

ADSA PERFORMANCES 1998

3 DAYS, 5 HOURS AND 36 MINUTES

**Directed by Richard Huber and David O'Donnell
University of Otago**

This piece was produced in tandem with Otago Design Studies Department. Design students were asked to respond to the problems and opportunities of working with concepts of 'imaginary space' and 'actual space', i.e. - designing for a performance in Allen Hall Theatre. They were asked to consider the imaginative experience in relationship to images of the human body, space and objects. The performance considered:

- (a) Whether theatrical subjectivity (character) could be decentered from a body image and be embodied by the material aspects of performance (objects, space, light and sound).
and
- (b) Slippages between materiality and corporality and how they could be amplified using the concept of 'anma mundi'.

THE BOOKSHOP

**Directed by Richard Huber and David O'Donnell
University of Otago**

A choric Butoh-based performance.

This performance was conceived to explore:

- 1. How the interiorisation of subjectivity in performance distorts 'the body image'.
- 2. How these distortions are interpreted and developed through rehearsal and performance.

Butoh was used to:

- a) Foreground the images of distortion
- b) Intensify the subjective experiences of the participants to hyperactivate the 'imaginative reciprocity' that serves as the basis for the generation of meaning and value.
- c) Highlight how the overlay of a 'normal or neutral body image' on the 'distorted performance body' directs our critical faculties towards the minutiae of representational problems.
- d) See how the 'distorted performance body' can question the homologization of the actual body the transcendental body (social, cultural, moral) which disempowers the 'particularly' and 'instability' of performance images.

THE LOVE OF THE NIGHTINGALE

**By Timberlake Wertenbaker
Directed by Stuart Young
Department of English
University of Auckland**

The Love of the Nightingale draws on Greek myth and drama, re-telling the story of Philomele, Procne and Tereus. In return for help in war, King Pandion of Athens gives his elder daughter in marriage to Tereus, King of Thrace. Once in Thrace, Procne misses her sister and sends Tereus to fetch Philomele from Athens...

Two sisters, joined forever by blood and the love they shared...Separated by land and law, then torn apart by one man's greed. In an age where women are a commodity and power is monopolised, a young girl's words seem her only strength. Embarked on a journey to taste the fruits of life, but tossed on a sea of fate, she is left only with the bitter taste of blood and tears. Innocence stolen, silence imposed. Timberlake Wertebaker explores what remains, the spaces in-between, and raises questions of contemporary relevance. She asks why war and the desire of men have justified for so long the horrific acts of history. Not a simple question, but there are no simple truths...

NEW ZEALAND LAMB

**In conjunction with the Festival of New Zealand Theatre
Written and Directed by Angie Farrow, Massey University**

When Grace Price plans her wedding she has no idea that it will coincide with the New Zealand suffrage celebrations. The most important day of her life is totally upstaged by street festivities and demonstrations of the women of Wellington. If this isn't enough, on the morning of the wedding, dad goes missing. New Zealand Lamb is a black comedy which raises questions about the place of women's liberation in the monetarist universe of the 1990s. It is about marriage. It is about money. It is also about meat.

Originally written for radio, New Zealand Lamb was a runner-up in the New Zealand suffrage play competition for Radio New Zealand. It has been performed for National Radio, the Concert Programme and the Australian Broadcasting Association. The play is performed by Drama students at Massey University and was written and directed by Angie Farrow.

THE PERFORMATIVE INDOCTRINATION MODEL (PIM)

A 30 minute monologue with video projection and audio complement

Ray Langenbach

Department of Cultural Histories & Futures

University of Western Sydney-Nepean

PIM falls into that category of performance that has grown out of the merging of cultural theory and performance art. In a nutshell, PIM theorizes the performative through the performance of theory, producing a complex layering of visual and verbal texts, history, art theory, political and media theory.

Appropriating the work of Southeast Asian ideologues and artists*, along with historical footage documenting American interventions in the region, the Performative Indoctrination Model coalesces a theory of propaganda and indoctrination. PIM portrays American performance art and avant-garde theatre as an integral part of the "totalized" internal and external propaganda project of the United States and this New Zealand version will show the relation of this project to the Australasian region.

The performance/lecture is intended to produce the condition in the audience that it describes and to split the audience into opposing camps, which will then struggle to determine meaning and their respective positions to the work and the information it transmits.

*esp. Lee Weng Choy & Lan Gen Bah

VALSA NUMERO 6

A Free Adaptation of the Text “Valsa Numero Seis” By Nelson Rodrigues

Performed by: Simone Reis

Direction: Brígida Miranda

Supervision: Hugo Rodas

Producer: Magno Assis

Supported by: Minsterio da Cultura

Universidade de Brasília -Decanato de Assuntos Comunitários -

Departamento de Artes Cênicas - Tucan

Valsa Numero 6 (Waltz Number Six), an extraordinary monologue in two acts, was written by Nelson Rodrigues, one of Brazil’s most famous and controversial playwrights. His works reflect his profound concern with sexual behaviour, morality, and hypocrisy. *Valsa Numero Seis* was written in the 50s and is considered one of his most poetic plays. This movement and voice adaptation of Rodrigues’ work tells the story of Sonia, a teenager murdered while playing Chopin’s Waltz Number 6 on the piano.

THE VISIT

By Friedrich Durrenmatt

Presented by Drama 301, University of Waikato

Directed by Jeremy Bell

The Visit returns! After playing to packed houses for the last two nights of its run in early June, *The Visit* will be performed for absolutely the final time on Tuesday 30th June. This will be the last opportunity for audiences to see the portrayal of Claire Zuchanassian, who the Times of London newspaper called the “most bizarrely sinister creation in modern theatre.”

The Visit, is a strange tale of love and revenge set in Guellen, a depressed small town in Europe. The people of the isolated town are marshalling their efforts to welcome the only person who can deliver them from poverty; Claire Zuchanassian. Claire left Guellen penniless years ago, but she returns as the richest woman in the world. She offers to give the town an enormous sum of money. However, what Claire demands in exchange sets in motion an enthralling tale of moral conflict between hypocrisy, temptation, and redemption. Each citizen of Guellen is forced to consider what they would do for a share of a fortune.

The Waikato Times in reviewing *The Visit* praised “the enthusiastic performances” of the 23 strong cast, declaring the play “an ensemble production with some lovely set pieces.”

Stylistically, *The Visit* plays with the stereotypes of small town characters making the familiar strange. The production examines with claustrophobic intensity a town slowly being manipulated by an outside influence. The production is directed by Jeremy Bell, Senior Lecturer in Drama.

SPECIAL EVENTS/PRIZES

The Philip Parsons Prize

The Australasian Drama Studies Association was formed in 1977 at the instigation of the late Dr Philip Parsons, senior lecturer in Drama at the University of New South Wales. To commemorate his lifelong concern to make connections between theatre scholarship and the professional stage, ADSA has established the annual Philip Parsons Prize for a senior student (3rd year, Honours or postgraduate) undertaking a PERFORMANCE AS RESEARCH project.

The Prize consists of \$250 from ADSA and books donated by Currency Press.

The judges for 1998 are Rod Wissler, Director of the Centre for Innovation in the Arts, QUT in Brisbane, and Alison Richards, a theorist and performance maker from Melbourne.

Marlis Thiersch Research Award for excellence in theatre studies scholarship

Sponsored by The University Co-Operative Bookshop LTC
80 Bay Street Broadway
Sydney 2007

This award is designed to recognise research published in English-language articles anywhere in the world in the broad field of theatre and performance studies. Eligibility assumes ADSA financial membership. The publication period for this year's award is January to December 1997.

Dr. Marie Louise Matilde (Marlis) Thiersch (1916-1992) was with Philip Parsons, one of the co-founders in 1978 of the Australasian Drama Studies Association. She was born in Dusseldorf and lived in China before coming to Australia in 1939 to settle in Adelaide, where she gained her BA and MA, teaching German Language and Literature at the University of Adelaide 1963-1968. In 1975 she was awarded her doctorate from the University of New South Wales.

From 1974 until her retirement she taught in the Australian Theatre Studies Programme in the School of Drama, University of New South Wales, and was a committed promoter of Australian playwriting. From 1979 she was Director of the Australian branch of the International Theatre Institute where she worked selflessly to promote Australian theatre's international contacts. From 1972 she became a foundation member of the Australian Playwrights Conference and organised nine annual conferences.

BOOK LAUNCH

Our Australian Theatre in the 1990s, ed. Veronica Kelly
(Amsterdam: Rodopi)

Sightlines: Race, Gender, and Nation in Contemporary Australian Theatre
(Ann Arbor: University of Michigan Press)

Our Australian Theatre in the 1990s is a vigorous enterprise displaying the energies and contradictions of a multicultural society. This collection of essays by leading scholars of Australian theatre and drama surveys the emergence and directions of the new theatrical energies which have challenged or redefined the Australian 'mainstream': Aboriginal, multicultural, Asian-Australian, women's, gay and lesbian, community and young people's theatre; and charts the exciting growth of physical theatre. The contributors assess the impact of evolving funding and industrial priorities, and examine the theoretical and cultural debates surrounding Australian playwriting and theatre-making from the 1970s Vietnam dramas to the postmodern present.

CONTRIBUTORS: Tom Burvill, Richard Fotheringham, Helen Gilbert, Veronica Kelly, Jacqueline Lo, Paul Makeham, Geoffrey Milne, Tony Mitchell, Bruce Parr, Elizabeth Perkins, Alison Richards, Peta Tait, Helen Thomson, Joanne Tompkins.

Sightlines: Race, Gender, and Nation in Contemporary Australian Theatre asserts the centrality of theatre to the ongoing negotiations of the Australian context. By exploring ways in which ideas about race, gender, and nation are expressed in concrete theatrical contexts, the performative qualities of theatrical representation are revealed as compelling, important sites of critique.

Helen Gilbert discusses an exciting variety of plays, drawing examples from marginalized groups as well as from the theatrical mainstream. While fully engaged with the discourses of contemporary critical thought, *Sightlines* remains focused on the material stuff of the theatre, grounding its discussion in the visual elements of costume, movement, and scenography. And although focused specifically on performance, the author's insistent interest in historical and political contexts also speaks to the broader concerns of cultural studies.

The book's recurrent concern with representations of Aboriginality, particularly in the works of nonindigenous playwrights, draws attention to racial politics as a perennial motif in postcolonial nations. Its illumination of the relationships between patriarchy and imperialism is supported by an extensive discussion of plays by and about women. This nomadic approach marks *Sightlines* as a groundbreaking study of recent Australian theatre, a provocative application of postcolonial theory to the embodied qualities of theatrical representation.

