the third mode of dealing with dominant ideology is "... one that neither opts to assimilate within such a structure nor strictly opposes it; rather, disidentification is a strategy that works against dominant ideology." (11)

The piece explores the shared labor and servitude located in the marked bodies of diasporic queer and female Filipin@ subjects—a connection that simultaneously demonstrates respect and allegiance but also redeploys the fetishization and commodification of Filipina corporeality within geo-political capitalist liberalism and U.S./Filipin@ national imaginaries. The artist arranges fragments of various popular songs that shaped his queer, feminine identity and to demonstrate the lived hopes and anguish of Filipina overseas (contract) laborers. A multimedia presentation highlights images from television, film, and news media that construct the contradictory (in)visibility and hypervisibility of transnational Filipin@ women. It also provides audiences quotes and data collected from Rhacel Parrenas' Servants of Globalization and Vicente Rafael's White Love. The piece hopes to deconstruct and question the export of care from the Philippines and how mother/land connects with a queer person's discovery of self.

Hee-won Kim, Daniel Boulos, Yasmine M. Jahanmir, and Haddy Kreie
University of California, Santa Barbara
"The Professor with the Blue Toe"

In an exploration of the misperception of cultural differences, The Professor with the Blue Toe pits the titular character against a young woman on the subway who succumbs to an imaginary yet horrid smell that she perceives as coming from the Professor's blue toe. The sensory disturbance that derives from an encounter between two culturally different entities is represented through the imaginary affect of smell. After their initial conflict presented through a voiceover by the absent characters, representations of the characters in the bodies of clowns present a series of short flashbacks to illustrate the Professor making the choice to "slice it away." Through simultaneous absence and presence (voiceovers by absent characters and their clown stand-ins), the performance explores actual and the imagined affects of "otherness," the choices that individuals make to embrace or hide that otherness, and material conflicts that arise when aspects of marked or unmarked otherness create contradictory affects and lead to intersubjective conflicts. After the reenactments of the Professor's choices, finally determining to slice off his toe, the clowns bring on an oversized, grotesque blue cake shaped like a toe. As the clowns "slice away" the toe and hand the pieces out to the audience, both performers and audience experience a contradiction in affect at the sight of the grotesque blue toe and the sweetness of the cake. The performance ends with a movement piece that explores physically the contradictions between the grotesque visual image of the blue toe, its imaginary yet visceral smell, and the sweetness of the cake.

SUNDAY, OCTOBER 13, 2013

SUNDAY REGISTRATION | Harris Hall 108 – 8:15AM-3:00PM

BREAKFAST
Harris 108 | 8:15-9:00AM

PERFORMANCE WORKSHOPS – 9:00-10:45AM

Workshop 1: "Making the Transnational Rumba Body"
Yesenia Fernandez Selier, New York University
The Hagstrum Room, University Hall 201

In 1927 the world woke up to Rumba and the Afro Cuban legacy. Following the commercial blockbuster of "The Peanut Vendor," performers around the world took on the enactment of Cuban-ness. Through an archeological recuperation of the stories of Rene Rivero and Ramona Ajon, the single Afro Cuban dance couple participant of The Rumba Craze and comparing their choreographies to Latin American and international stars, I place The Rumba Craze as the vortex of transnational performance, and as broker of Afro and Latino transnational images. This research explores the visual economy of consumerism, and how this process watered down, hyper-visualized, or conveniently erased darker bodies. Using films of the 1930s and 1940s, my analysis follows the movement of sacred dance patterns into transnational choreography.

Workshop 2: "Choreographing the Political: Considering Dance as Intervention"
Jesse Phillips-Fein, New York University
AMS 103

This interactive workshop session uses improvisational material from my current project "z o n e" to generate questions about the role of,

and manner by which, choreographing dances can intervene on the political. Starting from the premise that the political economy works through our bodies in everyday life as a “meta-choreography,” we will use these movement experiences as springboards for discussing the potential purposes, effectiveness, and means of creating dances that aim to capture the embodied experiences of living in our current socio-political order. This particular project, “z o n e” is an examination of our mental and physical strategies for living in an post-crisis era, in which catastrophe and precariousness are normalized and where killing is pre-emptive and clean. The piece is based in research on drone warfare, Positive Thinking affirmations, and adidas commercials, all of which deploy the twinned rhetorics of mind and military power. Movement is derived from working out, weaponry, survival tactics and surrender, creating bodies that are dead/ deadly, but cannot fully evade their tenderness. In considering how this piece attempts to regenerate affective worlds for my own agenda, we will try to push past ideas of art-making as a means of “unveiling truth” or “generating agency” to see what else dance offers. We will also consider if dance is a useful tool for thinking about theory through examining how concepts become corporeal in the creative process. At the end of the session, the participants- turned “mobile cast”-may choose to perform the piece.

SESSION 1 – 11:00AM-12:40PM

PRECARIOUS VIRTUOSITY: DANCE, MEMORIES, AND LOSS

AMS 109 | 11:00AM-12:40PM | SUNDAY
Faculty Discussant: Judith Hamera

Stefanie Miller, Brown University

“Choreographing Politics in and through the *Printemps érable*”

The 2012 student strike and protests in Québec played out in the mainstream media largely as a debate about entitlement. Characterized as immature, entitled, and irrational, striking students were taken to task for blocking access to the university for those students against the strike, who claimed that they each had an individual, fundamental right to get what they paid for. Remaining within the framework of a debate about collective versus individual rights restricts a broad political issue to the narrow language of (neo)liberal calculation and the rational actions of homo oeconomicus.

Taking up Jacques Rancière’s claim in *Disagreement* that politics reconfigure space, I argue in this essay that the Maple Spring demonstrations open up a new field of politics through embodied political action. Expanding the notion of architecture to include bodies, buildings, sounds, and streets, I examine how the inter(in)animation (to borrow a term from Rebecca Schneider, who borrows it from Fred Moten and John Donne) of and between these architectures expands our concept of agency beyond the logic of the juridical or calculable. What might an attentiveness to the syncopation of their rhythms – slow buildings, fluctuating drum beats, the quick erection of a barrier – teach us about the complexities of collective practice? Could a more distributive idea of agency, such as Jane Bennett’s human-nonhuman assemblages, offer a way of thinking about subjecthood and rights that exceeds or alters a neoliberal understanding of these concepts? Finally, I argue that we can conceive of these movements as a prefigurative pedagogical practice (Spivak 2003, Lynes 2012)—as a practice that occurs in the present tense but performs possible futurities.

Ariel Nereson, University of Pittsburgh

“‘Weird Virtuosity’: Arthur Aviles’ Embodied Archive in the Affective Performance of Bill T. Jones/Arnie Zane Dance Company’s Achilles Loved Patroclus”

Bill T. Jones’s 1993 solo Achilles Loved Patroclus, choreographed for his thencompanion Arthur Aviles and in remembrance of his longtime partner Arnie Zane, who passed away in 1988, revises the myth of Achilles through a consideration of queer modes of affect. Achilles the hero is recast as the non-white and queer Aviles, adding to the ongoing conversation about

the soldier’s sexuality but also crucially reframing that debate within the current early-90s duality of sex and death that partially defined some queer communities in the shadow of the AIDS crisis. In his essay “Mourning and Militancy,” Douglas Crimp writes, “Alongside the dismal toll of death, what many of us have lost is a culture of sexual possibility.” I am interested in how Achilles Loved Patroclus functions as embodied affect, as a danced mourning for the loss of life in Zane’s death and the loss of a sexual culture. Jones writes, “I use Arthur in my art to speak of death, trusting he will always walk back into life.” How does the creative relationship between Jones and Aviles inscribe an affective economy, where emotional qualities are exchanged choreographically as use-value? I claim Achilles Loved Patroclus revises the myth of Achilles to create a movement landscape wherein loss as affect is felt palpably through the body, framing Jones’s piece a project of corporeal and affective historiography. My aim is to insert Aviles’ own recollections of creating and performing this work into the critical conversation, and to explore his claim to a “weird virtuosity” that the work demands. Aviles’ own embodied archive thus collides with the larger AIDS discourse and historical moment, Jones’s memoir, and critical work on queer affect.

SOCIAL DANCING AND EMBODIED CULTURAL TRANSMISSION

The Hagstrum Room, University Hall 201 | 11:00AM-12:40PM | SUNDAY
Faculty Discussant: Mark Butler

James Armstrong, The Graduate Center, City University of New York
“Performing Class with the Renaissance Body”

This paper will examine how practitioners of social dance in the courts of Europe in the fifteenth and sixteenth centuries used the performative aspects of dance as a way to separate themselves from lower classes. Drawing on dance manuals by Antonio Cornazano, Guglielmo Ebreo, Thoinot Arbeau, and Fabritio Caroso, as well as evidence from contemporary conduct manuals, prints, paintings, and tapestries, it will explore how upper-class individuals turned social dancing into a performance. Aristocrats used this performance as a way to elevate the movement of their bodies above the ordinary day-to-day movements associated with lower socio-economic classes. In Renaissance theories of the origin of dance, dancing masters emphasized how the most basic dances sprang from peasants, but they stressed that these dances had been refined and elevated for the court by becoming pleasing not just to the dancer but to the observer as well. Recommendations to courtly figures stressed that dancers should use their performance as a way to distinguish themselves from lesser individuals. This became even more explicit in masked balls of the period, in which nobles were permitted to perform dances associated with lower classes, but only while appearing masked, even though their identities might be clearly known. In such cases, nobles took on the identity of lower classes for purposes of performance, thus distinguishing themselves from peasants even while they aped the peasants’ dances. The paper will conclude with a discussion of Caroso’s classic dance manual from 1600, *Nobilta di Dame*, which advises courtly dancers on how to act the part of nobility while not being caught in the act of acting.

Ameera Nimjee, University of Chicago

“Dance as Visual Culture: Embodied Representation”

Dancing bodies perform gestures that mean, signify, and represent. This paper engages with representation by reading dance as a visual culture. I argue that dance categorically continues from visual forms of representation. Gestures, expressions, choreographies, and movements can be read as embodied and dynamic imagery that represent larger issues, constraints, and contingencies.

This paper employs the above framework of dance as visual representation in a case study of kathak (North Indian classical dance). I engage with my own practice of kathak dance, drawing on three ethnographic moments in which my body is the vehicle for representation. I describe my body in a workshop, performance, and class, producing three represented bodies of the athletic labourer, woman, and humble disciple in the study of Indian classical dance. What are the material constraints, contingencies, and categories of exploitation that characterize these bodies’ confrontation with political economy? How do idealized representations of labour, gender, and a

particular type of religiosity shape the embodied representations of kathak's repertoire? How do these representations uphold pedagogical decorum and narratives of the dance form's political history? How can these issues be exported to political economy in South Asian dance, and dance in general?

My paper engages with critical ethnography and political economy within the framework of dance as visual representation. I hope to offer Indian classical dance as a cross-cultural arena for exploring political economy in dance. I seek for the conference's papers and discussions to help me interrogate how affect confronts representation in kathak dance. I aim for these ideas to shape and construct my approach to representation and ethnography in my dissertation.

Mika Lior, York University
"Brokering Corporealities: Orixá Traffic from Salvador to Toronto"

As Afro-Bahian performance explodes into the global spotlight, Orixá (gods) dancers and healers broker embodied culture within the political economies of sensational and liturgical knowledge. Now that, as Candomblé (Afro-Brazilian syncretic practice) researcher Paul Christopher Johnson states, the "metropole has turned towards indigenous religions as practices to which outsiders may convert," participate or at least selectively appropriate, (4) whose bodies do Western consumers 'bank' on as mediators of divine and ancestral presence? This study introduces Toronto-based and Bahian practitioners who incorporate, mediate, and (re)signify Orixá signs, radically altering the inclusionary and exclusionary boundaries of these historically stigmatized forms. Looking at how dance teachers including internationally-renowned Rosangela Silvestre, and healers such Mãe de Santo Nilzete, position themselves in the global and local marketplace, I examine how embodied cultural transmission constitutes and contests colonial ideologies of Afro-Brazilian bodies: What discursive, aesthetic and kinaesthetic tactics do practitioners employ to navigate the tension between the supposedly discrete spheres of spiritual inheritance and commerce? Where do de-colonial and syncretic aesthetics violently collide? This critical ethnography illustrates and complicates the relationship of Western consumers to sacred indigenous practices, in order to discover how Orixá performances not only frame but also animate material and corporeal past and present for local and global communities.

CONTAGION: BODIES IN PROXIMITY
AMS 103 | 11:00AM-12:40PM | SUNDAY
Faculty Discussant: Lori Baptista

Natalia Duong, New York University
"After Exposures of Agent Orange: Recuperating Reparation through Biopolitical Choreo/cartographies"

In this paper, I discuss how bodies affected by Agent Orange perform the extension of the Vietnam War into the present as both a documented archive of trauma and an embodied proliferation of the effects and affects of large-scale chemical warfare. While the "contagion" of trauma has been understood as inherited through cultural practices and psychological dispositions, those affected by Agent Orange physically embody the transmission of war through the skin of memory. Dioxin, a lipophilic chemical, is genetically inherited, and thus repeats the trauma of the initial spraying onto the bodies of descendants living in affected areas, marking bodies in the present with the residue of historical violence.

In my discussion, I problematize notions of "reparation," as the individual bodies of those affected by Agent Orange become the sight/site of repair on behalf of the national body politics of Vietnam and the US. I draw upon Thy Phu's discussion of the Hiroshima Maidens and Kim Phuc as historical precedents for women's bodies as the site of repair for the male wound, as well as Keith Beattie's reading of the "wound" of Vietnam that continues to haunt the political conscious of American politics today. Moving from trauma photography to choreographic cartographies, I propose an embodied practice of 'Mapping Your Life' as a counternarrative to the dominant rhetoric of "healing the past." How can a performance studies lens dissect the nation-based re-membering of bodies that occurs both in Vietnam and

the United States? How does the repetition inherent in performance and trauma become personified in the generations of bodies affected? What form does future healing take on when continuing lawsuits and transnational calls for reparations exploit these live bodies as evidence of past war crimes? Ultimately, I discuss how persons living with the effects/affects of Agent Orange illuminate our understanding of embodied historical trauma and what it now means to live in a trauma-saturated society.

