

Rob Baum (Monash University)

**Caught red-handed: trans/acting the other (woman)** [Paper]

What happens when we transgress boundaries prescribed by culture? How does one view the cultural event filtered by the researcher? How can we speak of a transaction of culture that is not mediated by the ethnographic I/eye?

In contemporary Israel, Palestinian wedding parties can be read as scenes of conflicting national, religious, gender and family identities. In this paper I explore the unique composition of a Palestinian haflah with several hundred invited Arab guests and three Jews. The Jewish guests represented an Otherness recognized by the homage paid them by the host, his family and other villagers. Yet the bride's absence from the "public" festivities, in keeping with her female cultural role, created an aporia. Although culturally and ideologically Other, I was invited to participate, with the men, in the ritual of hinna. As a result, I symbolically replaced the absent bride.

*Keywords:* Isreal ; Palestinian wedding party 'haflah' ; nation ; religion ; gender ; family identities ; Arab ; Jewish ; female cultural role ; ritual

---

Michael Beresford (James Cook University)

**Skimming the new: staging a 'surface' character** [Paper]

In "Body Parts" I managed a particular character's formation by privileging sounds and images over meaning. My methodology was also about trusting shapes occupying spaces rather than "understood" characters. This led to a merging of shapes in a theatrical landscape where a particular character's presence eventually extended beyond spaces corporeally occupied. The theatrical dynamics implicit in the staging of Beckett's shorter plays became the starting point for myself and a director to find ways of presenting the "new" of this character and landscape. The production result was a heightened theatrical experience tenuously shifting in and out of Beckettian theatre frames. Part of the audience's experience was to encounter a character of surfaces who was palpably different to the conventional surface character.

*Keywords:* Beckett ; Body Parts ; sound ; image ; character ; landscape

---

Jerry Boland

**Signing the liminal border: living history and the drama frame** [Paper]

*Keywords:* liminal border ; living history ; drama frame

---

Tom Burvill (Macquarie University)

**Multiculturalism and ethnicised identities in some recent Sydney performance** [Paper]

The shows to be discussed in order to raise issues of official multiculturalism and its relation to ethnicising processes are Burying Mother by Meme Thorne in the Variasians Asian Theatre Festival, and The Wound (Or, anyone can be ordinary, but it takes a special kind of person to be Greek) made by a group gathered and directed by Lex Marinos and done as part of Carnivale. Each distinctively and differently re-negotiates the narrativisation and figuration in performance of the dominant mode of 'ethnic autobiography' using hybrid performance strategies, producing distinctive forms of work which explore hyphenated identities.

*Keywords:* Meme Thorne ; Lex Marinos ; Variasians Asian Theatre Festival ; Carnivale ; Burying Mother ; The Wound (Or, anyone can be ordinary, but it takes a special kind of person to be Greek) ; multiculturalism ; ethnicised identities ; "ethnic autobiography" ; hybrid performance strategies ; hyphenated identities

---

Rebecca Conroy (University of Newcastle)

**Performance Efficacy? (or working toward a 100% pay rise): A Case Study of Factory Workers Theatre in Indonesia** [Paper]

In an industrial suburb of Jakarta, members of Teater Buruh Indonesia (Indonesian Workers' Theatre) have gathered every Sunday for the past eleven years to produce theatre about the oppression and exploitation in their lives as factory workers. TBI recently performed in January 2001 after a five-year ban on their activities by the New Order Regime. This performance was the culmination of a process of script writing and rehearsal controlled and directed by the workers. A closer examination of TBI highlights several points pertinent to recent debates on the efficacy of political performance and social processes. In the context of "developing nations" of Southeast Asia, where cheap labour and hardline military regimes fit comfortably together, Teater Buruh Indonesia are a realistic example of the role theatre continues to play in people's lives.

*Keywords:* Teater Buruh Indonesia (Indonesian Workers' Theatre) ; workers theatre ; factory workers ; oppression ; exploitation ; Jakarta, Indonesia

---

John Downie (Victoria University of Wellington)

**Between Technology and Performance** [Panel]

I've been "writing" performance scripts/plays for more than thirty years, during which time the socio-political, physical and philosophical natures of theatre have continued to evolve. From a personal perspective, and with reference to several recent examples of my work, including a current project, "The Writing on the Wall," I will consider how writing relates to the performer, to scenography and to an audience.

*Keywords:* The Writing on the Wall ; writing performance scripts ; plays ; socio-political ; physical ; philosophical ; natures of theatre ; writing ; performer ; scenography ; audience

---

Kathy Driscoll (University of Western Sydney)

**Reviving Ophelia: this is about you** [Paper]

This paper discusses the intersection of dance theatre and the education of dance artists in the specific context of "Reviving Ophelia." "Reviving Ophelia" was a newly-devised work by Julie Anne Long performed in November 2000 with the dance students of the University of Western Sydney.