ORGANISATIONS REPRESENTED AT ADSA 1998

AUSTRALIAN NATIONAL PLAYWRIGHTS' CENTRE CONTACT: Rachel Hennessy, Dramaturg-in-Residence

The Australian National Playwrights' Centre (ANPC) is Australia's largest and oldest script development agency. ANPC works with writers, theatre companies, educational institutions and other professional organisations to develop new Australian drama. It provides script development services, runs writing workshops, courses, competitions and awards, as well as holding the National Playwrights' Conference, Australia's premier annual conference for playwrights and other theatre artists. Writers who have participated in the National Playwrights' Conference include Hilary Bell, Peter Carey, Beatrix Christian, Timothy Daly, Michael Gow, Alma de Groen, Dorothy Hewett, Bob Maza, Stephen Sewell, Alana Valentine, Archie Weller and David Williamson. With a membership of over five hundred individuals and organisations, the ANPC is a great resource for anyone interested in Australian drama. For further information see Rachel Hennessy at the conference or contact:

Australian National Playwrights' Centre
P.O. Box 1566
Rozelle NSW Australia 2026
Phone (02) 9555 9377
Fax: (02) 9555 9370

BIRCH TREE BOOKS

Birch Tree is the only book store in New Zealand that specialises in titles related to drama and theatre. For further information stop by Birch Tree's display at the conference or contact:

Ann Baxter
Birch Tree Books
3/103 Owens Road
Epsom, Auckland
Phone & fax: (09) 630 3872

PLENARY SESSIONS AT ADSA 1998

Rustom Bharucha

“Interculturalism and Multiculturalism in an Age of Globalisation: Discriminations, Discontents & Dialogue”

Through a series of disjunctive reflections and provocations, this talk will map some critical issues relating to the political philosophy and practice of inter- and multiculturalism in an age of globalisation. Discriminating between the ‘inter’ and the ‘multi’ within the conceptual framework of voluntarism and state policy respectively, the talk will contextualise the dominant inequities in the exchange of cultures within the larger homogenising, commoditising and anti-democratic tendencies of globalisation. Drawing on recent debates surrounding intellectual property rights, it will raise contentious issues relating to authorship, the ‘universalisation’ of local resources, the criteria involved in evaluating ‘other’ cultures, and the subtexts of racism and eurocentricity underlying the official valorisations of multicultural societies. Working against the neo-liberal euphoria represented by ‘cultures of choice’, the talk will make a strong case for acknowledging the primacy of cultures of struggle, out of which emergent identities and subject-formations are in the process of challenging the existing norms of dominant cultures. Along with an exposure of the discriminations and discontents embodying inter/multicultural practice and theory, the talk will also reaffirm the need for a critical dialogue across borders, in which cultural workers can learn to deepen their respect for plurality through an exchange of economic and political differences.

RUSTOM BHARUCHA is an independent writer, director, and dramaturg based in Calcutta. He is the author of several books including *Rehearsals of Revolution, Theatre and the World: Performance and the Politics of Culture, The Theatre of Kanhaial: ‘Pebet’ and “Memoirs of Africa”, Chandralkeha: Woman/Dance/Resistance, The Question of Faith*, and most recently, *In the Name of the Secular*.

Andrew Gurr
University of Reading

“The New Globe is a Laboratory”

The new Globe has been built in part as a laboratory to test how Shakespeare’s plays were meant to be staged. In the first performances of Shakespeare and non-Shakespeare plays using the new Globe, even the question of such ordinary practices as entrances and exits turn out to be more complex than they appear on the page. A number of positive discoveries has already been made from the first season, such as the potency of the groundlings (a pointed term) in the yard, and the need for act-breaks when parts are doubled. The actors’ reports about their experiences in using the stage, particularly the authority positions, and use of the voice, indicate several further lines for investigation.

ANDREW GURR is a Professor of English at the University of Reading. Originally from New Zealand, he is one of the Directors of the Globe project in London, chairing its Globe Research department. He has edited several plays for the Revels and the New Cambridge Shakespeare series. His books include *The Shakespearean Stage 1574-1642* (Cambridge, 1970, 1980, 1992), *Playgoing in Shakespeare’s London* (Cambridge, 1987, 1996), and *The Shakespearian Playing Companies* (Oxford, 1996). A book written in collaboration with Mariko Ichikawa, *Staging in Shakespeare’s Theatres*, is in

press. He is currently working with two postdoctoral fellows funded by the Leverhulme Foundation on a project to record the discoveries made from the exercise of staging early modern plays at the new Globe in London.

Hone Kouka

“Ta Matou Mangai: Our Own Voice History, Politics and Tradition in Contemporary Maori and Bi-cultural Theatre of Aotearoa”

Theatre in a European context is relatively new to Maori, the Tangata Wehnuua—the original inhabitants of New Zealand. In our language there is no word for it. Everyday life was ‘theatre.’

In the late Twentieth Century Maori embraced this new tool. A medium of little financial cost, with the ability to communicate to many and yet keep the message pure. It gave a voice to a people who previously had none, focusing on issues of land, language, tradition and identity.

With the formal advent of Maori theatre in the 1970s, another means of dialogue between Maori and Tauwiwi—those who came after—began. Initially it was one way, Tauwiwi to listen to the passive audience recoiling and reacting to unearthed past wrongs. As the confidence of Maori theatre grew, Maori invited Tauwiwi to have a more active role. Bi-cultural theatre under the treaty of New Zealand—the Treaty of Waitangi—arrived.

During the late 1980s and early 1990s the theatre had become a place common to both, traditional Maori values and structures were readily accepted and at times asked for by Tauwiwi. Very few places in New Zealand society gave either side the opportunity to speak so frankly and honestly, the theatre did.

The issues that were pertinent to Maori became almost common place to the tauwiwi observer, therefore removing much of the impact. Tauwiwi audiences and some theatre practitioners felt that they were well enough versed to comment and make judgement about these issues. The dominant discourse was taking hold.

Heading toward the turn of the century however, many Maori are turning away from Tauwiwi and Bi-cultural theatre. The pressures of keeping ones’ own house in order taking precedence. Theatre entirely in the Maori language and plays dealing wholly with Maori concepts deemed more important than the on going dialogue. Maori theatre is in a period of transformation.

Sally Rodwell

“RED MOLE: Life in Different Worlds”

Red Mole: an illustrated guide to the philosophy and work-practices of New Zealand’s long established performance collective
+slide show, music, and film.

WHY: Foundation of the Collective

The First Desire
The Manifesto
Early History

WHO: The Red Mole Performer

Training and Acquisition of Performance Skills
Rehearsal Techniques

HOW: How Shows are Made

The Actor as a Body
Physical and Visual Components of Red Mole Performances
The Musician On Stage

WHERE TO?: Entrances and Departures

The Dedication to Touring

WHAT DOES IT MEAN?: The Red Mole Texts

Sources of Material & Influence of Popular Culture
Publication
Establishing the Archive

WHAT CAN HAPPEN: The Use of Art

Relationships: Actor to Actor, Actor to Audience, Red Mole to its Community
Community Projects

FROM HERE TO ... : Strategies for Survival

Teaching
Recruitment
Diversification into Other Media — films, books, records, festivals, tour management
Understanding the Funding Options

AVOIDING A CONCLUSION: Millennial Fantasies

Can the Collective survive the market economy of the late 20th Century?
Creation of Smaller Cells
The Ideal Audience — Cultivating a Cult Following
Is belief in a Founding Philosophy a Futile Fundamentalism?
Re: Responding to Desire, Passion and Continuing Fulfilment

WORKSHOPS AT ADSA 1998

Susan F. Graham
Centre for Health and Physical Education
Auckland College of Education

CHOREOGRAPHING DANCE FOR MUSICAL AND DRAMATIC PRODUCTIONS

This workshop is designed to meet two aims. Firstly it aims to model a practical choreographic process suitable for use in situations where dance is being integrated into a predominantly musical or dramatic production. And secondly it aims to offer the aspiring/professional choreographer a checklist of issues and concerns for them to consider as they take on the role of a professional choreographer. This workshop will be of value to not only aspiring and professional choreographers but also to those who work with or employ them.

In the workshop those who wish to will have the opportunity to undertake or part-take in a guided choreographic process suitable for use when creating, musical and dramatic productions. Participants will have the opportunity in the workshop to develop a short micro example of choreography from the Roger Hall smash hit *Love off the Shelf*. These will then be analysed and critiqued in relation to the original Choreographic Process Guide developed by the presenter.

The Choreographic Process Guide has been developed as a result of over fifteen years experience working as a professional choreographer in a variety of contexts. It identifies professional issues and concerns faced by professional choreographers. Issues addressed in brief will include of relationships, planning, contracts, role, initiation, creation, music, text, rehearsal, performers, recording, copyright, quality and criticism.

Richard Huber
Theatre Studies
University of Otago

THE DISEMBODIED SOUL OR THE WORLD RE-ENCHANTED

To consider how the concept of *Anima Mundi* (World Soul) can be used to provide a frame for relations between the corporeal and material aspects of performance.

Questioning the centrality of the 'the human body' image, in our considerations of the soul values in performance.

The workshop will:

- (a) explore the construction of the theatrical subject centred on an image of the human body.
- (b) play with the slippage between materiality and corporality using improvised and text based situations.

David Jobling

CREATING THE SOLO BODY

Writer/Actor/Director David Jobling offers a two hour interactive workshop on developing original material for performance based on processes he has employed in the development and production of *Puppy Love* (One man interactive show for infants), *Filling In* (solo piece @ cLUB bENT), *The Grip* (One woman Theatre Piece) and *Little Boyz Blues* (One man musical - currently in development). Jobling offers an insight into the process of creativity that leads to the creation of solo performance shows using excerpts from texts, practical exercises and audio/visual material.

Tom McCrory
Toi Whakaari/New Zealand Drama School

THE BODY IN SPACE

Max participants: 20

The Theatre space is occupied by spectator and performer alike. Both groups extend beyond themselves into that space and it becomes active. The body is incidental in this journey. Theatre happens in the space between.

A practical exploration of the dynamics of the theatre space. To include:

- From impulse to energy. The connection of the inner and outer spaces through the body.
- The space between. Asking the question “where do I begin ?” A practical exploration of our extension into space via the body and our meeting in and across the space between.
- Space as a raw material. An exploration of the moulding and shaping of space and its moulding and shaping of me via the body.
- Meeting the Audience. The space between the performer and the audience. In what ways is this space active/activated.

Workshop Tutor: Tom McCrory, currently physical theatre tutor at Toi Whakaari New Zealand Drama School. Read drama at Bristol university before going on to study for two years at Ecole Jacques Lecoq, Paris. Formed Spiral Theatre Co. with Nitin Chandra Ganatra, formerly under Jerzy Grotowski at the research centre Pontedera, Italy. Has performed at the Edinburgh Festival, British Festival of Visual Theatre, National Review of Live Art U.K and ‘Diskurs’ European Festival of Experimental Theatre, Frankfurt.

Jane Prendergast
Humanities Department
Murdoch University

‘LIVING PRAXIS’: SPACES WHERE THEATRE THEORY AND PRACTISE MEET

The body as a potential site for consciousness is a living site where a complex interweaving of subjective and personal narratives takes place. Mapping bodily relationships to staged spaces through a disciplined, personal and ‘living’ praxis where theatre practice is informed by theatre theory and theatre theory through theatre practice, the ‘performer’ may be able to experience unexplored multi-dimensional spaces of the self on the stage. To map out these spaces, we will use examples of techniques devised by the theatre theorist and practitioner Michael Chekhov who bridged the body/mind, theory/practice gap in theatre. Using movement and the voice, we will explore stage spaces and spaces of location that mirror the experience of the self on the stage so as to recognise a point of freedom that may exist in the synthesis between the body and the mind in performance. The question of how personal narratives can inform our performance will form the basis of our work.

Sharon Vasquez, Susan Menefee Ragan Regents Professor in Fine Arts & Shannon Bradford,
Doctoral Student
Department of Theatre and Dance
The University of Texas at Austin

MOVEMENT AND MEANING: A WORKSHOP IN READING AND WRITING BODY-TEXT

When examining the moving body as a nonverbal text, numerous questions emerge such as: How do we see and decode movement? What tools might be applied to write a body-text? Where and when can these tools be applied to theatre practice? To analyzing and writing about performance?