Kwame E. Otu, Syracuse University
"We Love the Deed: Code-Switching Bodies, Disidentifications, and the Politics of Derision Among sassoi in Postcolonial Ghana"

This paper unpacks how self-identified effeminate men in postcolonial Ghana, known in local parlance as sassoi, use their bodies to navigate Ghana's changing sexual landscape. It unfolds how the embodied, ideological, and spiritual realms of sassoi life are useful optics through which to observe and understand their intimate life-worlds. While reeking with erotic resonances, these life-worlds exist parallel to the rather daunting corporeal and the sociological fear of death—HIV/AIDS. Enjoying the deed—homoerotic intimacy—is, however, seen as an antidote to the inevitable. Their lives are therefore lived in what Fred Moten captures as the scenes of the "dramatic interenactment of contentment and abjection."

The passion of International LGBT organizations to make LGBT human rights possible in Ghana—a hegemonic transnational performance in and of itself—has led to the reidentification of effeminacy as homosexuality. Doing fieldwork among sassoi, I find myself uncomfortably residing in the vortex triggered by the state's insistence that homosexuality is unGhanaian and LGBT organizations' persistent yet inadequate use of LGBT nomenclature in postcolonial Ghana. Sassoi lives are entangled in this arrangement.

Being in the field is then performance par excellence, one that entails code-switching the body, disidentifying with heteronormative regimes, and engaging in political derision. From the moment I leave my natal home to board a taxi that takes me to the church or to the field—sassoi community—my body undergoes dramatic code-switches. After all, the logic behind the practice of code-switching is to enhance sassoi ability to navigate the rather nettlesome terrain in which they live with the hope to enjoy the deed, even amidst growing homophobia and their fear of HIV/AIDS. Thus I illumine the pivot points where sassoi become and unbecome queer in the heterosexual matrix instituted by the heteronormative state.

Jan Dutkiewicz, New School for Social Research
"The Politics of Glass Walls: On Contested Representation of Industrial Farm Animal Life and Death"

How do we feel about what we eat? At the center of the debate about animal rights and industrial agriculture is a contest about the public perception of the life and death of food animals. As the physical sites of rearing and slaughter have been moved out of the sight and minds of the meat consuming public, we have entered an era where, as Timothy Pachirat has argued, we can "eat meat without the killers or the killing, without even ... the animals themselves." Activists' principal weapons in their campaigns against industrial animal agriculture have historically been rooted in closing this perceptual and affective distance through the deployment of still and moving images depicting the abhorrent condition of animal bodies. Indeed, "omnivore" food writer Michael Pollan has famously argued that the meat industry might morally redeem itself by replacing the walls of its slaughterhouses with glass, allowing the public "the right to look." The meat industry has responded via a tripartite strategy of promoting discursively packaged "happy meat," lobbying for the passage of "ag gag" laws preventing documentation of animal lives by activists, and releasing its own videos showing the ideal abattoir via its "Glass Walls Project." Artists like Kathryn Eddy have, meanwhile, engaged in conceptual representations of animal commodities, calling for viewers to consider the broader links between animal abuse and mass consumption. At issue here is not simply the reality of animal lives, but the dispute over consumer affect. Rooted in examinations of images circulated throughout this contested representational space, this paper critically examines the politics of sight involved in shaping how we engage with nonhuman animals.

CLOSING LUNCH
Harris Hall 108 | 12:40-1:20PM

PERFORMANCE – 1:30-2:45PM

**PERFORMANCE AS RESEARCH SPOTLIGHT II: REMEMBERING
DIASPORA**

AMS 103 | 1:30-2:45PM | SUNDAY
Faculty Discussant: Coya Paz

Natalia Duong, New York University and
Patricia Nguyen, Northwestern University
"Tro Ve Nuoc" (1hr)

Tro Ve Nuoc is a performative event that aims to bring together two (seemingly) separate bodies in a dialogical investigation of the boundaries between people, countries, and scholarly disciplines. Our individual bodies are interpellated by our various identities as they emerge and are defined in relation to one another. We explore how our bodies become a place where larger aesthetic, political, and historical questions are confronted, or perhaps, fractured open to reveal the agonistic pluralisms that could potentially exist during our confined time being with one another. Whereas Patricia begins from a historical perspective that focuses on narrative based communication as a way of expression, Natalia comes from an embodied approach that foregrounds movement as a precedent for research. As our two bodies begin to literally collide, contract, expand, unite, and diverge, an assemblage is created that itself is always already becoming a new body of knowledge. This body navigates its way through the liminal space of nuoc [water] that is both the uniting and dividing material between landmasses, histories, and people. What potentialities exist here? The migration across this space harkens back to the historical Vietnamese narrative of "boat people" who found both hope and death in this between space; and as water becomes an increasingly scarce commodity in our global landscape, the notion of private and public bodies of water will come to the fore.

Thus, this performative event aims to explore the interstices of our bodies as products both of our shared Vietnamese American background as well as our differing methodologies and the academic institutions where we have been trained to produce knowledge. This intersection of practice and theory continues to be a persistent and pertinent question in the field of Performance Studies today, which we trust will be further clarified through the communion of our live, present, bodies.

KEYNOTE & CLOSING REMARKS

3:00-4:00PM | Harris Hall 108

KEYNOTE:

Lisa Merrill, Professor, Department of Speech Communication, Rhetoric & Performance Studies at Hofstra University

"Spectatorial Sympathies and Bodies in Space: Affective Appeals and the Exhibition of Enslaved Women's Bodies in Antebellum Abolition Performances."

“Ordinary affects are public feelings that begin and end in broad circulation, but they’re also the stuff that seemingly intimate lives are made of. They give circuits and flows the forms of a life. They can be experienced as a pleasure and a shock, as an empty pause or a dragging undertow, as a sensibility that snaps into place or a profound disorientation. ... They work not through “meanings” per se, but rather in the way that they pick up density and texture as they move through bodies, dreams, dramas and social worldings of all kinds. Their significance lies in the intensities they build and in what thoughts and feelings they make possible.”



Kathleen Stewart

Ordinary Affects

Participant Bios

AVA ANSARI

Ava Ansari is an artist, educator, and curator from Iran. As an artist, Ava finds the greatest artistic value in collective moments of collaboration, education, and creation. Her practice is rooted in the concept that artists are not isolated in their studios, and that an artwork can have a real impact in peoples' lives. Ava sees the voluntary collaborative attitude toward making art vital, urgent, and a way of interrelating that can expand from the art community into the society at large. This belief in the power of collective art practice and the need for safe spaces for experimentation and collaborative art making led her to co-found The Back Room, a curatorial and pedagogical project in 2011. The Back Room's mission is to use new media to facilitate exchanges between artists, curators, and scholars, in the US and Iran, circumventing the boundaries and limitations of transporting works, travel cost, and the bureaucracy of getting a visa. She has previously worked at Basement Gallery, Dubai, and Silk Road Gallery, Tehran, and currently works as the Director of Exhibitions and Sales at Shirin Gallery, NYC. As an artist, she has presented work at Museum of Contemporary Art Santa Barbara, Dixon Place, La Mama, Eyebeam, the AC Institute, among others.

JAMES ARMSTRONG

James Armstrong is a graduate student in the Ph.D. program in theatre at the City University of New York's Graduate Center. He holds an M.F.A. in dramatic writing from Carnegie-Mellon University and a B.A. from Drew University. He has published theatre reviews in *The Edgar Allan Poe Review* and *The Dickensian*. His own plays have been published by Applause, Eldridge Plays and Musicals, and Original Works Publishing, and his short play *Afterward* was winner of the 2012 *Arts & Letters Prize for Drama*. His experience with Renaissance dance goes back sixteen years, and he has both reconstructed period dances and taught classes and workshops on Renaissance dance. He is the former managing editor of *The Journal of American Drama and Theatre* and teaches at Saint Peter's University in Jersey City.

PAUL MICHAEL ATIENZA (ALOHA TOLENTINO)

Drag performance artist Aloha Tolentino has been performing and raising money for queer student organizations at the University of California, Riverside for 10 years. Named using the formula of creating a porn star name—Aloha was the name of his family's pet great dane and Tolentino was the name of the street he grew up in—Aloha was born from a queer, male, immigrant Filipino's nostalgic memory of enacting Ms. Universe pageants in his living room. She emerged after recognizing her genderqueer identity during a college LGBT leadership retreat in January 2002.

In describing "Confession: a drag offering," I highlight the work of Filipino scholars Sarita See, Martin Manalansan, and Rolando Tolentino in order to bring together how Aloha's current work adds to the cultural responses to the multiple colonialization of communities from the Philippines, the transnational connections brought about the movement of people and ideologies between the Philippines and its many diaporic ports, how queer Filipin@ bodies have been instruments for Filipino/American cultural critique and how pangagaya, a Tagalog word that can be loosely translated as mimicry, can build alliances between groups in the margins.

JENNIFER AUBRECHT

Jennifer Aubrecht is a second-year Ph.D. student at the University of California, Riverside. She holds a B.A. in Dance and English from the University of Minnesota - Twin Cities and is currently a Gluck Fellow and a Chancellor's Distinguished Fellow at UCR. A certified yoga instructor, Aubrecht's research interests center around the shifts in the definition of yoga and yoga practice over the past hundred years in relation to the history of yoga and modern dance. She investigates the histories of appropriation, sanitization, and commodification present in both practices while rejoicing in the creative potential of the disciplines.

VERONIKA S. BOEKELMANN

Born 1978 in West-Germany, Veronika S. Boekelmann recently received her MA in Performance Studies from NYU as awardee of the German Cultural Exchange Service (DAAD). Her B.A. in Acting and Performance Art was received from the Norwegian Theater Academy and her Pre-Diploma in Communications in Societal and Economic Contexts from the University of Arts in Berlin. Her video and performance works have been shown in international frameworks such as at the Moscow Biennale in Russia or the Video Medeja Festival in Serbia Montenegro. Further, she has worked on own and collaborative documentary theater projects such as the audio-video walk *Present Past* (2012/13) guiding the audience in Oslo to houses where Jews had been deported from in 1942, the theater installation *(Im)Potencia* about the transformations in the city of Buenos Aires after the economic crash of 2001 (*Club Cultural Matienzo*, Buenos Aires, 2011; *Sophiensaele* Berlin, 2010; *Black Box Teater*, Oslo, 2010) or *Tyskerjenter - German Slut*, an installation in the archive building of an internment camp for Norwegian war brides after WW II (*Hovedøya Island*, Oslofjord Norway, 2008). Further, she has contributed articles to the Norwegian theater magazine *Shakespeare og Teatertidsskrift*, and gave workshops at the University for Arts Oslo, *Filmakademie Ludwigsburg* and at the Norwegian Theater Academy. As curator, she has realized the symposium and filmcycle *Argentina Vice Versa* (*Cinemateket* Oslo, Bergen and Tromsø 2011 & *Vierte Welt*, Berlin), about the Argentinian economic crisis correlating with new alternative modes of production and representation in the local film and theater production.

TREVOR BOFFONE

Trevor Boffone is a doctorate student in Hispanic Studies with a focus on US Latino Literature at the University of Houston. His research centers on Contemporary Hispanic Theatre, Chicana Feminism, Women and Gender Studies, and Borderland Studies. At the University of Houston, he works under Dr. Nicolás Kanellos and the Recovering the Hispanic Literary Heritage Project. He received his MA in Hispanic Studies from Villanova University and his BA in Spanish with a minor in French from Loyola University New Orleans.

DANIEL BOULOS

Dan is a first year PhD student at University of California-Santa Barbara. Research interests include topics related to cultural policy as it relates to theater spaces and theater districts, such as the role of the performing arts in urban redevelopment projects. His master's thesis, "Once Upon a Times Square: Cultural Hierarchy and Romanticized History in the FortySecond Street Development Project" examined the original proposal for the revitalization of New York City's Forty-Second Street. Dan holds a B.F.A. in

acting from Montclair State University in his native New Jersey and an M.A. in theater history and criticism from Brooklyn College in New York City. Prior to beginning his graduate studies, Dan worked for several years as an Equity stage manager. Among the organizations for which he worked are the Walnut Street Theatre, Philadelphia Theatre Company, ArtsPower National Touring Theatre, and Theatreworks/USA. In addition to his work as a stage manager, his earlier career as a performer included nearly two years in a giant lizard costume in the North American tour of "The Magic School Bus" Live.

FATIMA CHRIFI ALAOU

Fatima is a Fulbright scholar at the University of Denver. She is pursuing a doctoral degree in Culture and Communication at the Department of Communication Studies. She also received her M.A. in Intercultural and International Communication at the Department of Media, Film & Journalism Studies and the Josef Korbel School of International Studies at DU. Fatima's research and teaching interests lie at the intersection of critical cultural communication, postcolonial and gender studies. More specifically, she is interested in the performances, constructions, and (re)presentations of Arabs and Arab Americans, transnational diasporic hybrid identities, and whiteness in popular culture, education, and other everyday contexts.

KELLY CHUNG

Kelly is currently a PhD student in the Department of Performance Studies at Northwestern University, where she also received her MA. She also holds a BA in Critical Gender Studies and Ethnic Studies at UC San Diego. Her current research project examines the performances of interethnic fusion through labor, embodiment, and consumptive practices staged within *Kogi*, a Korean Mexican fusion food truck in Los Angeles. Her research interests more broadly includes queer theory, Asian American Studies, food studies, and feminist theory.

HILARY COOPERMAN

Hilary Cooperman is a fifth year Ph.D. student in Performance Studies at Northwestern University. She recently came back from Beit Jala, West Bank where she was conducting field research for her dissertation. In the sixth months she spent in the field, she worked in conjunction with al-Harah theater to conduct a performance workshop focusing on the way Palestinians experience Israel's occupation in their day-to-day lives. She is now working on compiling her research and writing her dissertation. Hilary is also a performer and director and hopes to bring her research to the stage as well. Prior to entering the PhD program at Northwestern, Hilary spent extensive time living among Israelis and Palestinians in Israel and the West Bank and earned a Master's Degree in Middle East Studies from Ben Gurion University of the Negev.