One of the first descriptions Julie Anne Long gave to the students was "this is about you." The concept of autobiography in relation to dance composition is not new, it is the details of the process and how it translates into performance that provides the interest. Julie Anne's methodology integrates the knowledges of dance and theatre. Writing is included in her rehearsals as a creative process. She privileges pedestrian movement and creates images that speak through multiple theatrical elements. Mapping aspects of the fragile and nonstable terrain between the rehearsal world and the performance-as-experienced-by-the-audience is the focus of this paper.

*Keywords:* Julie Anne Long ; Reviving Ophelia ; dance theatre ; education of dance

artists ; composition ; autobiography ; pedestrian movement ; rehearsal ; audience experience

---

Bill Dunstone (Curtin University of Technology)

**The pleasures of that expedition: travel and/as theatre** [Paper]

This paper theorizes travel associated with theatre in a specific geo-political space—colonial Western Australia—at a modernist moment of contact between colonial and imperative narratives. In 19th-c. Western Australia, visiting theatrical tours functioned as "contact zones" or spaces of cultural encounter in which visiting performers and local residents intersected. Meanings generated through such contacts were relational. Theatre tours staged the metropolis to its peripheries, but also presented its peripheries to the metropolis. In this paper I argue that travel associated with theatre can be understood as a performative enactment of an "anti-conquest" narrative that was a constitutive part of colonial and imperial meaning-making processes.

*Keywords:* travel ; theatre ; Western Australia ; nineteenth century ; modernity ; contact ; colonial ; imperial narratives ; "contact zones" ; cultural encounter ; visiting performers ; local residents ; "anti-conquest" narrative ; meaning-making processes

---

Michael Edgar (University of Tasmania)

**Nora, Nora, Nora** [Paper]

This paper considers the my 2000 production of Ibsen's "A Doll's House," a co-production of Centre Stage, University of Tasmania, and Second Storey, a small professional company in Launceston. The production explored the relevance of the play for a contemporary audience by using the alienating device of setting each of the three acts in a different historical era. The aim was not to prove that the play could work as a credible contemporary text, but rather to encourage the audience to consider what may have changed and what may have remained unchanged in sexual politics over the last 120 years.

*Keywords:* Ibsen ; Centre Stage, University of Tasmania ; Second Storey, Launceston ; A Doll's House ; relevance ; contemporary audience ; sexual politics

---

Nathan Garvey (University of Sydney)

**Obscure Trans-actions: the 1789 Sydney production of *The Recruiting Officer*** [Paper]

The performance of George Farquhar's "The Recruiting Officer" by convict players just eighteenth months after the "First Fleet" had arrived in New South Wales has often been noted by theatre historians. But due to the scarcity of direct evidence on the production, little research has been done on this significant event. This paper will attempt some reconstruction of the 1789 performance, and concentrating on performance/audience interaction. This production of a canonical Gregorian play, performed by convicts and attended by the officers of the New South Wales penal colony, raises many interesting questions which I will address in this paper.

*Keywords:* The Recruiting Officer ; reconstruction ; performance/audience interaction ; penal colony

---

Sheena George (University of Calicut)

**Validation of Aboriginal culture in Jack Davis's *The Dreamers* and K. J. Baby's *Naudugahika*** [Paper]

Aboriginal plays have often tried to validate their culture. This paper attempts a transcultural comparison of "The Dreamers" by Jack Davis, one of the first published Aboriginal playwrights; and "Naudugahika" by K. J. Baby, a Malayalam novelist and playwright. By incorporating music, song, dance and narration and by blending legends and ritual practices, Davis and Baby resurrect a forgotten past in a validation of a forgotten Aboriginal past.

*Keywords:* Jack Davis ; K. J. Baby ; The Dreamers ; Naudugahika ; transcultural comparison ; Aboriginal plays ; cultural validation ; legends ; ritual practices

---

Peter Hammond (University of Tasmania)

**Island culture: trying to define our only island state's relationship to the arts** [Paper]

Geographic isolation is only one factor that determines creative output, audience reception and the value of the arts in daily life. Tasmanian artists find both solace and suffering in their isolation. Their island culture can breed a healthy introspection and self-reliance that is evidenced in their arts activities. Simultaneously, creative works may stand-alone and lack the interaction and cross-fertilization encourage and enjoyed by their urban counterparts.

The Australians and the Arts Report, commissioned by the Australia Council, goes some way in explaining "disengagement" and the relationship between distance from capitol cities and the value placed on the arts, but fails to explain the gamut of theatre activities in certain regions. Launceston's Second Storey Theatre Productions and Stompin' Youth Dance Theatre provide examples of how Tasmanian arts organizations flourish, often without arts funding, in an isolated region. The success of "10 Days on the Island" (Tasmania's first international cultural festival) holds some indication as to what makes cultural offerings by island dwellers so unique.