This workshop addresses the conference theme, “Bodies in Question” by offering practitioners, theorists, scholars, and critics an opportunity to explore the communicative power of the performed body and to acquire tools for analyzing and manipulating movement in performance. Participants can apply these techniques to areas such as actor training, directorial manipulation of movement, and observation and interpretation skill development for the researcher and the critic.

Our investigation of how the body may be activated to create meaning (whether in support of a dramatic text or independent from it) provides a strategic entry point into the physical discourse of meaning making. Participants will hone skills in reading the meaning in movement by witnessing and analyzing body-texts and will also write body-text through a variety of experiential exercises. Source materials for movement improvisation and manipulation, structure, and body awareness will also be offered.

ABSTRACTS FOR PRESENTATIONS AND PAPERS

Delyse Anthony
Catholic University of Australia

“Proscenium Arches and Fashion Columns: Brisbane Theatre of the 40s”

Women’s bodies were subject to a bifocal scopic regime in the theatre of the 1940s. One focus of the gaze was the body of the performer; the other focus of the gaze was the body of the woman in the audience.

The critical emphasis on women’s fashion of the day demonstrates how the bodies of the female theatre professionals were held up for public examination. Similarly, despite women’s contribution to the establishment of little theatre companies, reviews of amateur theatrical endeavours frequently tend to

discuss the female body in terms of its function with regard to fashion rather than its function with regard to the development of theatre.

Interestingly the gaze of the spectator is not only directed toward the performers' bodies but also at the spectators' bodies. The prevalence of social pages demonstrates the public interest in fashion. Columns such as the *Courier-Mail's* "The Woman's World" reported who attended productions as well as what conspicuous members of the social group were wearing. The female audience member's body is therefore almost as conspicuous as the actors'.

John Bailey
School of Contemporary Arts
University of Western Sydney

"The psychophysiology of dramatic process - the social body in transformation"

An actor is an individual body in space. This body possesses a mind made up of cognitive networks, groups of synapses linked to perform specialist functions. Individual network formation is influenced by genetic encoding but is not predetermined by it and is common to all species which possess a central nervous system.

Fundamental information is passed on to us from our ancestors through genetic encoding which can be accessed by individual cognitive networks as they develop. This encoding can take the form of:

- social intelligence - understanding body language of others; recognition of the otherness of others; understanding of social power, etc.
- natural history intelligence - understanding the ways of other species; what constitutes a survival threat; what species is good to eat and how to catch them, etc.
- technological intelligence - understanding how to use tools to assist survival; what resources can be utilised and how, etc. (Mithen, 1996)

The conscious network is the most recently evolved cognitive network, providing access to the others while ensuring coherency through the development of specific conscious models. Since human groups survive better than individuals, these models are socially and culturally entrained by the group from birth in a similar process as the development of language.

This is the stuff of theatre. The rehearsal and performance processes exist to harmonise the conscious models of the participants through age-old techniques. Such ritual processes bring individuals together in a liminal space and, through the eloquent use of this cultural language, create pleasurable, confronting, challenging, transformative, emotional, terrifying, cathartic play.

The nineteen nineties sees the language of social dynamics becoming homogenised - social diversity is under threat. If the performance process is participation focussed rather than spectator focussed, live theatre is one of the most useful tools available to meet this challenge.

Don Batchelor
Drama Programme
Academy of the Arts, QUT

"Inscrutable Bodies? Asian Characters in Recent Australian Plays"

Peter Fitzpatrick's 1985 article "Asian Stereotypes in Recent Australian Plays" has as its "initial concern . . . whether, and how far, the treatment of Asian themes reflected changing perceptions of Asia and Asians in Australia." In charting this territory he looks at plays by Alex Buzo, John Romeril, Louis Nowra, Tony Strachan, and the New Zealander Vincent O'Sullivan. These playwrights were seen at the time to be "looking out" from their own cultures but, often for Fitzpatrick, "the apparent looking outward is more likely to prove to be another way of looking within". If stereotypes are to be "penetrated" he suggests, a "readiness for formal experiment" might be required. Almost ten years later, Helen Gilbert still believes "that the ambivalent mixture of fear and desire which characterises Western

responses to racial and cultural Otherness continues to influence Australian constructions of various Asian countries/characters”. However, it is not the business of her article to survey the field; instead she provides a telling reading of Michael Gurr’s play *Sex Diary of an Infidel* whose “critique invokes a wider application because he is concerned with precisely those processes that situate the racial, cultural and/or sexual Others of contemporary Australia as objects of a powerful but unstable (neo)imperial gaze that endlessly replays earlier forms of European colonialism.”

The current paper will take these two articles as a jumping off points and analyse a wider number of the recent plays exploring Australia’s engagement with Asia seeking particularly to identify changes in the way Asian characters are represented.

Michael Beh
Academy of the Arts
Queensland University of Technology

“PLAYING THE BODY FANTASTIC: Theatricalising the Actor’s Body in Performance”

What is the theatrical body? What makes the body theatrical?

These questions are the starting point for an investigation into theatricalising the actor’s body in performance. The exploration is inspired by the theories and work of Vakhtangov (esp. his concept of Fantastic Realism) and Brecht. It focuses on the physical style of the performance event and the role/reception of the actor’s actions within it.

Theatricalising the actor’s body involves the use of organic and presentational concepts of performance. “Playing the Body Fantastic” is framed by the question of how a ‘mainstream, ‘western’ theatre form can create performance that acknowledges its own theatricality, without sacrificing its organicity (or truth?).

This paper relies on my own practice as a director as research. It will use slides and video excerpts from my recent production of Ibsen’s *The Master Builder* to provide visual support for this exploration.

Betty Bernhard
Chair, Department of Theatre and Dance
Pomona College

Women Theatre Activists of India is a 70 minute documentary produced and directed by Betty Bernhard of Pomona College, California, and edited by Kailash Pandya of Darpana Academy in Ahmedabad, India. In 1997 Professor Bernhard travelled throughout India interviewing key women activists working in theatre for social change from 1943 to 1997. The interviews are contextualized within a brief introduction to the position of women in theatre in India up until Independence in 1947. The video includes the contributions of women in the Independence Movement, the arts theatre movement, street theatre activism, tribal theatre, and the recent growth of women directors and producers. The issues their theatre grapples with include female infanticide, dowry death, voting rights, illiteracy, environmental pollution, labor issues, child care, alcoholism, witch burning, and nationalism. The pioneering efforts of these women reflect not only how they have changed the face of Indian theatre but also of India itself.

Shannon Bradford
Department of Theatre & Dance
University of Texas at Austin

“Reading the Deaf Body in Performance: How Sign Language Theatre Writes Deaf Culture for the Hearing”

Sign Language Theatre, a form popularized by the USA's National Theatre of the Deaf, services both deaf and hearing audiences through the simultaneous use of two languages: one signed and one spoken. The body of the Deaf actor, its signs, movements, and gestures, are the most prominent feature of this form of performance. How is the Deaf body read by the hearing audience members? What impression of Deaf culture is forwarded by Sign Language Theatre?

Through a semiotic reading of two of the National Theatre of the Deaf's (NTD) performance texts, *Ophelia* and *An Italian Straw Hat*, this paper will examine three key factors that frame the representation of the Deaf in Sign Language Theatre. First, the style in which the signed language is employed indicates this language's degree of independence from the spoken language. Second, the surrounding theatrical systems such as costumes, setting, lighting, and sound illuminate differences in how deaf and hearing people communicate. Third, the hearing audience's tendency to believe that the deaf actor is representative of Deaf culture conditions the way in which they read the deaf body on-stage. My analysis of NTD's practices will reveal differing degrees of accuracy in their portrayal of Deaf culture.

Susan Brook
Literature Program
Duke University

“Performativity and Performance in *Cloud 9*”

This paper examines the body as a site of both performance and performativity in Caryl Churchill's 1979 *Cloud 9*, a play which satirizes nineteenth-century constructions of gender and race and explores twentieth-century assumptions of liberation. I explore the tension in the play between, on the one hand, the transgressive possibilities of performativity, and on the other hand the desire for a utopian “natural” body which escapes the strictures of social constructs. The first act of *Cloud 9* challenges the naturalness of gendered bodies by foregrounding what Judith Butler calls the performativity of gender, the constitution of gender through a series of iterated performances. It does this not only by revealing gender as a social injunction, as characters are told to “be a good boy” or to “act like a lady”; but also by challenging audience assumptions about the interpretation of bodies by using a man to play the character Betty and a woman to play the boy Edward.

Yet the play also presents a sexual body which defies social construction. In the first act the liberatory force of sexuality undercuts the demands of strict gender roles in nineteenth-century colonial Africa, and of the twentieth century with the incestuous/queer threesome of Lin, Victoria and Edward. However, various characters in this act suggest that escaping gender through sexuality is ultimately impossible: to “be yourself”, as characters implore each other, might instead mean destabilizing and reworking “masculinity” and “femininity”. I argue the play's energy is behind this latter possibility, as the foregrounding of performative bodies on stage--for example using one actor's body to play two characters--points the way to a destabilizing performativity of social roles off stage. Ultimately, the play uses the performance of bodies on stage as a metonym for the performance of the gendered body off stage.

Tom Burvill
English and Cultural Studies
Macquarie University

“Embodying Home, Constructing Indigeneity”

This paper looks at three recent Sydney productions, *Cloudstreet* by Company B, directed by Neil Armfield (based at Belvoir St Theatre but performing here in a wharf shed at Darling Harbour), *Country Love* by Sidetrack Performance Group, produced at Belvoir St. Theatre and Sidetrack, and the Aboriginal and Islander Dance Company's collaboration *Frontier Stories*, performed at Sidetrack's space at the Community Center in Marrickville.

The paper is about some ways these three productions may be taken to represent negotiations of identity through embodiment and how they variously construct the sense of “home” and the notion of indigeneity. I take these notions as “structures of feeling” which are strongly associated with the

embodied self and therefore with specific places and the fit or otherwise of the embodied subject with the place/space. Both place and space are traversed in these productions, addressed to different audience-positions.

Cloudstreet seems to be constructing a sense of legitimacy for Anglo-Australians through a version of the battler-myth, part of contemporary attempts at overcoming what Hodge and Mishra call the bastard complex. *Country Love* is a magic realist piece about the migration of Southern Europeans from a peasant pre-modernity to 1990's post-modernity in Australia, travelling from one "place" to another in the twentieth century. *Frontier Stories* is a series of contemporary performance "tracks" (as on a CD) with movement, text, music and video where some cultural embodiments of "difference" are played on/with/around.

Lynda Chanwai-Earle, Playwright
Merena Gray, Choreographer

"Intercultural Collaboration in Aotearoa: Creating and Staging *Alchemy*"

Alchemy is an award-winning dance theatre piece that tells the story of unrequited love. The same as the ancient desire of man's to turn base metals to gold. The story of King Midas or Mahu Ika. It is the desire for what one cannot have; Gold, the heart of one who doesn't love you, to change the laws of nature.

This multi-cultural, multi-disciplinary work pushes the boundaries of contemporary dance and theatre.

MERENIA GRAY (Ngai tahu) is a free-lance dancer, teacher/choreographer based in Wellington. She has been working professionally both nationally and internationally for the last 8 years since her graduation from the NZ School of Dance in 1990.

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Merena and Lynda collaborated with Director Jim Moriarty to present *Alchemy* at Bats Theatre during this year's Wellington Fringe Festival where it won best new work.

Sue Cheesman
Auckland College of Education

"The Dancing Body?"