COLLEEN KIM DANIHER

Colleen Kim Daniher is a 3rd year Ph.D. candidate in the Department of Performance Studies at Northwestern University. Her dissertation research theorizes and examines the critical cultural work that performances of racial ambiguity accomplish in moments of national crisis in Canada and the U.S. through the long 20th-century. In addition to her scholarly work, Colleen holds a Bachelor's degree in Music (Voice) and is a seasoned stage actress, having appeared in over 30 theatre productions to date. Since arriving at NU, she has branched out into other genres of performance repertoire, including performance installation and oral history testimonial. Her next performance credit will be at PSi 19 in Stanford, in the Performance Praxis production, *In My Backyard* (written by NU colleague Jasmine Mahmoud).

MEIVER DE LA CRUZ

Meiver De la Cruz is a PhD candidate in the Department of Performance Studies at Northwestern University. She holds a Masters Degree in Gender and Cultural Studies from Simmons College, and a Bachelors Degree in International Business and Economics from the University of Massachusetts, Boston. She has been involved in feminist activism and social justice work for many years, and recently contributed a chapter along with fellow activist Carol Gómez to "The Revolution Starts at Home: Confronting Intimate Violence Within Activist Communities" (South End Press, Cambridge, MA, 2011). Meiver teaches and performs various forms of stage, social, ritual and folkloric dances from the Middle East.

NATALIA DUONG

Natalia Duong is a performance artist, choreographer, and scholar, native to the San Francisco Bay Area. Her interdisciplinary research focuses on Kinesthetic Empathy as a resource for conflict resolution, community devised theater, and the embodied transmission of trauma as exemplified in the bodies of those affected by Agent Orange. She has collaborated with artists to perform internationally in Edinburgh, Paris, Uganda, and Vietnam, where she recently led a community-based devised theater piece that was performed at the US Consulate in Ho Chi Minh City. Natalia is also the Founder and Artistic Director of PAO, a New York based movement collective interested in how war is inherited in the body. Her work has been presented in university settings at Massachusetts Institute for Technology (MIT), University of Massachusetts Boston, New York University, and Stanford University in addition to various dance venues such as Movement Research, Dance New Amsterdam, Chen Dance Center, and Dixon Place. She recently gave a TEDx talk on her research at TEDxStanford in May 2013. She holds a Masters degree in Performance Studies from Tisch School for the Arts at New York University, and is a Phi Beta Kappa graduate of Stanford University with a BA in Psychology and Dance. She currently lives in Brooklyn.

JAN DUTKIEWICZ

Jan Dutkiewicz is a Ph.D. Student in the Department of Politics at the New School for Social Research. His research focuses on the plurality of interactions between humans and nonhuman animals and environments, as well as on the rationalities and discourses engendered by different forms of economic and political engagement. His two ongoing projects examine the relationship between finance and industrial agriculture in the United States, and the politics of introduced and invasive species in New Zealand and Australia. His work has been published in journals including the *Journal of Organizational Change Management*. Jan currently lectures on democratic political thought at Clark University.

YESENIA FERNANDEZ SELIER

Cuban born performer and researcher, Yesenia Fernandez Selier holds a B.A. in Psychology from the University of Havana and a M.A. in Latin American Studies from NYU. Fernández Selier is the recipient of fellowships from the Latin American Social Science Council and the CUNY Caribbean Exchange Program of Hunter College. She has also been recognized for her work preserving Latino heritage by the "Save Latin America" organization in New Jersey. Her articles on Afro Cuban culture and identity have appeared in the Cuban anthologies *Afrocubanas* and *Raza y Racismo* as well as in *Revista Musical Chilena*, *CEAM Brazilian University Journal*, and *ISLAS Magazine* in Miami. Yesenia has developed several cultural projects in NYC for the education and preservation of the Afro Cuban Legacy such as *Tambo*, *Ibionio Project* and *Global Rhythms Cuba*.

MOHWANAH FETUS

Mohwanah Fetus is a second year doctoral student in the English department at Northwestern University. Her research interests are gender, sexuality, and the deployment and intersectionality of African-based spiritualities in 20th and 21st century African diasporic literature. She has her Bachelor's degree in English literature from Brooklyn College of CUNY. Before her entry into graduate school, she was a contributor of ELIXHER.com, an online magazine geared towards queer and trans* women of color, and By Such and Such, an online art and cultural zine.

JANE GABRIELS

Jane Gabriels is a performer, writer, events producer/curator who currently lives in Montreal Canada while maintaining an active curatorial practice in NYC. Her artistic and professional base is in the South Bronx, New York. She was hired by award-winning artists Pepon Osorio (visual artist, MacArthur Fellow) and Merian Soto (choreographer, Bessie award recipient) in 1999 to work at Papatian, their non-profit arts organization, and in 2006, she became Director. Inspired by Soto and Osorio's previous legacy of works, she created the annual Bronx Artist Spotlight program (2001-06) to support artists with performance opportunities, mentoring, panel discussions, feedback forums, etc. at six different venues throughout the borough. Since 2006, she has produced specific collaborative projects in the Bronx and has created programs to encourage presenters and funders to (re-) discover Bronx artists and connect these artists with new audiences eager to hear from contemporary Afro-Caribbean-Latino perspectives. She has shown her solo "City Markings: How I Became a Boogie-Down Rican" at various venues throughout NYC (Dixon Place, Movement Research at Judson Church) and in the Bronx at BAAI/Bronx Academy of Arts and Dance, as well as at Cornell University (Ithaca, NY), University of Limerick (Ireland), and in Montreal (Canada): Studio 303, Casa del Popolo and at Sala Rossa. She is pursuing her PhD in Humanities at Concordia University (Montreal, QC, Canada). Her thesis work focuses on documenting and theorizing about the artists and performing arts scene of the South Bronx. www.papatian.org

MARIE GARLOCK

Marie Garlock is a dancer, storyteller, film and theatre artist who enjoys mobilizing diverse communities for health, justice, and peacebuilding partnerships. A PhD candidate in Communication Studies at UNC Chapel Hill (Performance, Health and Social Change Communication), Marie facilitates performance installations, workshops, and festivals between NC, East Africa, and South Asia, for community development. Her collaborative research focuses on uncertainty and displacement of the body in health/social crises (such as life-threatening cancer), and the dynamics of performance and healing in resulting cultures of response. <http://itisinyou.org/>.

*Performance research partners include Cancer Centers of NC, UNC Center for AIDS Research, Duke Performing Science Initiative, HeartSpace Spiritual Resources, White Orange Youth Tanzania, New Life Homes Kenya, Nautanki Initiative India, NAACP/Wake Schools; and at UNC Marie teaches courses in performance, peacebuilding, and social change. *Professional health justice performance projects have engaged the nexus of femininity, race, and inheritance, mental health/PTSD, rape culture, cancer and depression, reproductive health justice, and the politics of grief, and include performances with The Chuck Davis African American Dance Ensemble, Swain Studios/The Process Series, Theater Delta, Vincent Mantsoe Dance, Little Green Pig Theatrical Concern, and Urban Garden. *Prior work includes "It is In You: Health Justice Performance in Tanzania," a cross-cultural critical ethnography project exploring the politics of HIV, the body, and international development, published in T&F's 2012 "Storytelling, Self, Society" *Global*

Storytelling issue, and held in performance residencies across the US/Tanzania 2008-2011. **Provocative Bodies* and the *Economies of Dis/ease* project was hosted at PSI18, and in residency with FIU Miami Beach Urban Studios, and North Park University (Chicago) Conflict Transformation/Dialogue and Performance programs while in development 2012-2013.

MEGAN GEIGNER

Megan Geigner is a PhD candidate, at Northwestern University in the Interdisciplinary Theatre and Drama program. She has an MA in Liberal Studies from Reed College and an MA in Theatre Studies from Illinois State. Her dissertation research investigates white ethnic performance in Chicago at and between the two world's fairs in 1893 and 1933-4. She is interested in the confluence of turn-of-the-century popular entertainment, immigrant theatre, performances of nationalism, and theories of race. Megan has presented papers at American Theatre in Higher Education, Mid-America Theatre Conference, the Film and Literature Association, the Popular Culture Association, and the Newberry Library. She has articles published in *Modern Drama* (co-authored with Harvey Young) and *New England Theatre Journal*.

MARNIE GLAZIER

Marnie Glazier is a scholar, social practice artist and playwright. She received her MFA in Theatre from the University of Iowa in 2006, and her PhD in Theatre and Performance Studies from Southern Illinois University, Carbondale this past August 2012. Her work is deeply embedded in theatre and ecology. She has produced and directed original/ensemble work in New York City, Minneapolis, and smaller urban communities in the northeast and midwest United States. She has directed a number of productions for the academic theatre, has taught theatre, writing, and communications for almost ten years and draws extensively from her cross-disciplinary background in her academic and her creative work. Her scholarly writing has been presented at ASTR, the Eugene O'Neill Conference, and the Earth Matters on Stage Conference, and she is currently seeking publication for dissertation research on transnational ecotheatre methodology and practice. She has worked with interdisciplinary and international ensembles across the spectrum of physical theatre, installation, puppetry, mask, dance, and digital media, with collaborators from Eastern Europe, Africa, and North and South America. She is currently teaching as an adjunct instructor in the Theatre Department at Lindenwood University.

FAYE GLEISSER

Faye Gleisser is a fourth year PhD candidate at Northwestern University in the department of Art History, where she specializes in Modern and Contemporary art and the representation of histories of violence and resistance. Her dissertation will consider the intersection of performance art, racialization and technologies of surveillance in the 1960s and 1970s in the US and abroad through artists' deployment of guerrilla tactics. Prior to her enrollment at Northwestern, she completed a Masters degree in Art History at the George Washington University in Washington D.C. while working in the Education department at the National Gallery of Art. She has published criticism for the contemporary art magazine *ArtVoices* and curated exhibitions in Washington, DC and Chicago, Illinois. For the 2013-2014 academic year, she will continue her research and write her dissertation with the generous support of a Henry Luce/ACLS American Art Dissertation Fellowship.

ROY GOMEZ-CRUZ

Roy Gomez-Cruz is a Ph.D. student in Performance Studies in Northwestern University. His research project ethnographically explores how the circus body is produced in the political economy of the new global circus

industry where itinerant bodies circulate through transnational networks of professional training and performance. Gomez-Cruz investigates how the contemporary circus iterates the aesthetics of the American Freak Show and carnival sideshows. At this intersection he examines how freak/circus performances might challenge and subvert exotic, spectacularized representations of non-normative bodies.

FRANCISCO-FERNANDO GRANADOS

Francisco-Fernando Granados is a Guatemalan-born, Toronto-based artist, writer and educator working in performance, video, drawing, cultural criticism, teaching, and curatorial practice. He has performed and exhibited in venues including Kulturhuset Stockholm, University of the Arts (Helsinki), the Hessel Museum at Bard College, Rapid Pulse (Chicago), Ex Teresa Arte Actual (Mexico City), the Darling Foundry (Montreal), the Vancouver Art Gallery, and the LIVE Biennial of Performance Art (Vancouver).

He is a member of the 7a*11d Performance Festival Collective, the FUSE Magazine editorial board, and the curator for the FADO Performance Art Centre's 2013 Emerging Artist Series. A recipient of the Governor General of Canada's Silver Medal for Academic Achievement upon graduating from Vancouver's Emily Carr University in 2010, he completed a Masters of Visual Studies at the University of Toronto in 2012. He currently works as sessional faculty in the Department of Art at OCAD University.

REV. STACY GROVE

Rev. Stacy Grove, M Div., an Interfaith Minister, chaplain and spiritual director, is co-founder of HeartSpace Spiritual Resources, a non-profit organization providing multi-faith spiritual, charitable, and educational services to communities and individuals, including those with cancer. Using sound and rhythm, Stacy brings prescriptive music to people coping with various life transitions, and she facilitates programs for restoration, balance and healing.

ALBERTO RAMON GUTIERREZ (MISTER JUNIOR)

Mister Junior sashayed his way from the Southwest to the Midwest and has been teasing his way into audiences' hearts and out of his pants since 2009. What makes Mister Junior unique from any other male burlesque performer is his use of the art of burlesque to address larger conflicts. Each of his acts seeks to question societal expectations of race and gender normativity and performance. He playfully adapts Hispanic stereotypes such as the Lover, the Bull/Bullfighter, and expectations for a male body and subverts them before your eyes. Mister Junior was trained at the National Conservatory of Flamenco Arts and holds a BFA from the University of New Mexico and a MA from SAIC. His experience has taken him to New Mexico, Colorado, and Tennessee, and remotely via telecast in Goiânia, Brazil; Santiago, Chile; and Madrid, Spain.

ALEXANDRA HARLIG

Alexandra Harlig is pursuing a PhD in Dance Studies at The Ohio State University, focusing on popular dance in the American culture and the African diaspora. Throughout her research the themes of the urban, global, and cosmopolitan are in constant negotiation with the (re)localization of widely disseminated forms, and the physical and social marginality of innovative populations. She is particularly interested in the role of traditional and social media in the cycle of development, dissemination, and appropriation of popular forms, as well as issues of training and aesthetics.

BETH HARTMAN

Beth Hartman is a doctoral student in cultural anthropology at Northwestern University. She also holds bachelor's and master's degrees in music and is a certified Feldenkrais practitioner. In 2011, Hartman was the recipient of the

Midwest Society for Ethnomusicology's JaFra Jones prize for best student paper, and in the summer of 2012 she participated in the inaugural Mellon Dance Studies Seminar held at Northwestern University. She has presented her research at twelve conferences over the last three years, including three national and three international conferences.

Hartman's research focuses on the creative labor of contemporary strippers—exotic, burlesque, and pole dancers—with particular attention given to music and movement. Set in two metropolitan areas of the Midwest, Hartman's ethnographic and ethnomusicological study of stripping builds upon research on the casualization and feminization of service sector work in the culture and sex industries in the contemporary global neoliberal US. She attends to dance, musical labor, and sound spatialization processes in "pay to play" venues such as gentlemen's clubs, burlesque show venues, and fitness and dance studios that offer pole dancing and/or burlesque classes, in order to determine the often-overlooked but powerful role that sound plays in delineating, maintaining, and shaping social and spatial boundaries. She also analyzes the relationships among dance, music, and commodification, investigating how notions of sexually "safe" and "unsafe" modes of performance are expressed through dance and musical styles—styles that inform consumer-producer interactions; facilitate the formation of temporary, intimate bonds; and guide economic exchanges.