Bodies in question? Whose body? Which body? A female body, physical, autobiographical, narrated and gendered are some of the interrelating strands brought to the fore within the manifestation of the "body art" dance. The struggles encountered by a solo performer, with the tensions between personal versus global, make an interesting yet frustrating interface to work within.

From a feminist standpoint of the personal being political possibilities for subversion enter. Within Western theatre the dominant ideal body is often associated with thin, youthful and feminine. Can that dominant ballet body aesthetic take its place backstage alongside others?

Often the locating by the uninitiated audience of the viewed solo performance within a personal canon narrows the meaning to one narrative as opposed to many. Can the female solo performer/choreographer fracture identity and avoid the single categorisation with differences being embedded in the many narratives?

This presentation in a giant red dress will attempt to unpack and address some of the issues surrounding the notion of dualism's inside/outside, personal/global, essentialist/constructionist which are to the fore in my opinion within women's solo work. I wish to engage with these tensions from a multi perspective: video, live performance and discourse.

Peter Copeman
Centre for Innovation in the Arts
Queensland University of Technology

“Power and Resistance: Ideology in Question in Five Plays about the Queensland SEQEB Dispute”

“Human truths are palimpsests, texts plated over and over again with human wills and affects, with sweat, blood and tears, and fears. Like the human animal who produces and consumes them, truths are bodies with bodily functions; they work, sweat, excrete, and intermittently renovate their worn-out body-cells. ‘Literature’, ‘carnival’, ‘ritual’, ‘theatre’, and so on are forms or systems of representation that cooperate with the renovations and reinvestitures of truth in human-material experience. Such representations periodically violate, inoculate, and sometimes restore to fuller health and relevance the reigning semiotic and linguistic conventions in the human lifeworld.” Ben B. Halm, *Theatre and Ideology* (London: Associate University Presses, 1995).

In 1985 the Electrical Trades Union struck against attempts by the South East Queensland Electricity Board to replace awards with individual contracts. The Bjelke-Petersen government responded by firing all striking workers in a manner which denied them their superannuation entitlements, offering rehire only by contract, a clause of which prohibited union membership. When the workers refused, SEQEB hired scab labour and the government brought down oppressive legislation which included prohibition of picketing at electricity installations. A long and bitterly divisive battle ensued, with the government ultimately victorious.

Halm’s thesis on the relationship between theatre and ideology will form the basis of a comparative analysis of five plays written in direct response to the SEQEB dispute—*A Few Short Wicks in Paradise* by Hugh Watson, *The Hope of the World* by Errol O’Neill, *Power Play* by Jill Shearer, *Seqel* by Lorna Bol, and *Loops* by John Bradley—and their resonances both for continuing ideological struggles (e.g. the Melbourne waterfront) and for incipient problems in the corporatised/privatised power generation/distribution sector.

John Davies
“Chalk & Cheese”

The obligation to acknowledge the cultural and social implications and requirements of the Treaty of Waitangi, both morally and legally is an ongoing challenge especially in the field of formal education and training.

Over the past four years, at the School of Performing and Screen Arts at Unitec in Auckland, this obligation is being addressed by structuring intercultural and cross cultural programmes which have involved students in creating performances within marae based cultures. The paper I wish to present describes the development of these programmes by critically examining the specific processes which occurred on four occasions and suggests a model for further development in this area.

CHALK and CHEESE: Collaboration between students of Pakeha theatre technique and proponents of kapa haka.

I want to invoke the image of an anglo/saxon/celtic heritage of literature, painting, of sophisticated development of arts as a leisure pursuit, the ‘artist’ as someone to be revered as achieving the summit of ego creativity and being capable of a mystical evocation of the divine. This ‘art’ heritage came with our Pakeha ancestors but they left behind culture and identity they not only had to find their way as individuals in a new world they must also reinvent culture and identity. When they arrived they encountered tangata whenua a tribal culture, vigorous, expressive with evolved social, political and religious systems in place and thousands of years of culture and identity. Although excellence in haka, waiata, whakario raranga and other creative pursuits was to be admired, the culture of ‘art’ in the European sense as expressed above did not exist. Spiritual values were upheld above material and notions of ownership differ hugely from European.

In this presentation I ask the following questions. What is the true nature of exchange when bringing together performance traditions of Pakeha culture and Maori culture, and what possibilities present themselves for the future?

Carol Davis
Department of Theatre and Dance
Pomona College

“Bodies on High/Bodies in Motion: Trekking Theatre in Nepal for Social Change”

Throughout the less “developed” world, in countries such as Nepal, performers’ bodies are used as engines for social change. In such places where the level of literacy is low, poverty rampant, electricity scarce, terrain arduous, and roads few, artist/activists offer live, mobile, and free street-theatre in an attempt to battle pervasive problems. Health and sanitation predicaments, as well as issues that encompass the plight of Nepali women gain illumination from theatre’s spotlight. Recently in Kathmandu, together with a troupe of dedicated Nepalis, I created a street-theatre production that addresses the sanitation crisis in rural Nepal and offers information that has few alternative routes. Our play has now been performed for over 45,000 people.

Located in the unforgiving terrain of the Himalayas, Nepal is one of the most rugged countries in the world as well as one of the poorest. Approximately ninety percent of Nepal’s 19 million people live in rural villages, the majority of which are completely inaccessible by roads or by air, and most of which lack electricity and the sanitary drinking water. Nepal’s infant and maternal mortality rates are some of the highest in the world. While the combination of Nepal’s adverse geography and its extreme poverty result in health and hygienic conditions that rank among the most substandard, Nepal’s rough agrarian lifestyle demands bodily well-being.

Crucial issues at the very core of rural Nepali existence are artistically embodied in street-theatre that seeks to raise awareness in an effort to change undesirable behaviour and help prevent disease. The Nepali actors and I trek great distances to perform in remote Himalayan villages where we reach a rural population who would otherwise miss out on essential information. Live theatre physically brought to the neglected has proved an effective medium for educating great numbers of people in an entertaining and easily comprehensible way.

In my presentation I will describe, analyse, and show with slides, the ways in which we artist/activists catch our audience unaware, and with our rough magic offer entertainment that educates as it questions the culturally-determined bodies of knowledge that perpetuate the unhealthy behaviour of these governmentally marginalised people. Truly “the bodies in question” at the very heart of our work, are the body artistic and on the move, the body healthy, and the body liberated from the shackles of ignorance.

John Downie
Department of Theatre and Film
Victoria University at Wellington

“The Necessary Re-appearance of Ubu”

There were at least three quite conscious theatrical aims that Alfred Jarry embodied in his most famous creation. First, he wanted a theatre that was stylized, abstract, impersonal, taking place ‘nowhere’. Second, a theatre based on universal archetypes. Third, a comic theatre which was not funny. Jarry was writing a hundred years ago, against the paternalism of Empire, the conformities of the bourgeoisie, the positivism of science. In Ubu’s most recently chronicled adventure, *Ubu in Paradise*, which takes place ‘on an island in the Southern Ocean’, what has changed, and what has remained the same, and why?

“FACTORY at Victoria University”

Factory is an initiative to establish a more sustained relationship between mature theatre practitioners and the performance and teaching environment of a university theatre department, in the spirit of research, and in the particular context of New Zealand. What kinds of implications begin to arise, for professional performance, for the teaching curriculum?

Bill Dunstone
Department of English
University of Western Australia

“Performing Colonial Bodies: Western Australia, 1860 - 1880”

In August 1878, an eleven-year-old local, billed as the Young Blondin, made a name for himself when he appeared as Britannia, high on a slack-rope at the Perth Town Hall - and slowly removed his costume down to his underclothes. He was, at that time in Western Australia, one of many male and female acrobats, trapeze artists, cross-dressers, ‘Protean’ character actors, ventriloquists, ‘Christie’ minstrels and equestrian performers who put their bodies and skills on the line for scarce cash. Not every one of these acts alluded so directly (or subversively?) to the Empire as Young Blondin’s. But extant traces suggest that such performances played a significant part in the construction of differences within local colonial discourses of identity. Performance knowledges which emphasised displays of athleticism, muscular control, control over animals and a range of other bodily skills, were linked to local ‘settler’ knowledges of physical work, and even of survival skills, upon which the colonial enterprise depended. Performances so obviously artificial, but so often closely related to extra-theatrical work skills, touched on crucial economic issues concerning work and leisure in the local community. They also fed into local gender- and class-bound debates about the visibility of colonial bodies. A keen interest in horse ownership and the bloodlines of local and imported performing horses echoed supremacist discourses of race. Risks to life and limb highlighted during performances, as well as risks faced by touring companies in transit by land or sea, found a response in a colonial discourse which, on the one hand, valorised the physical conquest and occupation of territory, and on the other, recognised the vulnerability of human bodies located at the limits of geography, culture and imperial power.

Murray Edmond
Department of English
University of Auckland

“The Bodies in the Photo: Companies Performing Themselves”

The theatre company - not those disembodied board-and-management entities which are like the 50 year old axe with the twelve new handles and the five new heads - but the theatre company as a body of performer/creators who work, sometimes live, together and create and perform their own work, has almost completely disappeared from Aotearoa/New Zealand in the last 15 years of radical right, rationalist economics. But such companies, where the body of work of the company is embodied in the bodies of the company which do the work, have existed here in the past. They have about as much to do with board-and-management institutional theatres as the Sex Pistols do with a national orchestra: music or theatre are only a common set of phonemes. This paper looks at four photos of four different companies: Red Mole on the boardwalk at Coney Island in 1979; the Living Theatre Troupe on the bed of a South Island River in 1972; Amamus in costume for the 1971 show, *The Wall Street Banks in London Have Closed*; and Theatre Action in costume for their 1972 show, *Once Upon a Planet*. Looking at these photos, it becomes apparent each could be the cover for an album of rock music: both theatre group and rock band are companies of bodies who perform themselves.

Peter Falkenberg
Department of Theatre and Film Studies
University of Canterbury

“Lacking Desire: Making Theatre with Daniel Defoe’s *Robinson Crusoe*”

A man alone on an island has no body. In the *Robinson Crusoe* of Daniel Defoe there are no female characters to speak of, and contrary to what might be expected, desire for a woman is never expressed. Lacking a woman, or at least the desire for a woman, what Robinson Crusoe lacks above all is an “other”. Lacking this “other” Crusoe has no way of comprehending his own body, his “self”. As the theatre is a medium which constructs its meanings through the presence of bodies, expressions of desire and dialogue with an “other”, *Robinson Crusoe* would seem to be an entirely inappropriate text for staging. Yet paradoxically, this lack in the novel creates an opportunity for the theatre. The absence of desire can be interpreted as repressed, and this repressed desire can become material for theatrical representation. While *Robinson Crusoe* is normally read as a paradigm for the process of colonisation, a theatrical production of the novel can expose and interrogate this process by returning the repressed and embodying the lack. This paper accompanies and discusses the performance of *Robinson Crusoe* which will be presented in the festival.

William Farrimond
Unitec School of Performing and Screen Arts

“Performance as Research Outcome: A Model for the Presentation of a Stage Production as Academic Research in Higher Education”

Over the past decade, in New Zealand, Australia and the U.K., training schools like the School of Performing and Screen Arts have annexed themselves to established Higher Education institutions, modifying their training programmes to meet the respective undergraduate degree requirements of the parent institution. In most cases the parent institution is a university with an established policy based on established models for both pure and applied research in Humanities disciplines. Often, this has resulted in the imposition of a research methodology which is alien to the nature of the practice of the training schools. In many cases, the imposed research requirements and expectations have been met or, at least, kowtowed to, because the sheer weight of established convention has been overwhelming to the point of being a condition for continued degree-awarding status.

This paper outlines a model which presents directed theatre performance as a non-exclusive research outcome. In addressing issues of integrity, documentation and dissemination of findings, certain preconditions for the production process and an evaluative response to the performance product are discussed in the context of a School of Performing and Screen Arts production, directed by Raymond Hawthorne. The application of this model to dance performance is also considered.

Richard Fotheringham
English Department
University of Queensland

“The Lost Jizz of Martin Guerre”

One of the fundamental problems of theatrical communication is that of recognising actors and/or characters as they appear, disappear, and reappear. Semiotics has usually attempted a taxonomic solution: identifying the different channels of communication/ sign systems involved, exhaustive elaboration of the consequent polysemic weave of information encoded, and only then moving on to consider the audience’s ability to interpret it.

The term ‘jiz’, recently borrowed by several Shakespearean scholars from ornithology (it refers to the indefinable quality which enable the recognition of one species/individual from another) offers a rather different, relational approach to the problem - either we recognise or we don’t.

I want to speculate on what this different approach might mean in terms of understanding performance (a theatre semiotics focused on decoding without getting bogged down in encoding), and also speculate briefly on our wider fascination with human jizz, via some of the great narratives of mistaken/concealed/assumed identity (the Tichbourne case, For the Term of His Natural Life, The Return of Martin Guerre) to the possibly unique recognisability of an American President's genitals and the plight of the Princess Di lookalikes condemned to the unemployment queue.

Jane Goodall
University of Western Sydney, Hawkesbury
Department of Humanities

“Staging the Missing Link”

In November 1877, Charles Darwin was awarded an honorary Doctorate of Laws by Cambridge University. His arrival in the crowded Senate House was presaged by a little piece of student theatre. A monkey marionette danced across a wire above the heads of the dignitaries, followed by the missing link: a hoop decorated with red ribbons matching the scarlet of the doctoral gown. The literalising impulse of undergraduate humour had hit the semiotic jackpot. The missing link was a cipher, a space conjured into presence and demanding to be filled.

Through the second half of the nineteenth century, performers and entrepreneurs sought to fill it by staging the missing link, alive and in the flesh. Much has been written about the ethnological shows in which groups of indigenous people from various parts of the globe were presented to Europeans to cater to their ideas of the human at a lower stage of evolution, but the missing link itself was a denser kind of cultural fantasy, which made special demands on the performer. This paper moves the emphasis from exhibition to performance and enquires into the particular qualities which made some of the best known “missing links” so successful with audiences.

Susan F. Graham
Centre for Health and Physical Education
Auckland College of Education

“Bicultural Notions of the Physically Educated Body”

What is a physically educated body? How is it characterised? What can it do? How might it be educated? Are the bodies that perform dramatic or musical works physically educated? And how do western and Maori discourses about the body differ?

This paper will address each of the questions above in turn drawing on physical education, dance, drama, psychology and education literature. It will also challenge the notion that a body can be anything other than physically educated and suggests performing arts and other educators refocus and return to experiential education approaches in order to enhance performance, development and learning. Understandings and justifications for this approach are supported by Candy (1991) and Vygotsky (1978). These concerns will finally be discussed in the light of bicultural notions of the body. Western notions of the body proposed by Van Dalen & Bennett (1971), Smithells (1974) and others shall be contrasted with theoretical Maori models described by Irwin (1984), Durie (1994a & 1994b), Pere (1982) and Moeau (1997). This discourse will interest all performing arts educators concerned with improving learning.

**Merena Gray, Choreographer
Lynda Chanwai-Earle, Playwright**

“Intercultural Collaboration in Aotearoa: Creating and Staging *Alchemy*”

Alchemy is an award-winning dance theatre piece that tells the story of unrequited love. The same as the ancient desire of man's to turn base metals to gold. The story of King Midas or Mahu Ika. It is the desire for what one cannot have; Gold, the heart of one who doesn't love you, to change the laws of nature.

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Merena and Lynda collaborated with Director Jim Moriarty to present *Alchemy* at Bats Theatre during this year's Wellington Fringe Festival where it won best new work.

**Helena Grehan
Theatre Department
Murdoch University**

“Mapping in Performance: bodies, ambiguity and the potential for escape”

In this paper I will propose a theory of mapping which is concerned with opening up contemporary performance and exposing its instability and fluidity as a site for connections and collisions which inform alternative ways of thinking about and responding to questions of subjectivity, mobility and belonging in an Australian context.

Mapping as theorised here is a contingent process and therefore fragile. However, when successful it imbricates the spectator in the terms promoted by the performance. The spectator is addressed by the self-consciousness of the performance - by a performer who is attempting productively to address his/her own subjectivity through the use of techniques such as ambiguity, slippage and 'autobiographical' reference. In terms of mapping theory then, the performer becomes a 'nomadic subject' (Rosi Braidotti) who inscribes him/her-self and is inscribed upon during the performance, as s/he weaves in and around narratives and 'personae' to create patterns of engagement and points of departure for both spectator and performer.

To elucidate this theory I will provide examples from several contemporary Australian performances including: *Ningali* by Ningali Lawford, Angela Chaplin and Robyn Archer; *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman; *Tiger Country* by Sarah Cathcart and Andrea Lemon; and *The Geography of Haunted Places* by Josephine Wilson.

**Peter Hammond
Centre for the Performing Arts
University of Tasmania**

**“Centre Stage productions: a body of work defined and confined by place, space, and taste:
The qualities and imperatives that characterise Centre Stage productions”**

Centre Stage - The University of Tasmania's on-campus production company - has created 51 productions over the past eight years which demonstrate considerable breadth of subject matter and style. The process of the company's survival maps out a constant struggle between directorial artistic vision and the world of realities - economical imperatives and geographical environment. At times, verging on a 'director's theatre', certain *Centre Stage* productions de-emphasise the actor's importance, while in other productions actor focus produces such tightly controlled distillations of character that locality and space has proven irrelevant. But irrespective of artistic objectives to what extent is their inroads into a regional aesthetic really affecting community taste? Is it a body that can not afford to offend - at least on the local level?

At the core of *Centre Stage's* charter is the concept of 'bijou' theatre which by definition demands a physical environment and actor-audience relationship that brings the play as close to the audience as possible: they are invited to become full partners in emotional processes while coming face to face with inhabitants of some strange new worlds.

What are the contributing factors to *Centre Stage's* success or failure?

Dorita Hannah
School of Architecture
Victoria University of Wellington

“Dis-Placing the Empty Space and Re-Claiming Ground: A Proposal for a Performance Space in Porirua”

Performance and Architecture intersect not just in theatre buildings but in the making of public places.

In New Zealand, established Western theatre models acknowledge neither the complexity nor the plurality of the inhabitants. The Maori and Pacific Island performance traditions, outside of the Marae and the immediate cultural community, are either dispossessed within conventional theatre venues or seek alternative spaces which have not been colonised by the Eurocentric concept of performance space. Alternative strategies are required for the making of both purpose-built and found performance space. Strategies with the potential to re(in)form conventional western theatre architecture.

If we consider all cultures to be displaced within the post-colonial context; the models themselves can be displaced and new grounds can be claimed for performance.

The alternative strategies lie within the specificity of Aotearoa and are not necessarily found outside Aotearoa. However, in 1994, the pursuit of performance space which accommodates cultural collision and dualism, lead me to Japan where displacement plays a significant part in contemporary Japanese culture and its architecture.

This paper addresses Isozaki's ruins, Butoh's resistance and their mutual Stomping Grounds, before discussing a recent proposal for a performance space in Porirua Wellington.

Tori Haring-Smith
Chair, Performing and Visual Arts
American University in Cairo

“The Performer's Body as Historical Site”

This paper examines the work of The Workshop (El Warsha), an experimental troupe based in Cairo, Egypt. The Workshop began by translating contemporary European plays into Arabic, using their bodies as a geographic node in which different spaces could merge. The result was a theatre composed of characters who looked Egyptian and spoke Arabic but enacted European stories. In many ways, then, this form of theatre denied the reality of the body. Now they are developing a means of performing the ancient, million-line epic that is the foundation book for the Egyptian people. In so doing, however, they are bringing the ancient text into the present by layering their own realities (e.g.,

young vs. old) with those created in the narrative of the epic. A young man, just learning the techniques of epic storytelling, plays a young soldier who stands up to an older general, played by a master storyteller. The challenge at the character level is replicated at the level of the actors. In this way, the past becomes immediate and the audience must confront this ancient tale as it emerges in their midst.

Cherie Hart
Department of Theatre & Film
University of Canterbury

“Directing Mervyn Thompson’s *Songs to the Judges*”

My directing of *Songs to the Judges* is motivated by the desire to question how an intercultural performance can be negotiated in Aotearoa in 1998. Set in a court room, comprised of 19 songs, the play documents fragments of New Zealand history over 150 years. It stages histories that have been marginalised in our national mythologies, acts of colonisation and acts of protest against that colonisation.

The production is undertaken as an experiment: to question in practice, that is in performance, what I have been asking in theory. What happens when you put bodies inscribed by race and gender on stage? Do readings from the page change when transformed into live bodies on stage? And how? Is *Songs to the Judges* which appears to offer a real possibility of cultural exchange a text which allows this in practice? That is, can it be used as a tool of decolonization (by its retelling of marginalised histories from sources including newspaper articles, Acts of Parliament, and individuals from around the *motu*) or is it a further act of neocolonialism, being written by a white male?

From a rehearsal perspective I must ask what are the differences that the Maori and Pakeha actors experience in the reading/performing of the text? And, what strategies need to be in place for these differences to be aired? How does the director navigate these seas to facilitate input from Maori and Pakeha actors, to channel the intense emotions, anger and conflicts into the performance? Finally, are there differences in how a Pakeha and a Maori audience will see/read these bodies in performance?

Elisabeth J. Heard
The Pennsylvania State University

“Bourdieu, Butler, and Pygmalion: Exploring Social Class and the Body”

I shall make a duchess of this draggletailed guttersnipe. Yes: in six months--in three if she has a good ear and a quick tongue--I'll take her anywhere and pass her off as anything.
---Henry Higgins, *Pygmalion*

George Bernard Shaw’s *Pygmalion* illustrates how easy it can be to cross the border between classes. Under Henry Higgins’ strict tutelage, Eliza Doolittle learns how to walk, talk, dress, and act like a refined lady, and the Eliza from Lisson Grove is transformed into an elegant mystery woman who is mistaken for an actress, a duchess, and even a princess. The figure of Eliza Doolittle is the perfect lens through which to examine two theories which are concerned with social roles (and the subsequent class practices), and one’s ability to “perform” the trappings of the class one wishes to enter. Pierre Bourdieu’s concept of habitus, and its relationship to class structures and behavior, and Judith Butler’s notion of performativity, inform a new reading of Shaw’s classic which in turn helps to further illuminate these theorists’ complex ideas. Through the figure of Eliza Doolittle’s body, one can see the areas where these two diverse theories converge, and how, at the points of difference, they can still be used to understand class and the body.

Julie Holledge, Head of Drama
School of English and Drama
Flinders University

“Embodiment of Space and Time in *Masterkey*, an Australian-Japanese Intercultural Production”

This paper is drawn from a case study of *Masterkey*, an intercultural production of a Japanese thriller, presented at the 1998 Perth and Telstra Adelaide Festivals. It touches on three aspects of the intercultural process as it surfaced on and through the Japanese and Australian performers’ bodies. Firstly, the paper addresses the pre-rehearsal conflicts that arose regarding costume and the creation of hybrid images based on Japanese and English clothing codes of the nineteen fifties. Secondly, it looks briefly at the rehearsal process and the integration of physical techniques of performance as diverse as shingeki, butoh, commedia, Australian naturalism and gothic melodrama. Thirdly, it identifies a number of unresolved cultural contradictions which emerged through the embodiment of space and time in the final performance.