BRYNN HATTON

Brynn Hatton is a Ph.D. candidate in the department of Art History at Northwestern University specializing in modern and contemporary art and theory, with an emphasis on the representational practices of social movements and the aesthetics of dissent. She was recently awarded fellowships from the U.S. Dept. of Education and the Art Institute of Chicago in support of her research on visual-cultural historiographies of the Vietnam-American War produced globally after 1975. Her dissertation, entitled "The Image of Difference: Racial Coalition and Visual Collapse By Way of Vietnam, 1965-1992" examines the visual confluence and disaggregation of trans-geographic, anti-war public spheres surrounding the American-led wars in Southeast Asia.

CHAD INFANTE

Chad Infante is a second year PhD student in the English department at Northwestern University. Chad was born and raised on the island of Jamaica before coming to the United States to study at John Jay College of criminal justice and the CUNY Baccalaureate Program for Unique and Interdisciplinary Studies. He graduated from John Jay and the CUNY BA Program in 2011 with a bachelor of arts in Literature and Philosophy. Before beginning his graduate school career, Chad joined the staff of the Urban Male Initiative Program (UMI) at John Jay. UMI assists students of color in their undergraduate career, and while there Chad served in the capacity of mentor. He is interested in black diasporic literatures and Native American literatures in the 20th and 21st century, theories of violence, race, revolution and social death.

IRENE JAGLA

Irene Jagla earned her B.A in English along with a Secondary Teaching Certification at Northern Illinois University in 2007 and her M.A. in English at Georgetown University in 2010. She served as a Teaching Assistant in the Community Scholars Program at Georgetown, which provides intensive writing training for students from non-traditional backgrounds. While in D.C., Irene also taught ESL and instructed middle school English. Her Master's thesis uses boarding school narratives as a basis for considering the dual roles of writing and literacy education as methods of government-imposed oppression and of American Indian cultural preservation. Influenced by the work of Thomas Newkirk and Roz Ivanic, Irene's thesis also evaluates how

discoursal identities provide a foundation for understanding writing as a performance. After graduation, she returned to Illinois to work as a Grant Writer for a local human service agency. In 2011, Irene received a Fulbright English Teaching Assistantship to India where she taught Spoken English to middle schoolers in Kolkata and began learning Bengali.

Right now, she is a first-year PhD student in the University of Arizona's Rhetoric, Composition, and Teaching of English program, where her research interests include indigenous rhetorics and education, public writing, and ESL teaching. Irene has volunteered with the Tucson International Alliance of Refugee Communities and currently tutors at the Pascua Yaqui Adult Education Program. Most recently, she was a discussion leader at the Research Network Forum during the Conference in College Composition and Communication. Irene hopes to link her interests in American Indian education to the indigenous rhetorical practices of tribal communities in West Bengal.

YASMINE M. JAHANMIR

Yasmine M. Jahanmir is a Chancellor's fellow and PhD student in the Department of Theater and Dance at University of California-Santa Barbara. As a lifelong synchronized swimmer, her dissertation looks at synchronized swimming as both entertainment and sport. Her analysis intersects broader areas of interest, including: hyperfemininity, feminine labor, global circulations of the body, Vaudeville, Esther Williams' aquamusicals, nationalist spectacle, the Olympics, and sports as performance.

She received her Masters in Performance Studies at New York University with a thesis entitled: "Femininity at Work: Construction of the Gendered Body in Synchronized Swimming." During her time at NYU, she was the Editorial Assistant for TDR: The Drama Review. She obtained her B.A. in Theater, Dance and Performance Studies at UC-Berkeley and wrote an honors thesis entitled, "The Use of Spectacle in Musical Theater: A Mirror of Art and Commerce in Society." Additionally, she has acted in, directed, produced, and stage-managed multiple productions Off- and Off-Off-Broadway in Manhattan. She is a founder of the Tucson Fringe Theater Festival, now in its 3rd year.

Most recently, Yasmine published a book chapter, entitled "Intelligent Bodies: Dance's Critical Corporeality" in *The Living Dance: An Anthology of Essays on Movement and Culture, 3rd Edition*. She has presented papers at Performance Studies International and Popular Culture Association. She is currently a graduate student representative to the faculty.

NAMA KHALIL

Nama Khalil is an activist, an artist and aspiring academic. Nama received her Bachelor in Fine Arts from the Cleveland Institute of Art. Nama's thesis exhibition explored the notion of "Otherness," and instances of silenced and suppressed voice in post 9/11 society. She received her Masters in Middle East Studies in 2012 from University of Michigan and is currently pursuing a Ph.D. degree in Anthropology also at the University of Michigan, Ann Arbor. Nama's scholarly interest includes transnational Islam, art and visual culture of Muslim World along with identity politics and art in Arab American and Muslim American communities.

HEE-WON KIM

Hee-won is a first year PhD student in the Theater&Dance department at University of California-Santa Barbara. Her research interest is the use of grotesque humor in contemporary Asian American black comedies and how they represent racial/gender identities. The Professor with the Blue Toe was originally part of her Master's thesis (The Professor with the Blue Toe: Humor, Absurdity, and the Poetics of Disgust) at NYU where she holds an M.A. in

Performance Studies. She is happy to work with a new group of people and is looking forward to how the performance would interact with a new audience. Other performance credits include playwrighting, dancing, stage managing, lighting, production in South Korea, NYC, and Santa Barbara.

TERESA KNIGHT

Teresa Knight holds an M.A. in comparative literature from King's College London, and is currently a Ph.D. student in the department of Performing and Media Arts at Cornell University.

HADDY KREIE

Haddy is currently pursuing her Doctoral degree in Theater&Dance at University of California-Santa Barbara. Her primary research interests include how theatre of Madagascar negotiates Malagasy national identity through the representation of traumatic colonial memories and the political implications of various aesthetic forms of African theatre, especially regarding the affective representations of power and violence on stage. She received her M.A. in 2012 from Florida State University after serving two-and-a-half years in the Peace Corps in Madagascar as a rural health development agent where she worked on a television drama to educate communities about safe motherhood and directed an English speaking youth talk show that addressed contemporary civic issues in the capital city. Haddy is also the 2013 recipient of the International Federation of Theatre's New Scholars Prize. Other theatre related credits include performing, directing, scenic design, and scene painting.

RAE LANGES

Rae is a first-year PhD student in the Performance Studies Department and fellow of the Gender and Sexuality Studies Interdisciplinary Cluster at Northwestern University. She received an MFA in Studio of Performance from the School of the Art Institute of Chicago and a BA in Interdisciplinary Arts and Performance from Arizona State University. Currently Rae's research and art practice focus on how embodiments of negative affect and queer monster tropes in performance engage constructions of gender, sexuality, race, and national belonging.

MAGGIE LEININGER

Maggie Leininger explores the various systems of production, exchange and economies within both a local and global society. Her work often incorporates the use of cloth, its associated construction methods, and performative actions to symbolize the essential human presence in the environment. Maggie Leininger received her BFA from the School of the Art Institute of Chicago and her MFA from Arizona State University. Professional experiences include the recent completion of a four-year position as a visiting professor at Arizona State University where Leininger taught fiber related practice to undergraduate and graduate students. Prior to entering academia, Leininger has engaged with the community on numerous occasions as an artist-in-residence at various non-profits in Chicago, IL. A recipient of several public/social practice awards including the most recent from Kala Institute in Berkeley, CA, Maggie Leininger seeks ways to engage directly with the public and community as a part of her studio practice. Prior support includes grants from Arizona Commission of the Arts, Illinois Arts Council and inclusion in a sponsored series titled Studio Chicago in association with the Museum of Contemporary Art of Chicago. Currently, Leininger is traveling around the country for the work titled Industrious Anarchy that includes site-specific durational performances as an itinerant weaver in hopes of creating a psycho-geographical cloth that embodies landscape, experience and nuanced identity of place.

LAURA LIGOURI

Laura Ligouri is currently a lab manager and project coordinator at the Saxelab for Social Cognitive Neuroscience at MIT. Current work investigates the cognitive structures of inter-group conflict and the neural effects of conflict resolution efforts on members of groups engaged in ethnic and political conflict. Laura's work is founded on her training while working towards a PhD in anthropology. While here, her work investigated the intersection between theater and psychological ramifications of traumatic experiences sustained by Israelis and Palestinians as a result of the Arab-Israeli Conflict. During work towards her dissertation it became clear that in order to decode the ideologies, belief systems and motivational biases that inform interethnic violence, a more psychologically and neurobiologically informed approach would need to be taken. Laura transitioned to psychology and completed a second master's degree in psychology with the Aging, Culture, and Cognition Laboratory at Brandeis University. While here her work focused on understanding the psychological consequences of war, violence, and political conflict on memory and cognitive processing, and specifically as it pertains to Israelis and Palestinians as a result of the Israeli-Palestinian Conflict. Following her time at MIT, Laura hopes to continue on to complete a PhD in cognitive neuroscience decoding the neural substrates of culture and how we may understand the ramifications of interethnic conflict through a systems and connectomics approach. For more information contact: lligouri@mit.edu.

KALLEE LINS

Kallee recently completed her MA in Theatre and Performance Studies at York University and has since moved to York's Department of Dance to begin her PhD. Her persistent object of research is the body in performance, and most recently, how contemporary choreography converses with recent socioeconomic models, specifically the Post-Fordist, affective economy. She completed her undergraduate degree in Political Science and Theatre at McGill University. During her time in Montréal, she continued her dance training through classes at LADMMI, the Transformation Danse intensive, and performing with the Inertia Modern Dance Collective alongside her formal theatre training in acting and directing at McGill. In Toronto, she continues to direct and develop new works of physical theatre, most recently *totem*, which premiered at the 2013 Hamilton Fringe Festival.

MIKA LIOR

Artist-researcher Mika Lior is enjoying a contact improvisation renaissance while pursuing an M.A. in Dance Studies at York University. Lior holds a B.A. from Sarah Lawrence College. She performed with New York companies LAVA, Philippa Kaye, and Raizes do Brasil; Capoeira Brooklyn and with Quebec-based choreographers Gibson Muriva and Maria Isabel Rondon. A cofounder of the arts incubation center *espace OSupa* and the multi-disciplinary ensemble *Blue String Project* in Montreal, Lior's creative and ethnographic initiatives explore meta-physical vocabularies within visceral and mundane experiences. Her research currently focuses on the transmission of ceremonial Afro-Brazilian choreographies in Western markets.

SEAN LOVITT

Sean Lovitt is a doctoral student at the University of Delaware. Since graduating with a MA from Concordia University, he has been active in various grassroots political projects and has continued his longstanding involvement with DIY culture. For the past six years, he has been organizing with the *Walking Distance Distro*, a collective who puts together packages of locally made zines and delivers them to homes around the neighborhood. Last year, he worked with the *Midnight Kitchen*, a collective that gathers, cooks and distributes food for free, daily on McGill campus and regularly

at political events. In the late winter and early spring, a student strike arose throughout the province of Quebec, acting as the catalyst for daily actions and occupying most of his time. Now that the strike is over, Sean maintains his engagement with political action in Montreal through his work at *QPIRG McGill* and *Books to Prisoners*. His academic interests include the history of encounters with the supernatural (especially via black magic), optical experiments, cabinets of curiosity, detective novels, tourism (particularly hotels), the commons, materialist feminism and utopia. He has presented on a range of topics including the Situationists, William Morris, political violence, the police, protest laws, and the Gothic novel.

PATRICK MCKELVEY

Patrick McKelvey is a doctoral student in Theatre and Performance Studies at Brown University where he is concurrently pursuing an MA in Anthropology. He is currently developing a dissertation about the history of disability performance and affective labor in the United States since 1945. His academic interests also include theatre historiography, queer performance, and spectatorship. Patrick's essay, "Choreographing the Chronic: Seroconversion and Viral Performance in *Crip Times*" is forthcoming in a queer dance studies anthology edited by Clare Croft. In the 2012-2013 academic year, he is co-convening (with Micah Salkind) a year-long Mellon Graduate Workshop at Brown University entitled "There's No Outside: Queer Space Under Late Capitalism."

Prior to arriving at Brown, Patrick spent a year as Literary Intern at McCarter Theatre, where he worked as an assistant dramaturg for directors such as Emily Mann, Liesl Tommy, Tina Landau, and Robert O'Hara. Additionally, he has worked as a dramaturg and script reader in New York, where he collaborated with companies including *Aporia Theatre*, *Sundance Theatre Lab*, *Ensemble Studio Theatre*, and *Repertorio Español*. Patrick holds an M.A. in Theatre and Performance Studies from Brown University and dual B.A.s in English and Theatre (Performance as Public Practice) from The University of Texas at Austin.

JAMES MCMASTER

James McMaster is a M.A. student in Performance as Public Practice at the University of Texas at Austin. At UT and throughout Austin he also works as a teaching artist, dramaturg, performer, and activist. Over the past few years, James has studied theater and performance abroad both in London, England and throughout Ghana. As a performer, James has played major roles in various productions throughout Pennsylvania, New Jersey, and Austin, Texas. His thesis utilizes ethnography and performance analysis in order to analyze the performance practices of queer people of color in Austin as methodologies of radical self-care through an activation of erotic subjectivity. Other research interests include Asian American positionality within queer of color critique, affect studies, the *Filipin@ diaspora*, and ethnography. He received his B.A. from Muhlenberg College where he majored in Theater concentrating in Acting and Performance Studies while minoring in Sociology.

JESUS MEJIA & RUTH

Jesus Mejia & Ruth is a collaboration consisting of Jesus Mejia and Karen Bovinich, based in Chicago IL. Their sculptural and performative work combines the precession of time, history and the mechanics of knowing. Jesus Mejia & Ruth most recently participated in the exhibitions: *HOME: Public or Private?* curated by Tricia Van Eck at 6018 NORTH, 773 (for *Sic Transit Gloria Mundi: Industry of the Ordinary*) at the Chicago Cultural Center and was honored to be a part of the performance festivals: *Out of Site*, *Rapid Pulse International Performance Festival* and *MDW Fair Fall Showcase*. Currently, Jesus Mejia & Ruth are residents of Hyde Park Art Center's Center Program

with a culminating show in August 2013.