**Richard Huber
Theatre Studies
University of Otago**

“The Moral Body”

In this paper I want to consider how

1. The use of Butoh based physicality in performance creates the body as the site for the incarnation of the moral subject.
2. How Butoh effects the imaginal structures of performance and the moral/ethical experience of its participants.
3. And how the conflation of body image and context form the basis for the ‘morally competent subjectivity of the post modern condition’.

I want to amplify this premise with material from ...

1. Archetypal psychologist James Hillman and his writing on Imaginal practice in relation to dreams - in particular, his concepts of Imaginal Ethics and Imaginal Love.
2. Sociologist Zygmunt Bauman and his concepts of Post-modern Identity and Moral subjectivity.
3. Emmanuel Levinas and his use of the I and Other relationship to define moral experience.

I will make specific reference to the ‘The Bookshop’ to develop a specifically a Cultural level of analysis.

**Mary Ann Hunter
School of Arts
Nanyang Technological University**

“Body of X? Festivals, Performance and the God of Innovation”

This paper explores the concept of festival in relation to bodies of work, bodies of criticism and a playful sense of body in a quasi-religious sense. What are the elements of transubstantiation that occur to make a festival a ‘festival’ and not merely a collection of events? To consider this concept, I will discuss performance components of three Australian festivals: the inaugural Stage X festival in Brisbane, the 1997 Take Over (formerly Come Out) festival in Adelaide and the recent national Loud Festival of Media Arts. These festivals each inscribed attributes on ‘a body of youth’ to market performance events, with the effect of often limiting opportunities for serious critical evaluation of the presented work.

**David Jobling
“An Encore of Hope”**

Between 1985 and 1989 the representation of the PLWHA in theatre was bleak. Characters presented on stage were mostly guilt ridden gay or bisexual men, dead by curtain down.

Even before new developments in treating HIV in the early 1990's there was an obvious need for different models; characters who were living with the virus, dealing with the problems associated with HIV.

In Adelaide (1990), the AIDS Council of South Australia produced "Swimmers" by Nick Gill, a play set on a 'gay beat' covering a time period of pre-AIDS through to AIDS=Death. The playwright chose never to mention AIDS or HIV in the play, but rather he created the metaphor of swimming = sex. The one character who contracts HIV through the course of the play never mentions 'safe sex' but does speak of a pair of 'bright pink flippers' he uses to amuse himself and others on the beat.

Most recent developments have sprung from the PRIDE Gay & Lesbian Community Centre in Sydney, with the development of "Performance Positive" (Performance Positive <http://www.geocities.com/WestHollywood/Heights/5244/PPhomepage.htm>) a deliberate, and highly successful attempt to explore the 'Queer' community response to HIV/AIDS in changing times.

**Barbara Joseph
Monash University**

"Gender: 'You're Standing In It'"

This paper investigates the ways in which the gender, race or sexual orientation of the performer's body affects the body of material available to them in stand-up comedy. Within the gendered performance space of the stand-up stage the visible body of the comedian directly affects the allowable body of material, the subject matter, from which the performer can source their work. The way the body is viewed and the perceptions of race and/or gender and/or sexual orientation accompanying this viewing can limit the subject areas available for comic exploitation... Who is allowed to tell which particular joke? And who has permission to laugh? This discussion examines whether the comic persona (as distinct from the actors 'role') is separate enough from the performer in order that they may work outside the boundaries delineated by their physical body.

**Veronica Kelly
Department of English
University of Queensland**

"A reconstruction of the 'canon' of Australian colonial comedies"

From the late 1860s to the late 1880s Australian-based dramatists produced a sustained body of work in the full-length comedy genre, dealing with issues of colonial class relations, social mobility and migration. Walter Cooper's published text *Colonial Experience* (performed 1868) and Marcus Clarke's unperformed *Reverses* (published 1876) provide the only extant post-gold texts, the literary model of the latter being H. J. Byron's *Our Boys*. The non-surviving but performed pieces commence in 1878 with Grosvenor Bunster's *Class* and appear to peter out in 1886 with the Reeve adaptation *Only Dust* for the Majeronis. The inception of this comic activity precedes the Australian tour of the London Comedy Company 1879-1880 and, as a distinct period, seems to end with the advent of the Brough-Boucicault Company in late 1886. I've identified over 13 such plays during this 'Byronic' period of which the majority premiered in Melbourne at the Academy of Music/Bijou, and some at Sydney's Gaiety. While there is some generic instability veering towards farce and drama, these plays are mostly positioned by advertisements as comedies, and they negotiate Australian theatrical and social conditions via contemporary dramatic high-comedy models. Knowledge of the presence of this dramaturgical endeavour suggests a significant historiographical adjustment of our perceptions of the colonial and modern Australian dramatic (but scriptless) 'canon'. Are 'canons' inevitably dependent on script survival? In theatrical situations of post-colonial or migrant societies, can they afford to be?

Adrian Kiernander
Theatre Studies
University of New England

“From Pillar to Post-Literacy—the shift towards physicality at the Nimrod Theatre”

O rejoice
Beyond a common joy, and set it down
With gold on lasting pillars! (*The Tempest*, 5.1.206-8)

Australian theatre today is generally considered to be characterised by a greater emphasis on the body than in the past. Most of the Australian companies to have toured overseas successfully in recent years are physical theatre or dance theatre, and even the writing of some prominent playwrights like Louis Nowra works more in terms of the construction of visual (and especially somatic) images than more conventionally literary qualities.

This paper will look at some developments in Australian theatre over the past 30 years, with special emphasis on the middle-period work of the Nimrod Theatre where this change can be tracked, in terms of a growing desire to focus on physicality and the body of the actor, and will examine some of the social factors which might have contributed to this.

One important factor which will be explored is the changing cultural importance of literacy. At the end of *The Tempest*, a notoriously slippery text, Gonzalo’s delight in the emergence of what looks like a stable, happy ending is indicated by his desire to preserve the moment, fixing it in permanent writing. This is one of many examples from Renaissance drama of the importance of the written word. This paper will examine the idea that the modern emphasis on the body in theatre, in Australia and elsewhere, is partly explained by the development of new technologies for recording non-verbal information (especially the increasing availability of audiotape, film and video). This may be signalling the emergence of a new, post-literate society where the role of writing is being transformed.

Annie Loui
Drama Department
University of California, Irvine

“Sympathetic Magic”

SYMPATHETIC MAGIC is the title of a concert of interactive dance/animation works that I perform live on stage with front projected 16mm animation by Karen Aqua. The purpose of this solo choreography is to explore the relationship between human gesture, rhythm and shape, and two dimensional imagery.

Sympathetic Magic (*Sym/pathet/ic mag/ic*) magic predicated on the belief that one thing or even can affect another as a consequence of a sympathetic connection between them.

“Falling Cats” (3 minutes) is an interactive dance/animation work choreographed and performed by Annie Loui and animated by Karen Aqua. It in, a series of dissolving, repeating, falling images are projected onto a screen as a performer crosses the stage in slow motion in front of them. As with all of my work with Karen Aqua’s animation; relationship of shape and causality between animation and live action are focal points of exploration. The movement sequence on “Falling Cats” was developed first, and the animation adapted to the existing choreography.

“Penetralia” (4 minutes) was an early film of Karen’s (1976) which I took into the studio and choreographed to in 1991. In it, the solo live performer interacts with an animated human figure; sometimes as a narrator, sometimes as a participatory character. A particular playfulness is possible with this interaction because of the linear story line and the play between light and dark imagery emphasized in the animation.

“Shrine for Ritualized Time” (6 minutes) was originally created by Karen Aqua as a multimedia installation with slide artist Jane Gillooly in 1990. I adapted it in 1991 as a live performance work using only the animation and original music by Ken Field. In “Shrine” the strong underlying rhythm of the music and images of time passing (the work was originally commissioned for a Boston New Year’s Eve celebration) drive the choreography.

“Heavenly Bodies” (3 minutes), was created as an animation film in 1980 and adapted by me in 1991.

“Kakania” (4 minutes) was created as an animation film in 1989 and adapted by me in 1991. It shares the driving rhythms of “Shrine”, and tribal and urban images appear and disappear at a furious pace. My multiple roles as narrator, participant and echo are all seen in this choreography.

“Sympathetic Magic” (7 minutes) was created in collaboration by animator and choreographer with original music by Ken Field in 1996. The causality between drawn image and human action is accentuated in this work. In reference to the origin of the term in anthropology, the content of this piece explores the imagery of ancient rock art (petroglyphs and pictographs) and its relationship to the performer’s action.

Sharon Mazer
Department of Theatre and Film Studies
University of Canterbury

“Real Men Don’t Wear Shirts: The Construction and Representation of Masculinity in Professional Wrestling”

What is a “real” man? From the outside, professional wrestling is perhaps most transgressive for the way in which it puts the “cute” in the ring with the “brute”. But in wrestling as in life, the signs by which one can distinguish the “real” man from the “not-so-real” man are not necessarily fully visible or stable. One assumes that wrestling presents the “real” man in opposition to the “not-so-real” man as a simple binary, equivalent to the opposition of good guy to bad buy. But in the squared circle, *any* man can be a “real” man, no matter how superficially feminine or lacking in virtue. The conventional signs of femininity and masculinity are both the medium and the message in the wrestler’s closet, visibly encoded into everything from the wrestlers’ names and costumes to their bodies and signature moves. To some degree, a professional wrestler is always in drag, always enacting a parody of masculinity at the same time that he optimises it. For all that wrestling displays the antagonism of difference, it also affirms what it is that men have in common - that is, that they are men.

Robyn McCarron
English Studies
Edith Cowan University

“The Community Experience of *Blackrock*”

Nick Enright’s play *Blackrock* (1994) was staged in the regional entertainment centre in Bunbury, a Western Australian coastal city, in March 1998 using a cast of local teenagers. The production was widely promoted with the target audience being young people aged 15 and over. Local high schools promoted the play through their English and theatre arts programmes. The play was also used as a text for study in a modern drama unit offered at the local campus of Edith Cowan University.

The play examines responses to a violent and shocking event and is based on reported experiences within a particular community. The gender, class and moral issues raised make it an unsettling and provoking dramatic experience, in particular the problem of how to reaffirm positive gender roles in the light of the “double standards surrounding perceptions of male and female sexuality” (Johnson 1996) as represented in the play.

This paper will explore some of these issues drawing on responses by teenagers and older university students to the Bunbury production thus documenting the responses of another community to a community-based play.

Viv McKeogh
University of Waikato

“Watching the Audience: Strategies for Studying Theatre”

This paper is about the problems encountered in attempting to study theatre in a theoretical way. In particular it is about the search for a theoretical and methodological framework within which to study audience response. The paper draws a distinction between audience ‘reception’ and audience ‘response’. ‘Reception’, as explored in Reception Theory is associated with how audience members experience the theatre. ‘Response’ is something that happens after reception, and may continue long afterwards, as the audience members carry the theatre experience away with them. In a sense asking about response is asking about what audiences ‘do’ with theatre. When one is attempting to study theatre in these terms, the usual aims of theory - description, explanation and prediction - seem as unattainable as they can ever be.

**Howard McNaughton
Department of English
University of Canterbury**

“Elegiac Performance”

The theatrical exploration of the margin between life and death was a central preoccupation of medieval European theatre, but tends to be ignored in contemporary theory concerned to foreground presence in the theatre. This paper considers various performance works such as Douglas Wright’s dance theatre, which often seems to meet literary definitions of elegy, and also performance experiences such as Orlan’s ‘interventions’ which in various ways strategically disturb that margin; both textualise both life and death, and both complicate the live text with the infiltration of still photography. Using the concept of abjection as it is currently used in the fine arts--rather than in a strictly Kristevan sense--the paper will scrutinise the nature of the context within which the elegiac text is situated or generated, and question the cross-media dialectic between potential and realised configurations in semiotic space. In this theatre, what precisely is the relationship between the ‘still’ and the ‘live’?

**Geoffrey Milne
Department of Theatre & Drama
La Trobe University**

“Body of Work: Australian Theatre Repertoire 1973 - 1997”

A statistical analysis of Australian theatre repertoire over the past 25 years lends much weight to the claim that a great deal of territory has been gained. Australian content has clearly risen; the volume of ‘new work’ by Australian writers has increased markedly, alongside a trickle of revivals of valued works from our past. The volume of work by women writers and other creators has also risen ‘dramatically’; Aboriginal and multicultural voices gradually make themselves heard with increasing strength. Statistically, it would seem that the Australian playwright has never had it so good.

This paper charts this growth, demonstrating a lot of clearly gained territory and staking a claim on further territorial gains. But it also counts the costs in terms of territory increasingly lost in the past decade (and over the past 2 years especially). The paper concludes with the dilemma faced by the Australia Council in distributing its diminishing cake and poses some questions about the future for new Australian work on the Australian stage.

**Maria Brigida de Miranda
Departamento de Artes Cênicas - IDA**

Universidade de Brasilia

Valsa Numero 6

This paper regards the process of transition from a dramatic text into physical actions. It is a consideration of the various moments of staging a play: from reading the play, exploring the ways of expression to transforming ideas, sensations, and words into movements and gestures. The play selected to this project is *Valsa Numero 6 (Waltz Number Six)*, an extraordinary monologue in two acts, written by Nelson Rodrigues. Rodrigues is one of the most famous and controversial Brazilian play writers. In his works can be identified a profound concern with sexual behaviour, moral and hypocrisy.

Valsa Numero Seis was written in the 50s and its is considered one of the most poetic plays by Rodrigues. However, it is also an hermetic play, with an apparent disorder of speeches. It is a play performed by single character who is already dead. Sonia, the dead heroine—a teenage girl killed while playing the piano—appears in an obsessive attempt to understand her past and her existence.

The challenge of staging this play is to present to the audience the violent emotional changes of the character and at the same time, to keep the idea of intimacy and loneliness. As Rodrigues gives not only the lines but also the indications to each line: the crucial point would be how the actress can follow Rodrigues' ideas (which are in the dramatic text) and at the same time elaborate ways of transforming into physical actions the author's gifts and her own experiences.

Tony Mitchell
Humanities and Social Sciences
University of Technology, Sydney

“Dario Fo’s Johan Padan : Grotesque Realism, Dialogic Performance and the Material Bodily Principle”

The awarding of the Nobel Prize to Dario Fo in 1997 was an acknowledgment that he is a major figure in 20th century world theatre. *Johan Padan a la desoverta delle Americhe (Johan Padan Discovers America)* was Fo's last major one-man show, a 2 hour tour de force first performed in 1991 when he was 65. It is in many ways the apotheosis of his highly physical, allusive and 'choral' expression of epic acting, drawing on a number of dialects, both Spanish and Italian, as well as his trademark invented onomatopoeic language grammalet and his vast range of gestural allusiveness. In representing a 'worm's eye' view of Columbus' discovery of America, Fo's multi-layered, meta-narrative performance draws on both the popular vocal and physical traditions of the *giullari* and the *commedia dell'arte* in presenting a story which satirises and subverts colonialism and religious authoritarianism. It also introduces a new technique of using a 'script' consisting of a 'prompt book' of drawings and paintings of major points in the narrative, which he also used in his Nobel Prize address in December 1997. This paper will examine *Johan Padan* (with video extracts) in terms of Fo's performance idioms and Bakhtin's writings on carnival and the dialogic.

David Moody
Theatre and Drama
Murdoch University

“A Primitive Othello: Performing Race”

The issue of the representation of the body is a critical one for debates on the concept of racial identity. Canonical plays like Shakespeare's *Othello* provide master-texts for the representation of racial identity, as well as arenas for theoretical and political interrogation of that representation. Using Torgovnik's concept of the discourse of the "primitive", this paper discusses a performance of *Othello* performed at Murdoch University in 1996. This performance attempted to use the play as a way of interrogating the way "race" is performed on and by the body; as a way of reading, and de-constructing, "blackness" as a sign for the "primitive" in *Othello* and in Western colonial discourse generally. Issues discussed include: the link between sexuality and race in the play, and how to re-perform the play's

presentation of that link; and the question of who can play “Othello”, and what race the central character must “embody”.

David O'Donnell
Theatre Studies Department
University of Otago

“Re-figuring the Naturalistic Body: Recent Work by Richard Huber”

Since 1994, writer/director Richard Huber has created more than twenty new works for Allen Hall Theatre in Dunedin, in which he has consistently questioned established modes of theatrical representation. Influenced by Enrique Pardo, Butoh dance and postmodern performance theories, he has experimented with the potential of physical theatre by placing the expressive qualities of the performer's body at the centre of the theatrical experience. This paper analyses four works which create a performative dialogue with the writings of Stanislavski. Some of the works have been parodic, such as *Parasol* (1996), in which a female Stanislavski performs a silent vaudeville routine with a ‘Mrs Chekhov’ against a cyclorama displaying a giant raspberry. Huber's short film *Action* (1997) replays an incident from *An Actor Prepares*, in which The Director chastises his student for being unable to sit ‘naturally’ in a chair. In his collage of scenes from *The Cherry Orchard* (1996), Huber moved focus to a highly physical rendition of a naturalistic source text, rejecting narrative in favour of illustrating moments from the play in the style of Butoh dance. In 1997 Huber staged *A Month in the Country*, inserting images of Stanislavski's realisation during an outdoor performance of Turgenev's play that his company's acclaimed naturalistic production appears false and artificial in a ‘natural’ setting. Huber's persistent questioning of the means by which the body is represented through theatre approaches Pardo's conception of “body alchemy”, a performance in which both the actor's body and the body of theatre are “re-possessed.”

Bruce Parr
Department of English
University of Queensland

“Shakespeare and Sex in the Classroom”

Teaching Shakespeare effectively requires an understanding of the culture of his time which includes the complexities of the sex/gender system of Renaissance and early modern England. Knowledge of the vast differences between past and present systems may encourage students to question the “naturalness” of currently dominant notions of sexuality and gender and to engage with the implications of social constructionist theories of subjectivity and identity. Such an approach necessarily involves some Engagement with antihomophobic theory as modern terms such as “heterosexual”, “homosexual” and “homophobia” itself are found to be anachronistic in their applicability to Elizabethan England and Shakespeare's plays.

This paper illustrates the methodology for an antihomophobic pedagogy that can be applied to the plays of Shakespeare and his contemporaries, one that sets up a dialogue between an early modern culture and our own. By referring to certain plays of Shakespeare which feature cross-dressing and homoerotic aspects, it will be argued that approaches to the plays which attempt to impose fixity on matters of sexuality and gender (a modern trait) disregard the indeterminacy and contradictions inherent in a Renaissance cosmology.

Leslie Pasternack
Department of Theatre and Dance
The University of Texas at Austin

“Repressing a Minstrel Wench: The Uncontainable Body of Harrigan’s Hart”

Edward Harrigan and Tony Hart, nineteenth-century American variety performers, are generally known for their detailed portrayal of New York’s ethnic types. Recent research into popular theatre forms such as minstrelsy and vaudeville has critiqued the veracity of these ethnic portrayals, as well as the social and psychological forces behind them. An examination of Harrigan and Hart’s contemporary press, as well as the standard biographies of the duo authorized by Nedda Harrigan Logan, Edward’s daughter, reveals similar tensions surrounding issues of gender. These tensions gather around the performance and off-stage lifestyle of Harrigan’s partner, Tony Hart, best known for his female impersonations.

Why is there so little documentation of the life and work of Tony Hart, when material concerning Edward Harrigan is readily available? This paper will argue that studies of the duo privilege Harrigan as an historical subject for three reasons:

1. Harrigan was the playwright of the two, whereas Hart’s craft was embodied performance.
2. The nature of Hart’s craft rendered him sexually ambiguous on-stage.
3. Hart’s romantic exploits off-stage, as well as his childless marriage and death from syphilis, mark him as emotionally and physically less containable by history than family man Harrigan.

Maggi Phillips
Western Australian Academy of Performing Arts

“The Body: a Holistic and Paradoxical Puzzle”

The body in performance, be it within the parameters of ‘theatre’ or in the wider theoretical propositions of culture as performance, presents itself as a puzzle. The body is inextricably the signifier (symbol or semiotic marker) of the signified (the phenomenon or idea to be re-presented) and the signifying system (the maker and locos of meaning) itself. This puzzle of ‘embodi-ment’ challenges theoretical paradigms, those explanations of bodies in relation to environments that bodies themselves create, explanations that invariably erase the bodily presence of creation. Quite simply as Cezanne’s enigmatic observation reveals: “[m]an absent from but entirely within the landscape” (quoted in Deleuze & Guattari 169). Stated another way---human bodies absent but entirely within theoretical paradigms.

How can we change the perceptual mind/body split of a population who have no experience of a ‘thinking body’ to see other forms of knowledge? Moreover, how do we resist theory reclaiming and, at once, subsuming the body under the weight of social discourse? This paper suggests that an examination of the convergence of linguistic categories in the paradox/es of bodily presence may be an approach that contributes to the return of the body to the centre of experience and human values.

Jan Pilditch
University of Waikato
Department of English

“Survival of the Body”

For the purposes of this paper, the ‘Body in Question’ is assumed to be that of the playwright’s own work. My discussion, therefore, begins from a traditional base, with the notion that, at the heart of Potter’s work, is a ‘self’ seeking clarification. It may be that no one really cares whether a playwright (and a television playwright at that) inserts quotations from earlier work into the text of later plays—but such acts can subvert a post-structuralist urge to, in some sense, absent the speaking self from the screen, to blur distinctions between the world of the watcher and the world of the watched. By considering Potter’s last plays from a reader’s and writer’s point of view, in addition that formed by my viewing of the plays, this paper hopes to raise questions on the matter of presence in Potter’s *Karaoke* and *Cold Lazarus*.

Chris Prentice
University of Otago

“The Body as Refractor of Myths: David Geary’s *Lovelock’s Dream Run*”

David Geary’s *Lovelock’s Dream Run* offers a complex range of questions of ‘the body’. The play interrogates relations between disciplined and desiring bodies, desired and proscribed bodies, and collective and individual or singular bodies, as these are traversed by discourses of gender, sexuality, race and nation. Through the device of actors playing or ‘splitting’ into multiple parts, it deploys the actors’ bodies as refractors of specific moments in the pursuit of (the spectacle of) the ideal or perfect body. The very nature of theatrical space, and its spatialisation of identity through the actor’s body allows for the critical production of a discomfiting indeterminacy between the historically and politically ‘distanced’ world of Hitler’s 1936 Berlin Olympiad-showcase for his theories of the superiority of the Aryan body-and the world of a boys’ secondary boarding school as staging ground of almost intimately familiar myths of a certain New Zealand masculine cultural identity which reaches its apogee in performances of sporting or military heroism. As these worlds merge, separate and merge again, the play ultimately implicates the audience in its questions of the régime(s) of the body. This paper will offer an analysis of the critical potential of the spatialisation of identity through the (actor’s) body and of the potential for the space of the theatre to problematise innocence through (audience) implication.