Jesus Mejia received his BFA in Fine Arts from Columbia College in 2009. Past exhibitions include *The Fidelity of Instruments* at Des Plaines Projects, *Voice of the City*, as part of the Milwaukee Avenue Arts Festival and *Second Stories: Artists Making Do and Fixing Up* at Zolla Lieberman Gallery, Chicago, IL.

& Ruth received her BFA in Fine Arts from Columbia College in 2010. This past year, Ruth was Artist-In-Residence at Stone Quarry Hill Art Park in New York and is working on an exhibit for South Methodist University's Engineering and Humanities Conference. Currently Ruth's work can be seen in *Rube Goldberg's Ghosts: Confounding Design and Laborious Objects* at Glass Curtain Gallery. She currently lives and works in Chicago, IL under the name Karen Bovinich.

LILY MENGESHA

Lily Mengesha is a PhD student in Theater and Performance Studies at Brown University. Her work focuses on artists who seek to make a corporeal intervention in representations of Native bodies throughout the Americas. She is invested in unpacking the images of Native subjectivities within representational practice, from seventeenth-century captive narratives to twentieth-century World Fair exhibitions. Currently, she is focusing on contemporary artists: First Nation's Anishnaabe artist Rebecca Belmore and Guatemalan performance artist Regina José Galindo, both who make work about indigenous women's bodies. Bound up within their performance practice are questions surrounding access to land and resources, economic infrastructure, and failed political representation. Lily is also a performer and has recently taken up satire in playing the character of Pam, a depressed recruiter from the American Tea Party.

ANDREEA S. MICU

Andreea S. Micu is a PhD student in Performance Studies at Northwestern University. Her current research looks at street performances and performance-based activist organizations in Mediterranean countries that oppose austerity policies in the context of the European economic crisis. Andreea received her B.A. in Journalism and Communication from the Universidad Carlos III de Madrid in Spain. She received her M.A. in Performance Studies from Texas A&M University, where her research focused on Muslim and Arab American stand-up comedians post-9/11 and the ways in which they employ humor to engage stereotypes about Muslims and Arabs circulating in American society.

STEFANIE MILLER

Stefanie Miller is a PhD student in the Department of Theatre and Performance Studies at Brown University. Her research explores acts or works of performance as articulations of postliberal, posthumanist politics, particularly in contemporary dance and public protest. Her interests include theories of affect, philosophies of movement, intersections of performance and new media, and neoliberal critique.

In 2012, Stefanie was a research assistant for the Moving Image Research Laboratory at McGill University, which investigates relations between emergent moving image technologies and understandings of the body in motion. She holds an interdisciplinary BFA with focuses in contemporary dance and video production from Concordia University, Montreal, and a BA in English and Cultural Studies from McGill University.

RAQUEL MOREIRA

Raquel Moreira is a graduate teaching instructor and a third year doctoral

student in culture and communication at the University of Denver. She received an M.A. in communication and mediation from the Federal Fluminense University, Brazil. Her research interests revolve around culture and affect, affective circulation through music, embodied performances, vernacular discourse, transnational feminisms, and transgression. Specifically, she studies affect and embodied performances of female artists from Rio de Janeiro's funk movement, a cultural and musical group of resistance to racial, gendered, and socioeconomic oppression. In 2012, Moreira received a top student paper award from the National Communication Association's Latina/o Communication Studies Division, with the essay "Casos de uma Latina sem casa: Thoughts on home, diaspora, and immigration". She is also an Inclusive Engagement Fellow through the University of Denver's Office of Graduate Studies.

DIDIER MORELLI

Born and raised in Montreal, Didier Morelli is presently completing a Master of Fine Arts at the School for Contemporary Arts, Simon Fraser University, in Vancouver. Prior to undertaking his MFA, he completed an MA at the Centre for Drama, Theatre, and Performance Studies, University of Toronto, in 2012. His research and creative practice explores identity and belonging – juggling with his experience as an interdisciplinary artist/researcher/human being in an increasingly homogenized society.

Morelli's artistic practice lies in willless acts of self-affirmation around space (public and private), time, identity and 'otherness'. He is interested in revisiting place by reconfiguring our conception and use of space in the everyday through scored and task-oriented actions. The body becomes the site for his exploration, while repetition, endurance and resistance test the physical and emotional boundaries of his corporeal matter. Working at the edges of discomfort and vulnerability, he continuously reevaluates the threshold of his body as it breaks down and rebuilds to become a site for change and exchange. Morelli performs the friction of skin against architecture. He hopes to generate knowledge through acts that most have discarded as unfeasible, unthinkable, and absurd. This altered point-of-departure becomes an exploration and questioning of the physical, social, political, linguistic and spatial norms that are imposed by hierarchical and removed/invisible forms of authority. Embodying text and challenging language are fundamental to addressing identity and posing critical perspectives on authority.

MICHAEL J. MORRIS

Michael J. Morris is currently a PhD candidate in the Department of Dance at The Ohio State University, and holds a BFA in Dance and Choreography from Belhaven University. Morris' research interests span performance studies and dance studies, queer ecologies, new materialisms, posthumanism, and queer sexualities. A practicing artist-scholar, his work includes written scholarship, choreography, performance, and teaching. Morris' writing has been published in the *European Journal of Ecopsychology* and *The Oxford Handbook of Dance and Theater* (forthcoming). He currently performs queer burlesque with Viva Valezz and the Velvet Hearts, and teaches dance criticism at OSU and queer yoga in the Columbus, Ohio community. He is certified in Labanotation through the Dance Notation Bureau in New York, and studied Butoh at the Kazuo Ohno Studio in Yokohama, Japan. He has produced collaborative work with scholars and artists such as Catriona Sandilands, Annie Sprinkle, and Elizabeth Stephens.

IRA S. MURFIN

Ira S. Murfin is a doctoral candidate in Northwestern University's Interdisciplinary PhD in Theatre & Drama. His dissertation examines talk performance in the American avant-garde. Critical and creative writing has appeared in *elima*, *Fiction at Work*, *Chicago Art Criticism*, *Theatre Topics*,

Theatre Journal, 491, *Review of Contemporary Fiction*, and *Required*, where he is now Performance Editor. He is also a Chicago Shakespeare Theater Pre-Amble Scholar. He sometimes makes theatre as a founding member of the Laboratory for the Development of Substitute Materials. Other performance work has been presented at MCA Chicago, Links Hall, Chicago Cultural Center, and the Rhinoceros Theatre Festival.

MOMAR NDIAYE

Momar Ndiaye, from Dakar, Senegal, created his contemporary dance company, Compagnie CADANSES, in 2004. With his company, he has choreographed and presented numerous works including collaborations with the Institute for Research and Development during the program Culture Scientifique in 2005-2006. In 2008, Ndiaye was invited to participate in the first contemporary dance workshop Ateliers Expériences et Corps (AEx-Corps) organized by Andréya Ouamba and his Association Premier Temps. Since then, Ndiaye has participated in every subsequent AEx-Corps workshops which have allowed him the opportunity to work with choreographers and dancers from all over the world, including Reggie Wilson, Dan Thieko, Mathias Spearling, Kiung Heun Lee, Xavier Lot, Fatou Cissé, Opiyo Okach, and Keith Hennessy among others. He has also participated, taught, and presented his choreography in workshops in Morocco and Burkina Faso. He is a dancer in Ouamba's latest creation, *Sueur des Ombres*, which has toured throughout Africa and Europe. In 2012, he was invited to choreograph a new piece during the AEx-Corps Creative Residency Workshop under the guidance of Olivier Dubois (France) and Seydou Boro (Burkina Faso) during which "Me and My Space" was made. "Me and My Space" has since been presented in both Dakar and Chicago. He was a 2012 DanceWEB scholarship recipient for ImpulsTanz in Vienna, Austria where he trained with David Zambrano, Keith Hennessy, Damien Jalley, Faustin Liyunkula and others.

ARIEL NERESON

Ariel Nereson is a doctoral candidate at the University of Pittsburgh, where she is writing her dissertation on corporeal revisions of history and embodied archives in the work of the Bill T. Jones/Arnie Zane Company. Her essays and performance reviews have appeared in *Theatre Journal*, *Studies in Musical Theatre*, and *Slavic and Eastern European Performance*. Ariel is also a choreographer and dancer, holding a BA in Dance from St. Olaf College.

PATRICIA NGUYEN

Patricia Nguyen is an artist, healer, and community educator born and raised in Chicago, Illinois. As a child of refugees, she was raised on the bedrock of hope and hardwork. Patricia has carried this spirit into her work in the United States, Vietnam, Brazil, and the Philippines with over 10 years experience working in arts education, community development, and human rights. She has facilitated trainings and workshops with The Fulbright Program, American Center at the U.S. Embassy in Vietnam, Christina Noble Foundation, Social Workers Association in Vietnam, Asian Pacific Islander American Spoken Word and Poetry Summit, Vietnamese American Young Leadership Association in New Orleans (VAYLA-NO), and Asian Human Services on issues ranging from environmental justice to youth empowerment to mental health and performance. In 2010, she received a Fulbright Fellowship to work in Vietnam. She has since cofounded *cây*, the first life skills and art therapy reintegration program with the Pacific Links Foundation for human trafficking survivors along the border regions of Vietnam. Currently, Patricia is pursuing her Ph.D. in the Performance Studies Program at Northwestern University.

AMEERA NIMJEE

Ameera Nimjee is a PhD student in ethnomusicology at the University of Chicago. Her research focuses on intersections between visual cultures and

dance in South Asia as well as political histories of classical music and dance traditions in India. She practices kathak dance, and studies in the Lucknow gharana with Joanna De Souza in Toronto, Canada, and Kiran Chouhan in Chicago, USA. She has performed in Canada and the United States. Also an accomplished musician, Ameera holds a Bachelor of Music in theory and classical piano from the University of Toronto (2009) and a Master's in ethnomusicology also from the University of Toronto (2011). She often accompanies musicians and dancers on harmonium in performance. Ameera has worked for several years in museum research and programming. She worked in the South Asian collection at the Royal Ontario Museum (2007-2012), planning exhibitions and their complementary programs, cataloguing, and contributing to research and publications. She worked for a short time at the Aga Khan Museum (2012), writing promotional and web material to engage patrons with the space and its activities. She is committed to one day bringing together her interdisciplinary research in visual cultures, dance, and music in the museum space.

CAROLINA NOVELLA

Caro Novella is a Spanish communication for social change (CFSC) practitioner/researcher and performance artist/dancer/activist exploring body-based performance as a participatory-critical tool and interested in feminist theory and research. She has practiced CFSC since 1998 gradually incorporating body-based participatory events and processes for awareness raising and social mobilization. She has worked internationally with groups focusing on Community health, youth development and risk reduction, sexual and reproductive health and gender-based violences. She has participated in community-health- theatre groups in Burkina Faso, investigated dance-based-youth/education in Colombia and Spain, participated in community-dance processes with Liz Lerman Dance Exchange and Urban Bush Women and researched and developed movement-based workshops as dialogical tools against patriarchal violence in Spain. She has conducted and presented her research on dance for social change in Colombia, Ecuador, Spain, Guatemala, Kenya and the US. In recent years, member of feminist and activist groups (feministas indignadas, m@nstruas?) has presented performance pieces revealing capital, state and patriarchal based violences in public streets, feminist events and encuentros. Her latest work focuses on critiquing the privatization of health system in Spain and 'cancer/culture' and its violence against women. She is currently a PhD Student in Performance Studies at the University of California at Davis.

GENEVIEVE ERIN O'BRIEN

Genevieve Erin O'Brien is a Vietnamese/Irish/American artist, culinary adventurer, community organizer, popular educator. O'Brien lives and works in Los Angeles and Ho Chi Minh City, Vietnam. She holds an MFA in Studio Art/Performance from the School of the Art Institute of Chicago. O'Brien was awarded Fulbright Fellow in 2009, to research for a new body of art work in Vietnam where she remained through 2010. O'Brien uses performance, video and installation to explore notions of "home" and "homeland". As a mixed race child of Vietnamese immigrant mother and an Irish-American father, she investigates issues such as war and memory, transnational identity and belonging, and multiple identities and its attendant baggage. Using food, humor, narrative and conceptual structures, she develops work that is invested in collective healing from trauma, whether personal or inherited to further social justice and cultural understanding.

In 2008, The Museum of Contemporary Art in Chicago presented O'Brien's conceptual performance, *Peace Salon* as part of the 12x12 series showcasing emerging artists. Her conceptual and durational performances, as well as installations and videos have been presented at galleries and public venues in numerous cities including Ho Chi Minh City, Vietnam and across the US in Los Angeles, Chicago and Washington DC. As a community activist and

popular educator, O'Brien has developed programs for Sisterfire, Southern Californians for Youth, the UCLA Labor Center, and APALA (Asian Pacific American Labor Alliance) and more. She was a founding member of Arts In Action, a political and cultural arts collective space in the heart of Los Angeles. She currently teaches Asian American Studies at Claremont Colleges and UC Irvine.

KWAME OTU

Originally from Ghana, Kwame is currently in the PhD program in the Department of Anthropology at Syracuse University. He holds a BA (Hons.) in Sociology from the University of Ghana, an MA in Sociology from Ohio University and a certificate in Women and Gender Studies from Syracuse University. Kwame is the recipient of the Moynihan Institute's Goekjian Fellowship, Deans Summer Fellowship for summer fieldwork, Roscoe Martin Grants, all of which are offered by the Maxwell School of Citizenship and Public Affairs. He is a recent awardee of the American Anthropological Association's Emerging Leader in Anthropology award for the Association of Queer Anthropology Section. Kwame's PhD. dissertation titled *Reluctantly Queer: Sasso, and the Shifting Paradigms of Masculinity and Sexual Citizenship in Postcolonial Ghana* investigates how self-identified effeminate men in Ghana, known as sasso, navigate the tectonic shifts induced by local and international LGBT human rights politics. His research points to the significance of reluctance as a useful sociopolitical action that both softly disrupts heteronormative agendas and exposes the inadequacy LGBT labels in postcolonial Ghana. Thus he interrogates the unimagined alliances between the nation-state and LGBT human rights organizations in the sense that they heighten the vulnerabilities of gender and sexual minorities such as sasso. Reluctance, argues Kwame, is then a form of ambivalent performance underlying how sexual minorities like sasso articulate soft activism. Kwame's contribution to the forthcoming anthology titled *Sex, Politics, and the Occult in Africa* is entitled "Sankofa eni Fawohodi: Local Symbols and Same-sex Sexuality in Postcolonial Ghana."