Lyne Pringle
Toi Whakaari/New Zealand Drama School

“Actor’s And Dancer’s Bodies: A Dialogue”

A presentation that explores the different relationship that actors and dancers have to their bodies, emotions and imaginations. Actors explore and become familiar with their bodies in order to understand where their emotional life is stored. These impulses then become available to enhance the actors’ range of expression. Dancers on the other hand often have to detach their physicality from their emotions in order to survive the rigours of training and choreography. Any emotional expression is layered on later with a sense of detachment from the body.

This paper will investigate how the elements of acting training can enhance the creative potential of the dancer and vice versa. There may be a practical demonstration as part of this paper with some students.

Christiane Rahner
University of Natal

“Absent Bodies: Family Ghosts in Julie Padilla’s *You don’t look Mexican*”

Since Chicanas started to write their own plays in the 1980’s, female roles have undergone a drastic transformation. Archetypes have been replaced by characters who take centre stage, and the focus has shifted to the exploration of these characters. In Chicana theatre, female characters are shown to be the backbone of the family. New constellations of human relationships have appeared on stage, which the traditional (male) Chicano theatre had simply not been bothered with: female-female relationships, be it between friends, lovers, or within the wider family. Whilst mother-daughter relationships are often portrayed critically, relationships between granddaughters and grandmothers usually represent all that is good about tradition and family. However, Padilla’s demythification of the grandmother figure in her play *You don’t look Mexican* represents a reversal of this pattern.

Although visually absent, the grandmother is ever-present for the main character who throughout the play converses with her. The spectators, technically listening to a monologue, witness what is practically a dialogue between two characters: throughout, Maria responds to the (for her) constantly present spectre of her grandmother. Increasingly overpowering, the invisible grandmother figure is magnified in the course of the play to project other family ghosts from the past.

By taking the theme of abuse into the realm of inter-female relationships, and by placing the blame for the destruction of the family not only on the patriarchal figure, but also on the women in the household, and ultimately on the revered grandmother, the play unmasks the whole of the traditional Chicano family as dysfunctional. *You don't look Mexican* thus irreverently dissects the previously untouchable notion of the family as a sanctuary.

**Alison Richards
Monash University**

“going, going ... not going (japan)”

The paper/performance will focus on issues of space, place and embodiment raised by the performance process, particularly the transgressions of codes of semiosis and patterns of body mapping involved in the move between composition and presentation.

**Rachael Romano
Department of English
University of Western Australia**

“The Living End”

“(T)he formulation of universal models need to be questioned, the overarching context of space-time, within which bodies function and are conceived (also) needs serious revision.”
Elizabeth Grosz, *Space Time and Perversion*

While acknowledging Grosz's call, all bodies, irrespective of culture, ethnicity, or gender are determined to a greater or lesser extent by their biological age. How we conceive Time, Life and Death is influenced by our relationship to our finite corporeal presence: yet we rarely acknowledge the theoretical relationship of age to performance. This paper does not valorise particular age-stages or attempt to determine age performance strategies, rather it is a call to acknowledge age as a theoretical and performance dimension which has the power to dilate our concepts of bodies in general and bodies in performance.

The mutable relationship of time in performance together with the presence of bodies facilitates a unique praxis of the complexities inherent in the conjunction of bodies with social, biological, psychological and chronological time. This paper will draw from performance and critical theory, to illustrate the authority of age in the work of dramatists such as Jack Hibberd, Dorothy Hewitt and Patrick White.

**Barbara Sellers-Young
Department of Dramatic Art & Dance
University of California, Davis**

Becoming a Natori: Ethnicity, Performance And Identity

Third generation American Diana Hinatsu's life has been a play between the communities of her natal family who trace their origins to Japan and contemporary American Society. For the last twenty years, her blended identity has traversed the stages of classical Japanese and western modern dance. This discussion of Diana Hinatsu's life intercepts her at a critical juncture of this ongoing negotiation in which she moves from being one of the many students of the Fujima school of dance to becoming a

natori or named member of the school. As such, it considers the influence of Japan on her construction of self. It also looks at her life as a student and a participant in contemporary American culture as well as her involvement in modern dance, a stage form created in the United States and tied to that culture. Her search for self-definition and identity is a story of the intersections and fusions--between, within and across--the boundaries of a post-modern world.

**Cheryl Stock
Department of English
University of Queensland**

“Transformed Meanings In Moving Bodies Across Cultures: An Analysis of a Vietnamese/Australian dance and music project”

What are the body encodings shaping a physical performer? Three major areas are examined in relation to this question:

- cultural conditioning/socialisation patterning
- professional encoding via specialised techniques
- the ‘autographic’ area of personal idiosyncracies and individual preferences

These areas of body acculturation are fluid and interrelated, involving visual and kinaesthetic patterns, energy use, spatial projection, rhythmic patterning and differing priorities in body articulation and representation. The paper will explore emic and etic aspects of the three areas.

When working across cultures over extended periods, shifts in acculturation occur both at a macro and micro level. Some of these shifts will be examined as revealed by ‘Through the Eyes of the Phoenix’, a dance and music collaboration (Hanoi, 1997) between a Vietnamese company trained in both classical ballet/music and traditional Vietnamese dance/music, and five contemporary Australian artists. This project is the culmination of ten years of cultural exchange programs between choreographer Cheryl Stock and the company.

The paper concludes with a microanalysis, accompanied by video, of the transformation of movement via performers’ body encodings, and the ‘translation’ of material from Australian choreographer to Vietnamese dancer.

**David Sullivan
Cabrillo College**

“Ecstasy’s Impediment: Emily Dickinson Playing Jane Campion’s Piano”

Despite the eerily other-worldly setting and cinematography of Jane Campion’s movie—a world away from Emily Dickinson’s starkly observed New England—the Australian/New Zealand film *The Piano* is informed in many ways by the presence of the American poet. One of the central metaphors which both Dickinson’s poems and the movie share, is that of sexual relationships as bodily barter systems mired in a romantic notion of transcendence. The romantic myth is that such a system of intimate exchanges can be transcended, but in the movie, as in Dickinson’s poems, it is precisely such a delusion that is confronted. For Dickinson, as for Ada, desire is created in the extension of the exchange system, not in its eradication: desire increases in the distance which it must overcome, and decreases to the extent that such overcoming is successful.

In this paper I will examine a late poem by Dickinson which confronts the same issues of sexual exchange the movie addresses. “In Winter in my Room” enacts temporal and spatial displacements from a sexually charged scene. This poem suggests Dickinson’s ambivalence toward male sexuality: though she cannot be comfortable with others, she struggles to find a place of comfort, a place in which she does not have to endlessly refigure the agonized, and occasionally ecstatic, moments when she has been with another person. Writing poems can occasionally suggest that place, though they cannot maintain it because they are only tangentially related to persons. Poems allow Dickinson to remember another without having to be corporeally present to them, but poems only grant a semblance of contact; they can be touched, but they cannot return one’s touch.

Jane Campion's movie plays out Dickinson's dilemma without resolving it. It is precisely the romantic idealization of the other that engenders desire. Desire is thus a figure of distanced, and exchanges—both literal and metaphoric—serve to bridge, without filling in, that gap.

Peta Tait
Department of Theatre and Drama
La Trobe University

“Performing Pain: A Coda to Physical Theatre Texts?”

The viewing of a performing body defying gravity; swinging out mid-air, flying through space, lifting, falling, is also a body imagining itself beyond its physical limits, its fixed materialities. Innovative physical theatre adds to the viewing pleasures of a constantly mobile body with expressions of a sexualised, eroticised body in action: one that queers the flesh in the act.

What does it mean for pleased viewings when the physical theatre performer works with a damaged body, masking its pain? Does the performer's phenomenological body manifest a phantasmic partner?

Jill Dolan dismisses phenomenology because “the assumption at the heart of phenomenology is that there is a universal way of looking, that any perceivable object has a stable, universal essence that can be read the same way by any individual.” (*The Feminist Spectator as Critic* 1988:47). This rebuttal denies Merleau Ponty's extended critiques of both scientific objectivity and subjectivity's reductionism in his writings on phenomenology. Instead, it might be asked about the physical theatre text, to what extent are its phenomenological bodies performing fleshed instabilities and, therefore, desexing phantasmic flesh?

Joanne Tompkins
Department of English
University of Queensland

“Disappearance, Disembodiment, and the Performance of Memory: The Mothers of the Plaza de Mayo”

This paper addresses bodies in the context of the Mothers of the Plaza de Mayo, the women who have gathered every Thursday for twenty-one years in Argentina to, originally, demand the return of their loved ones. Their “performance,” mostly characterised by a solemn march in the main square of Buenos Aires, raises questions about the imaging of both the absent and staged bodies. The Mothers have produced a variety of ways of using disembodied images to ensure the memory of real--but absent--people. The collectivised body of Mothers themselves--the “staged” bodies--attempts to reconstruct the subjectivity of women in Argentina. This paper considers how disembodied “remains” of the “disappeared” can offer insights into the representation of the performing, female body.

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“Inscription in Flesh: Tremblay's Cultural Bodies”

Hosanna and La duchesse de Langeais, from Michel Tremblay's homonymous plays, are two characters who inhabit apparently similar but virtually different worlds. These dramatic constructs illustrate that culture is inscribed in flesh. Their bodies reflect the ambiguous nature of their self; a self that bears the duality inherent in the identity of the native Quebecois. The characters inhabit an ‘intermonde’ (Paille); A world where the image we have of ourselves and with which we construct our own identity colludes with the image others have of us.

The body and the world unfold upon each other. We shall consider how Hosanna attempts to supersede certain commonalities and fails and how, on the other hand, la duchesse integrates herself into her role

and succeeds. Both characters embody revolution opposed to passivity in Tremblay's plays. Revolution, however, is successful when it originates in the spirit and marks the body. La duchesse rebels against the exigencies society has placed on her body by appropriating her physical body. Hers is a rational progression. Hosanna 'borrows' a physical body. Hers is a histrionic mimicking of an exterior she fails to own. In both plays, Michel Tremblay is successful in demonstrating how culture is expressed through the body and how the body, in turn, is inscribed with the culture in inhabits.

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“Playing the ‘Woman’s Voice’ in Beckett’s *Eh Joe*—an absence of body”

In declarative Beckett style, the Voice in *Eh Joe* is written as “Woman’s Voice”. The relationship of the two characters exemplifies how Beckett’s strict stage directions give a contradictory amount of freedom of interpretation to an actress. Who is this woman? Why a woman’s voice? Why only a voice? In a live performance of a made-for-T.V. play, should the body of “Woman’s Voice” be present? In what ways does the presence or absence of a body change the play? What are the possible relationships between this woman’s voice and the character of Joe? Should I be asking these questions? Or should I just recite the words? This presentation explores the problems and questions I had as a bodiless female performer with the role of the “Woman’s Voice” in Beckett’s *Eh Joe*. It includes some prior perspectives from other women who have performed Beckett roles, and discusses these issues in relation to the rehearsal process of ideas, exercises, and solutions; how they worked (or didn’t) in performance.