LAKSHMI PADMANABHAN

Lakshmi Padmanabhan is currently a Chancellor Tisch Graduate Fellow and Ph.D. student in the Modern Culture and Media Department at Brown University. Her interests lie at the intersection of contemporary queer theory, continental philosophy, and south asian film theory. She received her M.A. in Communication, Culture, and Technology from Georgetown University, where she was awarded academic distinction for her thesis "An Affective Nation: Tracing the Temporal Assemblages of Indian Media". She is also pursuing an M.A. in History from Brown University.

JESSE PHILLIPS-FEIN

Jesse Phillips-Fein is a dancer, choreographer, dance educator and producer of multi-genre shows, examining how different notions of "political" and "power" move through, affect, and (re)create our bodies. She grew up in Brooklyn NY, studying Modern & Post-Modern dance at the Brooklyn Arts Exchange and The Dalton School. She earned a B.A. in Dance & Cultural Anthropology from Smith College, a Diploma in Dance Studies from the Laban Centre in London, England, and is a member of the 2012 cohort in EMERGENYC 2012, a program of the Hemispheric Institute for Performance and Politics. She currently studies Cuban & Haitian folkloric dances with Baba Richard Gonzalez, Peniel Guerrier, Danys "La Mora" Perez, and Nia Love. Since returning to NYC in 2001, she presented her choreography at the Brooklyn Arts Exchange/BAX, chashama, Dance New Amsterdam/DNA, Danspace Project, Dixon Place, The Flea, Greenspace, HERE Arts Center, Judson Church, Theater for the New City, and self-produced shows at BRICStudio, The FAR Space, and Flux Factory. In addition, she performed with Shannon Hummel/CORA Dance, Sarah Sibley, EmmaGrace Skove-Epes, and Layard Thompson,

and collaborated with beatboxer Adam Matta, Box By Three Dance Co., Shana Bloomstein on Women's Works in Mid-Coast Maine. She has received grants from DTW's Outer/Space program, Brooklyn Arts Council, Lower Manhattan Cultural Council, and the Puffin Foundation. She currently teaches dance to middle & high school students at Brooklyn Friends School, and is pursuing an interdisciplinary Masters degree at the Gallatin School at New York University.

ZACHARY F. PRICE

Zachary recently completed the doctoral program in Theater Studies at the University of California, Santa Barbara. He is currently an Assistant Researcher at the Ralph J. Bunche Center for African American Studies at UCLA where he works on race in film and media. His dissertation project, *Transcultural Performance Disciplines: Embodying AfroAsia in Martial Arts Theater, Film, and Everyday Practice*, examined Black epistemologies and identities embodied in performance disciplines such as martial arts, jazz, and dance within theater, film, and everyday practice from 1945 to the present. With an M.F.A. in Theater from the New School University and a B.S. in Performance Studies from Northwestern University, he is honored to return to his alma mater and be a part of In Bodies We Trust.

MEGHAN QUINLAN

Meghan Quinlan is a third-year Ph.D. student in Critical Dance Studies at the University of California, Riverside. She holds a B.A. in Dance and English from Marymount Manhattan College, and is a Gluck Fellow and a Chancellor's Distinguished Fellow at UCR. Her scholarly interests include performances of nationalism, dance and protest, and issues of funding and censorship. Quinlan's current research focuses on the politics of creation, dissemination, and media coverage of Gaga, Batsheva Dance Company, and their former members.

NAOMI ELENA RAMIREZ

Naomi Elena Ramirez is interested in exploring the potential of prescriptive graphic scoring for live performance. Her hybridization of dance, photography, and drawing creates a performance on the page; a score for a dance completed by the imagination. These diagrams function as prescriptive notation. Scoring what is yet-to-be and inviting the viewer to image and attempt the possibilities. The score can then be translated onto the performing body, the choreographic process passing through 2-dimensional space to return again to the living body. Currently a Visual Art MFA candidate at Vermont College of Fine Arts, Naomi has an Advanced Certificate in Studio Art from New York University, and a BA in Dramatic Art/Dance from the University of California at Berkeley. Naomi's work has been performed and exhibited at various venues in New York City.

JAMES PATRICK ROSE (FEMMY D?LEMMMA)

Femmy D?lemma (James Rose) is currently a graduate student in the University of Louisville's Humanities Doctoral Program specializing in performance theory, social justice movements, civic reengagement and the interruption of apathy. Femmy recently published the dramatic poem "Transiting Trans, An Internal Drama" in the Winter 2013 issue of *Radical Faerie Digest*. Femmy earned a Masters of Arts in Individualized Studies with a concentration in Consciousness Studies from Goddard College in 2008, completed with the thesis "Excuse Me While I Interrupt Myself." Femmy is also a Steward of Short Mountain Sanctuary, a rural queer intentional community and non-profit organization that offers healing space for folks in need of a break from the sexually normative status quo.

SAMUEL ROWE

Sam Rowe is a second-year Ph.D. student in the Department of English at the University of Chicago. His work focuses on British literature during the “long eighteenth century,” and in particular on the interaction between literary forms and the emergent paradigm of credit-based mercantile capitalism. He is also interested in Marxian thought, psychoanalysis, the theory and history of the novel, the history of copyright law, and contemporary poetry and poetics. Sam attended Oberlin College and moved to Chicago two years ago to begin studying at U. of C. He has published a number of reviews and essays on recent poetry, and periodically performs music around Chicago as both a guitarist and a member of the city’s Javanese gamelan ensemble.

MICHAL SAMAMA

Michal Samama (Israel, 1977) is a performance artist and choreographer creating body-based art works that incorporate movement, sound, objects, text, installation and site-specific practices. Samama is currently an MFA candidate at The School of the Art Institute of Chicago and the recipient of SAIC 2013 New Artist Society Scholarship Award. Her recent residencies include: 2012-2013 *Fresh Tracks* Performance and Residency Program at New York Live Arts (formerly Dance Theater Workshop), *Movement Research* 2011-2013 Artist-in-Residence, *LiftOff Residency* at New Dance Alliance. In New York her work has been presented at New York Live Arts, Movement Research at Judson Church, Performance Mix Festival at The Flea Theater, Dixon Place, Joyce SoHo, CPR (Center for Performance Research), Chez Bushwick, Priska C. Juschka Gallery, First Street Green at First Park, Vaudeville Park, AUNTS and the 92nd Street Y, where she also curated *Sunday At Three* in January 2012. In Europe Samama has performed at the *Home Sweet Home Festival*, Werkstatt der Kulturen and the Grimmuseum in Berlin, and in Israel in many prominent venues including Suzanne Dellal Center, Tmuna Theater and Tzavta Theater. Her play was presented at Act 2 Festival for Experimental Theater. She received her BA in Dance and Choreography from Kibbutzim College of Education in Tel-Aviv and also graduated from Search Engine Contemporary Center for the Performing Arts in Jaffa, where she studied theater, writing and performance art.

KEVIN SPARROW (DIRTY DEVLIN)

Dirty Devlin aims to please with each testosterrific tease. Devlin mixes up a soupcon of seduction, a dollop of delight, and a candyman’s chest hair to serve the voracious Chicago cabaret audience. Devlin questions masculine identity, associations of authority, and the tension between nostalgia and memory in performance. Devlin holds a BA from Columbia College and is a current MFAW candidate at SAIC. Both performers are members of Chicago’s burlesque and cabaret troupe, Vaudezilla, and have performed in venues both local and abroad, including St. Louis, Kansas City, Michigan and Indiana.

KATE SPEER

Currently an MFA candidate at the University of Colorado at Boulder, Kate Speer has studied with such artists as David Dorfman, Doug Varone, Michael Foley, Odile Duboc, Leah Stein, Gesel Mason, and Lisa Kraus. She graduated from Swarthmore College with a BA in dance and biology and frequently attends Bates Dance Festival to get her dance fix. While based in Philadelphia for the past three years, Speer was an artist-in-residence at Mascher Space Coop and a member of Philly Contact Collective. She has performed in the 2009 Philly Fringe, Please Touch Museum’s Dancing Days, the GLBT Arts Festival, and Willi Dorner’s bodies in urban spaces presented in the 2008 Live Arts Festival. Her own choreography has been supported by the Puffin Foundation and the Community Education Center’s New Edge Artist Mix Series, and she has received professional development opportunities from Dance Advance, a program of the Pew Charitable Trusts. Speer has presented

research at UCLA’s Dance Under Construction Conference, the Society of Dance History Scholars (SDHS) and the Congress on Research and Dance (CORD).

PALLAVI SRIRAM

Pallavi Sriram works in critical dance studies, historiography and (post) coloniality, currently pursuing her PhD in the Department of World Arts and Cultures at UCLA. She has a BS from Northwestern University in Chemical Engineering and Dance. She mobilizes the critical revisionist lens of dance scholars of south Asia who have re-examined the complicated sets of relationships between Indian Independence era movements, gender, class and nationalist politics and its dance histories. In her work, Pallavi takes this lens back to the cusp of colonial encounters in the subcontinent to understand the emergence and consolidation of much of the discourse that today defines the Indian classical performing arts and their global circulations.

Pallavi is specifically invested in a critical historiography with regards bodily Indian pasts. She is interested in attending to the politics of the archive (and the repertoire), colonial and otherwise, in examining colonialism as a constant process of negotiation and translation, rather than of one-sided domination. Her work as a dancer-choreographer, coming out of a life-long involvement with bharata natyam, reflects these tensions. As a choreographer, artist and designer, Pallavi continues work in (and outside of) bharata natyam and freelance web design, as both complementary to and juxtaposed against her academic work.

BETH STINSON

As a Ph.D. Candidate in Performance Studies at New York University, Stinson researches alternative transnational networks, development, art, and postcoloniality. She received a B.A. from California State University, Los Angeles in Theatre Arts, and went to University of California, Irvine for an M.F.A. in Acting/Drama. Prior to a further stint in academia, Stinson resided in Olympia, WA, where she joined forces to organize two festivals: Ladyfest and Homo A Gogo. Her published work includes “Means of Detection: A Critical Archiving of Black Feminism & Punk Performance” in a co-edited special issue of *Women & Performance* (2012) and “Zombified Capital in the Neocolonial Capital: Circulation (of Blood) in Sony Labou Tansi’s Parentheses of Blood” in the book *Race, Oppression, and the Zombie* (2010). She is also on the Editorial Board for *Women and Performance: a journal of feminist theory*.

ISABEL STOWELL-KAPLAN

Isabel Stowell-Kaplan is a PhD candidate at the Centre for Drama, Theatre and Performance Studies at the University of Toronto, studying the performance of policing on the streets and stages of Victorian London, advised by Dr Stephen Johnson. She is presenting on both Victorian and contemporary artistic engagement with the police at both CATR 2013 and Psi 19.

AMY SWANSON

Amy Swanson is a first year student in Northwestern University’s Interdisciplinary PhD in Theatre and Drama program where she plans to research contemporary dance in Africa. She received her BFA in dance from the University of Illinois at Urbana-Champaign. Prior to enrolling at Northwestern, Swanson studied West African dance with Djibril Camara and performed with his group Ballet Allah Tanta throughout Champaign and Urbana. In October, 2009, Swanson performed in Mahoment Aquifer Project choreographed by Jennifer Monson. Since 2010, Swanson has spent much time in Senegal where she has studied traditional West African dance

forms and participated in numerous sessions of Andréya Ouamba's Ateliers Expérience et Corps (AEx-Corps) contemporary dance workshops. She has collaborated with independent artists living there and is a dancer in Momar Ndiaye's "Me and My Space" created during the 2012 AEx-Corps Creative Residency Workshop.

LEILA TAYEB

Leila Tayeb is a doctoral student in the Department of Performance Studies at Northwestern University. Her current work centers on music performances in the 2011 Libyan "February Revolution" and her research interests more broadly include phenomenology, dance studies, feminist and queer theory, diaspora and "return." She holds an MA in Performance Studies from New York University, an MA in International Affairs from The New School, and a BA in Politics from UC Santa Cruz.

KRISTYL DAWN TIFT

Kristyl Dawn Tift is an actress, singer, director, writer and educator. She is a 3rd-year PhD Theatre and Performance Studies student at the University of Georgia, where she is also pursuing an advanced certificate in Women's Studies. Her research focus is the intersections of African diasporic, Feminist, and Queer performance. She holds a MFA in Acting from The New School for Drama and BA in Theatre from Georgia Southern University. She has presented papers at the Association of Theatre in Higher Education Conference, the Inaugural Black Queer Sexuality Studies Conference at Princeton University, the Black Theatre Network Conference, the UGA Graduate Student Association's Interdisciplinary Conference, and UGA Institute of Women's Studies Symposium. Tift is a lifetime member of Omicron Delta Kappa and the Atlanta Coalition of Performing Arts. She serves as Graduate Liaison on Black Theatre Network's executive board.

E. HELLA TSACONAS

Emily Hella Tsaconas holds bachelors degrees in Gender Studies and French from the University of Southern California and a Master's degree in Performance Studies from New York University, where she is currently a Corrigan Doctoral Fellow. Drawing from feminist, queer, and affect theory, and informed by a background in classical ballet, Hella's work engages sites of athleticism and art-making to explore the training of bodies and subjects under late capitalism. She also serves as Book Reviews Editor for *Women & Performance: A Journal of Feminist Theory*.

JEAN-THOMAS TREMBLAY

Jean-Thomas Tremblay is a graduate student in the Department of English and Cultural Studies at McMaster University. His current research, funded by the Social Sciences and Humanities Research Council of Canada, articulates itself around two major axes. The first project, an assemblage of new materialism, affect theory, and queer theory, focuses on the proximities prompted by bodily isolation in order to understand queer becomings outside of identitarian frames. The second project inquires into the interaction between space and productivity to trace the affective circuits of toxicity which, based on discursive categories such as sex, race, and disability, determine the level of life—or, the animacy—of different clusters of matter. His essay "On Feeling Political: Negotiating (within) Affective Landscapes and Soundscapes," which outlines an affective hermeneutics of the experience of the political, was published by the peer-reviewed philosophy journal *PhaenEx* in 2012. He has presented conference papers and multimedia installations in English and in French at a variety of conferences and symposiums, notably organized by the Cultural Studies Association, the Canadian Association

for American Studies, the Observatoire de l'Imaginaire Contemporain, and the CUNY Graduate Center (Homoneationalism and Pinkwashing). He will be starting a PhD in English at the University of Chicago in September 2013.

HANA VAN DER KOLK (HANA)

Hana van der Kolk, a performer, choreographer, and movement educator makes performances, situations, videos and writing on her own and in collaboration with other artists and people. She is informed by contemplating psycho-spiritual existence, spending as much time as possible in the woods, moving her body/mind around empty rooms for hours on end, and thinking a lot about her role as a citizen in the various large and small, urban and rural communities of which she is a permanent or temporary member. Paying attention, slowing down, speeding up, subverting her and others' conditioning, and creating temporary, collaborative and queer communities are all important parts of her process, practice, and events. Generally her projects combine elements of conceptual practice with post-modern dance and take place in a wide-range of important and unimportant theaters, galleries, warehouses, and outdoor public spaces. She holds an MFA in choreography from UCLA's Department of World Arts and Cultures and currently divides her time between a community in rural Tennessee and other places. Van der Kolk has been guest faculty at the School for New Dance Development in Amsterdam and will be a guest faculty in the Art and Dance Departments at Williams College in 2013. www.hanavanderkolk.com

SARAH WILBUR

Sarah Wilbur is a choreographer, performer, dance educator, and academic who currently works for UCLA and the U.S. Department of Veterans Affairs. To reconcile the strange path that led her here (through the more well-traversed routes of non-profit arts production, concert dance, musical theatre, opera, and experimental performance) Sarah's dissertation research offers an analytical framework through which the choreographic co-operation of dance makers—artists and institutions—might come into sharper relief. Prior to relocating to Los Angeles in 2007, Sarah worked for a decade in the non-profit arts sector as an artist-advocate-administrator for Milwaukee-based Danceworks, Inc. Sarah holds a BFA in dance from the University of Wisconsin-Milwaukee and completed her MFA in choreography from the UCLA Department of World Arts and Cultures/Dance in 2012 as a Jacob K. Javits Fellow. She continues to work under the mentorship of Dr. Susan Leigh Foster in the doctoral program in culture and performance studies at UCLA, where Sarah teaches critical dance pedagogy for UCLA's Visual and Performing Arts Education minor (VAPAE) and practice-based compositional course within her home department. In addition to her creative research and performance work, Sarah currently runs a dance program for veterans living with severe mental illness at the Greater Los Angeles VA Medical Center. Her work on dance and the limits of U.S. arts policy appears the recent *Journal of Emerging Dance Scholarship*.

HENTYLE YAPP

Hentyle Yapp is a PhD candidate at UC Berkeley in Performance Studies, with a designated emphasis in Women, Gender and Sexuality. His dissertation project focuses on contemporary Chinese performance art as it circulates on the global art market. He received a B.A. from Brown University, in French Literature & Premedical Studies, and a J.D. from UCLA School of Law in Critical Race Theory & Public Interest Law. Hentyle danced professionally with contemporary companies in Taipei, Taiwan and New York and continues to choreograph work for companies and museums.

NIKKI YEBOAH

Nikki Yeboah is a PhD Candidate in the Department of Performance Studies at Northwestern University.

JUSTIN ZULLO

Justin Zullo is a PhD student in Northwestern University's Performance Studies department. He is a sound installation artist and hip hop music producer interested in the correlations between art, activism, and political economy. His research focuses on how Chicago-based community arts organizations mobilize hip hop performance as a form of critical pedagogy. Justin has worked on various sound designs projects, from post-production movie scoring to interactive multimedia installations to ethnographic soundscaping. Currently, he is producing an audio CD to accompany *Braid Tales*, a book being published by the Chicago hip hop arts and education organization, Kuumba Lynx.

“Performances function as vital acts of transfer, transmitting social knowledge, memory, and a sense of identity through reiterated, or what Richard Schechner has called “twice-behaved behavior.”... To say something is a performance amounts to an ontological affirmation, though a thoroughly localized one. What one society might consider a performance might be a non-event elsewhere.”

—

Diana Taylor

The Archive and the Repertoire: Performing Cultural Memory in the Americas

Faculty Bios

JUDITH HAMERA (KEYNOTE)

Judith Hamera is Professor of Performance Studies at Texas A&M University. Her scholarship is interdisciplinary, contributing to American, communication, and cultural studies, as well as performance and dance studies. Her research examines the social work of aesthetics, especially play with genre conventions for self-fashioning and community building on and off stage. Her latest book is *Parlor Ponds: The Cultural Lives of the American Home Aquarium, 1870-1970* (University of Michigan Press, 2012). She is the co-editor of the *Cambridge Companion to American Travel Writing* (2009) with Alfred Bendixen, and the author of *Dancing Communities: Performance, Difference and Connection in the Global City* (Studies in International Performance: Palgrave Macmillan, 2007), which received the Book of the Year award from the National Communication Association's Ethnography Division. Other books are *Opening Acts: Performance In/As Communication and Cultural Studies* (Sage, 2006); and the *Sage Handbook of Performance Studies*, co-edited with D. Soyini Madison (2006).

Her essays have appeared in *Communication and Critical/Cultural Studies*, *Cultural Studies*, *TDR: The Drama Review*, *Modern Drama*, *Text and Performance Quarterly*, *Theatre Topics*, and *Women and Language*. She is the recipient of the National Communication Association's Lilla Heston Award for Outstanding Scholarship in Performance Studies; has served as editor of *Text and Performance Quarterly*, the performance studies journal of the National Communication Association; and is a member of the Congress on Research in Dance Board of Directors. Before coming to Texas A&M in 2005, Dr. Hamera taught at California State University, Los Angeles, where she held numerous administrative appointments and was honored as both a university Outstanding Professor and President's Distinguished Professor. She received her B.A. in Mass Communication from Wayne State University and her M.A. and Ph.D. in Interpretation and Performance Studies, respectively, from Northwestern University.

LISA MERRILL (KEYNOTE)

Lisa Merrill is Professor, Department of Speech Communication, Rhetoric & Performance Studies at Hofstra University. She teaches courses in performance studies, gender and intercultural communication, nonverbal communication, public address, dramatic activities in educational and therapeutic settings, cultural and performance history, and women's studies.

Dr. Merrill's ongoing research and publications are in the fields of performance studies, American studies, critical race and cultural studies, and women's and gay and lesbian history. She has published widely on the performance of gender, race, and sexuality in historical and contemporary cultural settings. Dr. Merrill's critical biography of 19th-century actress Charlotte Cushman, *When Romeo was a Woman: Charlotte Cushman and Her Circle of Female Spectators* (University of Michigan Press, 1999, 2000pbk), was awarded the 2000 Joe A. Callaway Prize for Best Book in Theatre or Drama by an American author. Her text, *The Power to Communicate: Gender Differences as Barriers* (co-authored with Deborah Borisoff) (Waveland Press, 1985, 1991, 1998), was an early investigation of research on gender and communication. Dr. Merrill has explored the interdisciplinary connections between communication, language, gender and power in her anthology, *Untying the Tongue: Power, Gender and the Word* (co-edited with Linda Longmire) (Greenwood Press, 1998). In addition to publishing over a dozen book chapters and articles in scholarly journals, Dr. Merrill serves on the editorial boards for the *Journal of Comparative American Studies*, *Text and Performance Studies*, and the University of

Edinburgh Press. Dr. Merrill served as President, Women's Theatre Program (WTP) of the Association for Theatre and Higher Education, August 2004-August 2006. Dr. Merrill is also a registered drama therapist.

Professor Merrill's research has been widely recognized. She has been an invited Visiting Professor at Northwestern University (2002). She received the National Endowment for the Humanities senior faculty research fellowship, (2002-2003); received the Lilla A. Heston Award for Outstanding Scholarship in Interpretation and Performance Studies, from the National Communication Association (2002), was awarded a Visiting Scholar Fellowship, Lucy Cavendish College, Cambridge University, (Spring 2003); was awarded a Visiting Fellowship, Institute for Advanced Study, La Trobe University, Melbourne, Australia, (Spring 2005); and was invited to deliver the endowed Wallace A. Bacon Memorial Lecture in Performance Studies, Northwestern University (2009) on her current work on nineteenth century performances of race.

In 2010, Dr. Merrill's talks and appearances in Britain on nineteenth century performances of race in the abolition movement and onstage were sponsored, in part by Centre for the Study of International Slavery, Liverpool, England.

Most recently, Professor Merrill has been awarded the Eccles Centre Visiting Professorship in North American Studies at the British Library for 2010-2011 by the British Association for American Studies for her current research project: "Performing Race and Reading Antebellum American Bodies."

ANA APARICIO

Ana Aparicio is an Assistant Professor of Anthropology at Northwestern University. Aparicio is a cultural anthropologist whose work focuses on two major areas of research: 1- ethnographic research on the ways in which people of color (including immigrants and Latinos) and youth engage with and construct local politics, develop coalitions, and transform public space; and 2- analysis of the relationship between policy and racial/ethnic disparities in various sectors, including public health care. She is the author of *Dominican Americans and the Politics of Empowerment*, which received the 2006 Association for Latina and Latino Anthropologists Book Award Honorable Mention. One of the explicit goals of this work is to understand the dynamics of "community," racial formation, and political citizenship in a contemporary urban, U.S., racialized, Latino/a, and Caribbean immigrant context. She is also the co-editor of *Immigrants, Welfare Reform and the Poverty of Policy* (Greenwood, 2004). Her most recent research – funded by the National Science Foundation – is an ethnography of race and public space in contemporary suburbia; more specifically, she is examining suburban Latino and immigrant populations, inter-group relations, and the transformation of suburban public spaces. Aparicio has also worked with city and nonprofit organizations examining racial and ethnic disparities; this work has covered areas such as healthcare, welfare reform, education, and the construction industry. Her work has received support from the Social Science Research Council and the National Science Foundation. She is currently on the Executive Board of the American Anthropological Association.

LORI BAPTISTA

Lori Baptista is Director of the African American Cultural Center at University of Illinois – Chicago. She is an interdisciplinary scholar and artist whose work focuses on how Diaspora communities maintain important social relationships through cultural traditions — most notably food. Her most

recent research is an ethnographic study of Chicago's Roseland community. Dr. Baptista's diverse career features more than 15 years of experience with research, development, and participation in cultural programs and initiatives that convene artists, civic leaders, students, faculty and staff, cultural institutions, and grassroots organizations to address social concerns. Prior to coming to UIC in the Fall of 2011, Dr. Baptista served as urban anthropology manager in the Field Museum's division of environment, culture, and conservation. There she led efforts to engage members of Chicago's diverse communities in climate action projects that emphasized quality of life issues, healthy living, food and heritage practices, and engagements with nature. In addition, she has served as a mentor for diverse college student populations and has taught film, literature, and performance-based courses at the collegiate level and developed course materials for public school teachers and community educators.

MARK BUTLER

Mark Butler is an Associate Professor of Music Theory and Cognition at Northwestern University. His research interests include popular music, rhythm and meter, music and sexuality, and technologically mediated performance. He integrates theoretical, historical, and anthropological approaches to music, with particular emphasis on the use of ethnographic methodology to address music-theoretical questions. He authored *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music* (Indiana University Press, 2006) and is currently working on a book focusing on relationships between technology, improvisation, and composition in electronic-music performance. He has authored articles in *Music Theory Online*, *Twentieth-Century Music*, *Theoria*, and *Popular Music*. He is a classical pianist and frequent performer of new music.

JOSHUA CHAMBERS-LETSON

Joshua Chambers-Letson is an Assistant Professor in Performance Studies at Northwestern University. His research and teaching interests include Asian American performance, legal theory, contemporary political theory, and critical theory (including queer, feminist, and critical race theory). His book project, *A Race So Different: The Making of Asian Americans in Law and Performance* (under contract, NYU Press), is a study of the intersection between law and performance in Asian American racial formation. He has published, or has forthcoming articles, in *Women and Performance*, *Criticism*, *TDR*, *Topic Magazine*, *MELUS*, and *The Journal of Popular Music Studies*.

NICK DAVIS

Nick Davis is an Associate Professor of English and Gender & Sexuality Studies at Northwestern University. His research and teaching bring together film studies, queer theory, feminist and gender studies, and American literature. His first book *The Desiring-Image: Gilles Deleuze and Contemporary Queer Cinema* (Oxford University Press, 2013) theorizes a new model of queer filmmaking based on formal and theoretical principles rather than identity politics, drawing heavily on Deleuzian philosophies of cinema, desire, and collective becoming. Further publications include studies of James Baldwin's *Blues for Mister Charlie* and of the performances and political activism of Julie Christie and Vanessa Redgrave, as well as forthcoming essays on Julie Dash's *Illusions* and Alfonso Cuarón's *Y tu mamá también*. He is also the author of the film reviews at www.NicksFlickPicks.com.

TRACY DAVIS

Tracy Davis is Barber Professor of Performing Arts and Associate Dean for Academic Affairs in The Graduate School at Northwestern University. Her most recent book is *The Broadview Anthology of Nineteenth-Century British Performance* (2012). She recently edited *The Broadview Anthology of Nineteenth-Century Performance* and *The Cambridge Companion to Performance Studies*. Her current research springs from a set of diaries by mid-Victorian anti-slavery activists. This research connects the microhistory

of a British household to the macrohistory of global networks. It challenges the "mere populism" of performance jointly with the legibility of activists who toiled and socialized among the most prominent figures of their day, lived almost entirely "under the radar" of public prominence, yet were the engineers of anti-colonial, anti-racist, and anti-genocidal critiques.

MARCELA A. FUENTES

Marcela A. Fuentes is Assistant Professor in the Department of Performance Studies at Northwestern University. Professor Fuentes's research and teaching interests include performance in the Americas, transnational studies, social art tactics, performance art, theories of affect, the digital humanities, and performance as research. Her book manuscript, *In the Event of Performance: Bodies, Tactical Media, and Politics in Neoliberal Latin/o America*, investigates the changing relationship between embodied performance and mediation as techniques of control and resistance within neoliberal states. Professor Fuentes has published her work in journals, edited volumes, and reference books, and she is currently developing a multimedia publication that investigates digital scholarship practices in relation to the study of transnational performance. Professor Fuentes also works as a performer, director, and dramaturg.

BARNOR HESSE

Barnor Hesse is an Associate Professor in the Department of African American Studies, Political Science and Sociology at Northwestern University. His research interests include Post-structuralism and political theory, Black political thought, Modernity and Coloniality, Blackness and Affect, Race and Governmentality, Conceptual Methodologies and Postcolonial Studies.

JADE C. HUELL

Jade C. Huell is the inaugural Fellow in Black Performing Arts in the Department of Performance Studies and African American Studies. After receiving a B.A. in Communication at Columbia College in Columbia, South Carolina, she earned an M.A. in English and a Certificate of Graduate Study in Gender Studies from the University of South Carolina. In 2011, Huell was awarded the Marie J. Robinson Scholarship by the National Communication Association's Performance Studies Division. She has recently earned her PhD in Performance Studies at Louisiana State University. Huell has conceived and produced three ensemble performances centered on Black Diaspora practices and nostalgia as a conceptual frame for viewing and expressing aesthetic and everyday performance. She is currently producing *Fiber of Time*, a collaborative performance project in the the Department of Performance Studies and continuing her research in theories of the body, memory, and performance.

CHLOE JOHNSTON

Chloe Johnston (PhD 2011, Northwestern University) is an Assistant Professor of Theatre at Lake Forest College. Her research focuses on interventionist performances and the circulation of performance narratives beyond their moment of liveness. Her scholarly work has appeared in the journals *Theatre Topics*, *Liminalities*, and *Performance Research*. She is a long-time ensemble member of The Neo-Futurists, where she has written and performed in their late-night show *Too Much Light Makes the Baby Go Blind* in Chicago and around the country, in addition to creating several full-length plays for the company, including *The Emmett Project* and *Patriots* and is a co-author of *44 Plays for 44 Presidents*. Her work appears in several anthologies published by Hope and Nonthings Press. She served as dramaturg on the world premiere production of E. Patrick Johnson's *Sweet Tea* and has served as assistant director to Mary Zimmerman and Regina Taylor. She performs her writing at reading series such as The Paper Machete, Write Club, and Second Story. Chloe has taught numerous performance workshops with The Neo-Futurists, in addition to designing and teaching courses at the University of Chicago, Northwestern, and Lake Forest College.

RONAK K. KAPADIA

Ronak K. Kapadia is Assistant Professor of Gender and Women's Studies at the University of Illinois, Chicago starting Fall 2013. He joins the faculty at UIC after completing a University of California President's Postdoctoral Fellowship in the Department of Ethnic Studies at UC Riverside. Kapadia's research and teaching interests include critical ethnic studies, transnational queer and feminist criticism, visual and performance studies and comparative studies of security, militarism and war. His first book project, *The Sensorial Life of Empire: US Counterinsurgency and the Queer Calculus of the Long War* investigates US imperial governance in the Middle East and South Asia through an interdisciplinary analysis of South Asian, Muslim, and Arab diasporic cultural forms and their critical intersections with the logics and tactics of US counterinsurgency warfare. His article on US military drone strikes and the performance works of Iraqi American artist Wafaa Bilal is forthcoming in the first edited volume from the Critical Ethnic Studies Collective and he has also published in a special issue of *Asian American Literary Review* commemorating the tenth anniversary of 9/11. Kapadia is the recipient of numerous national fellowships and awards and has served on the board of directors of both the Association for Asian American Studies and FIERCE, a member-led community organization working to build the leadership and power of LGBTQ youth of color in New York City. He received his PhD in American Studies from the Department of Social and Cultural Analysis at New York University in 2012.

D. SOYINI MADISON

D. Soyini Madison (PhD 1989, Northwestern University) is Chair, Department of Performance Studies and professor of Performance Studies at Northwestern University, with appointments in the Department of African American Studies and the Department of Anthropology. Professor Madison focuses on the intersections of local activism, the political economy of human rights, and indigenous performance tactics. Her latest book, *Acts of Activism: Human Rights and Radical Performance*, is based on how local activists in Ghana, West Africa employ modes of performance, as tactical interventions, in their day-to-day struggles for women's rights, water democracy, and economic justice. In Madison's research and applied work on indigenous activism in South-Saharan Africa, she also teaches and writes extensively on "critical performance ethnography." By combining conventional ethnography with performance theory as well as an explicitly critical and rhetorical purpose, Madison translates and directs her ethnographic data for the public stage. It is through the public staging of ethnographic data where principles of advocacy, publicity, and ethics are further examined in her published work. Madison's staged work includes: *I Have My Story to Tell*, a performance reflecting the oral histories of University of Carolina laborers and service workers; *Mandela, the Land, and the People*, a performance based on the life and work of Nelson Mandela; *Is It a Human Being or A Girl?* a performance ethnography on traditional religion, modernity, and a political economy women's poverty; and, *Water Rites* a multi-media performance on the privatization of public water and the struggle for clean and accessible water as a human right.

SUSAN MANNING

Susan Manning is Professor of English, Theatre and Performance Studies at Northwestern University. She is the author of *Ecstasy and the Demon: the Dances of Mary Wigman* (1993; 2nd ed. 2006); *Modern Dance, Negro Dance: Race in Motion* (2004); curator of *Danses noires/blanche Amérique* (2008); and coeditor of *New German Dance Studies* (2012). Manning has received research and writing grants from the German Academic Exchange Service (DAAD), Whiting Foundation, Mellon Foundation, and the National Endowment for the Humanities. Her books have won awards from the Dance Perspectives Foundation and the Congress on Research in Dance. In 2006 she received a Studs Terkel Award in 2006 from the Illinois Humanities Council for her outreach to the local dance and arts community, and in 2013 she was recognized by the Congress on Research in Dance for Outstanding

Scholarly Research in Dance. Currently, she serves as Principal Investigator for the Mellon-funded initiative Dance Studies in/and the Humanities, and as dramaturge for Reggie Wilson/Fist and Heel Performance Group. In spring 2014 she will be at research fellow at the Center for Interweaving Performance Cultures at the Free University in Berlin.

KALEY MASON

Kaley Mason is an Assistant Professor of Music at the University of Chicago. His research focuses on the tension between creative agency and material constraints in musical work worlds. In his first book, *The Labor of Music: South Indian Performers and Cultural Mobility* (under review), examines how a subaltern performer caste merged feudal traditions of ritual servitude with modern practices of work and mobility in response to new modes of patronage. He is also working on a second book that traces movement-driven themes like migration, radical socialism, and religious pluralism across multiple popular music scenes in South India and its diasporas in the American Midwest and the Middle East. The book investigates the creative strategies Indian musicians use to craft popular songs that paradoxically blend narratives of infinite openness and inclusivity with distinctive regionalist sentiments that tap into a narrower sense of belonging. He is also working on another project that would focus on cities as transit zones for strategic musical partnerships that transcend ethnic differences as part of wider social movements.

COYA PAZ

Coya Paz (PhD, Northwestern University) is an Assistant Professor at The Theatre School at DePaul University. She is a poet, director, and lip gloss connoisseur who was raised in Peru, Bolivia, Colombia, Ecuador, and Brazil before moving permanently to the United States in 1987. Coya is a founding member of Proyecto Latina, the co-director of the Resident Ensemble at Free Street Theatre, and the Artistic Director for the Poetry Performance Incubator at the Guild Complex. She cofounded Teatro Luna in 2000, and served as co-Artistic Director until 2009. Recent projects include: *Unnatural Spaces*, a performance about environmental justice; *The Americans*, based on conversations with 200 people in 10 states; *Fa\$hion*, an adaptation of Anna Cora Mowatt's play *Fashion*; *Nation of Cowards*, a multi-sited performance piece about interracial dialogue; *Tour Guides*; and *Machos*, which won the 2008 Non-Equity Jeff Awards for Best New Work and Outstanding Ensemble. Upcoming projects include *Tempest*, about the banning of William Shakespeare's *The Tempest* in Arizona schools, and Coya Paz is Not _____, an autobiographical solo performance. She is a regular commentator on race, media and pop culture for *Vocalo.org* (89.5) and has published several articles on Latina performance, Latina/o identities, and public violence. Her artistic work has been profiled in *The New York Times*, *American Theater Magazine*, *Theater Journal*, and the *Chicago Tribune*, among others. She has been a featured reader at dozens of literary events including: Proyecto Latina, Paper Machete, Palabra Pura, Revolving Door, and 2nd Story. Coya was named one of UR Magazine's 30 Under 30 (when she was under 30!), a GO-NYC Magazine 100 Women We Love, and received a Trailblazer Award for her service to LGBTQ communities. Above all, she believes in the power of performance and poetry to build community towards social change.

JANICE RADWAY

Janice Radway is the Walter Dill Scott Professor of Communication and Professor of American Studies and Gender Studies at Northwestern University. Previously, she taught at the University of Pennsylvania in the American Civilization Department and at Duke University in the Literature Program. She received her Ph.D. in English and American Studies from Michigan State University and is past President of the American Studies Association and former editor of *American Quarterly*. She also received an Honorary Doctor of Philosophy degree from Uppsala University in Uppsala, Sweden. She is the author of *Reading the Romance: Women, Patriarchy, and Popular Literature* and *A Feeling for Books: The Book-of-the-Month Club*,

Literary Taste and Middle Class Desire. She is co-editor (with Carl Kaestle) of Volume 4 of *A History of the Book in America, Print in Motion: The Expansion of Publishing and Reading in the United States, 1880-1940*, and, with Kevin Gaines, Barry Shank and Penny Von Eschen, co-editor of *American Studies: An Anthology*. She is currently working on a book about girl zines, subjectivity, community formation, and the shape of activism in the twenty-first century.

RAMÓN H. RIVERA-SERVERA

Ramón H. Rivera-Servera is Director of Graduate Studies and Associate Professor in the Department of Performance Studies at Northwestern University. Professor Rivera-Servera's research focuses on contemporary performance in the United States with special emphasis on the ways categories of race, gender and sexuality are negotiated in the process of migration. His work documents U.S. Latina/o, Mexican, and Caribbean performance practices ranging from theatre and concert dance to social dance, fashion and speech. His teaching ranges from seminar courses on Latina/o and queer performance, sound and movement studies, and visual cultural studies to workshop courses on social art practices, the performances of non-fictional texts, ethnographic research methods, and performance art. He is author of *Performing Queer Latinidad: Dance, Sexuality, Politics* (University of Michigan Press, 2012), a study of the role performance played in the development of Latina/o queer publics in the United States from the mid-1990s to the early 2000s. He is currently conducting research for his next book project, *Exhibiting Performance: Race, Museum Cultures, and the Live Event*, which looks at the ways race has been collected and exhibited in North America and the Caribbean since the mid-1990s.

C. RILEY SNORTON

C. Riley Snorton is an assistant professor in Communication Studies, with affiliations in African American Studies, Radio, TV, and Film, Theater, and Performance Studies at Northwestern University. His research and teaching interests include rhetorical and cultural theory, queer theory, and popular culture. He is the director of the short documentary *Men at Work: Transitioning on the Job*, and has published numerous articles and book chapters in the *International Journal of Communication*, *Hypatia: A Journal of Feminist Philosophy*, and *Souls: A Critical Journal of Black Politics, Culture, and Society*, *The Comedy of Dave Chappelle: Critical Essays*, *Homophiles*, and *Trans(gender) Migrations*. Snorton's book *The Glass Closet* is a careful study of the emergence and circulation of the "down low" in news and popular culture and is currently in production with the University of Minnesota Press.

ELIZABETH SON

Elizabeth Son is an Assistant Professor in the Department of Theatre, with appointments in Asian American Studies and Performance Studies at Northwestern University. Her research and teaching interests include transnational Asian and Asian American theatre and performance, cultural studies, gender and sexuality studies, trauma, memory, and human rights, and the arts and social change. Her book manuscript, *The Performance of Redress: Transpacific Acts of Remembering Gender Violence*, explores the political and cultural significances of performances—from protests, tribunals, theatre and testimonial acts to monument building—for the transnational processes of reckoning with the history of Japanese military sexual slavery. She is a former visiting research scholar in the women's, gender, and sexuality studies program at Northeastern University.

IVY WILSON

Ivy Wilson is an Associate Professor of English and Director of American Studies at Northwestern University. He teaches courses on the comparative literatures of the black diaspora and U.S. literary studies with a particular emphasis on African American culture. His book, *Specters of Democracy: Blackness and the Aesthetics of Nationalism* (Oxford University Press, 2011), interrogates how the figurations and tropes of blackness were used

to produce the social equations that regulated the cultural meanings of U.S. citizenship and traces how African American intellectuals manipulated the field of aesthetics as a means to enter into political discourse about the forms of subjectivity and national belonging. Along with recent articles in *ESQ*, *Arizona Quarterly*, and *PMLA*, his other work in U.S. literary studies includes two forthcoming edited books on the nineteenth-century poets James Monroe Whitfield and Albery Allson Whitman. His current research interests focus on the solubility of nationalism in relationship to theories of the diaspora, global economies of culture, and circuits of the super-national and sub-national.

HARVEY YOUNG

Harvey Young is Associate Professor in the Department of Theatre, with appointments in Performance Studies, African American Studies, and Radio/TV/Film at Northwestern University. He is an award-winning author and an internationally recognized authority on African American culture and performing arts. He is the author of *Theatre & Race* and *Embodying Black Experience*, winner of 2011 "Book of the Year" awards from the National Communication Association and the American Society for Theatre Research; editor of *The Cambridge Companion to African American Theatre*; and coeditor of *Performance in the Borderlands* and *Reimagining A Raisin in the Sun: Four New Plays*. He has published more than three dozen essays/articles/chapters on African American culture.