*Keywords:* Australia Council ; Storey Theatre Productions ; Stompin' Youth Dance Theatre ; 10 Days on the Island ; ; Australians and the Arts Report ; geographic isolation ; introspection ; self-reliance ; stand-alone ; cross-fertilization ; "disengagement" ; regions

---

Ian Henderson (University of Sydney)

**Young Colonists on the Australian Stage: James Cobb's Adaptation of *Paul et Virginie*** [Paper]

In 1841, colonial entrepreneur Joseph Wyatt traveled to England to buy performers for his Royal Victoria Theatre in Sydney. He sent the first batch to Australia like so much stock for the haberdashery he had formerly owned. My focus in this paper is on one of the plays that these immigrants chose to perform on their first night: a forty-year-old "musical in two acts" titled "Paul and Virginia." A close look at the play reveals a work rich in relevance for audiences in the Australian colonies. Through performance, the actors were able to reinscribe for themselves and their Australian audiences the myth of self-renewal associated with emigration to the New World.

*Keywords:* Joseph Wyatt ; Royal Victoria Theatre, Sydney ; Paul and Virginia ; 1841 ; Sydney ; audience ; myth of self-renewal ; emigration to New South Wales

---

Gillian Kehoul (Australian Catholic University)

**Embezzling cultural capital** [Paper]

This paper will explore how the concept of cultural capital may be used to attract future financial and emotional investments in theatre. I will argue that "economy of energy"

operates within each culture, and that cultural capital can be evaluated and exchanged via emotional investments in live performance practices. I will suggest that some emotional transactions between audiences and performers contain knowledge that can be identified, evaluated and shared.

*Keywords:* cultural capital ; financial ; emotional investments ; economy of energy ; live performance ; audience ; performers

---

Adrian Kiernander (University of New England)

**A new Currency Lass: the work of Australian physical theatre companies in the Olympic Opening Ceremony** [Paper]

The Opening Ceremony of the Sydney 2000 Olympic Games brought for the first time to a worldwide audience the work of several Australian physical theatre companies and choreographers. This paper is based on the results of a study of Australian physical theatre practitioners and will trace the influence of these companies within the context of the Opening Ceremony. I will compare the use of tropes and techniques from the previous work of these practitioners with their reuse in the Olympics. I will also read the ceremony as a theatre event designed to portray an ambivalent narrative about Australia today to the world.

*Keywords:* Olympic Games ; Opening Ceremony, Sydney Olympic Games ; Australian ; physical theatre ; ceremony ; ambivalent narrative

---

Michelle Langford (University of Western Sydney)

**Allegorical Gestures: The Time-Image of Kazuo Ohno** [Paper]

Butoh dancer Kazuo Ohno places particular emphasis on the ability of time and history to leave their marks upon the body. His performances are constructed out of gesture-memories and fragments gathered from diverse times and places. In this paper I will argue that Ohno's body becomes a special kind of "allegorical time-image", one communicating both instant and eternity.

*Keywords:* Kazuo Ohno ; Butoh ; time ; history ; body ; "allegorical time-image" ; instant ; eternity

---

Iris Lavell (Murdoch University)

**Casting against type in Caryl Churchill's postcolonial script 'The Hospital at the Time of the Revolution'** [Paper]

In November 2000 a student production of Caryl Churchill's "The Hospital at the Time of the Revolution" was mounted at Murdoch University in Perth. This paper focuses on the practical challenges of casting and staging the production of a script which places a heavy reliance on monologues better suited to radio than the space of live performance. In translating the script to create a visually interesting performance, the manipulation of visual effects, doubling of actors and casting against type within the constraints of a predetermined pool of student performers raises questions pertinent to signification and visibility. Given the heavy emphasis in the script on issues of gender, race and postcoloniality, the casting of performers against their putative designated categories provided an opportunity to render these issues more visible.

*Keywords:* Caryl Churchill ; Murdoch University ; The Hospital at the Time of the Revolution ; monologue ; visual effects ; doubling ; student performers ; gender ; race ; postcoloniality ; signification ; visibility

---

Jenny Leong (University of Sydney)  
**Why is documentation a dirty word?** [Paper]

This paper explores some of the ideological and practical obstacles that surround the medium-to-medium translation of live performance into recorded document, and examines current practices of theatre companies' relationship to video recordings of performance. My purpose is to question current beliefs about the extent to which recording distorts the essence of performance and to argue for the benefits of performance documentation that is accessible to scholars and practitioners of the performing arts.

*Keywords:* live performance ; documentation ; video recording ; scholars ; practitioners

---

Julie-Anne Long  
**Dancing A Still Life** [Paper ; Performance]

She is a former dancer forced to give up work when the child care payments exceeded her income. Following years of stressful rest, her body only momentarily remembers the previously rigorous demands she made on it. She is a performer whose work fell out of favour in a time of extreme physicality. Here she waits for the next wave of economy of energy and, in a personal protest, performs her own set of idiosyncratic movements.

"Dancing 'A Still Life'" deals with new directions in dance theatre. "A Still Life" is a dance of gesture which works with the relationship between the two words "dance" and "theatre." In this personal performance making practise the dance is reduced to reveal the process of making dance in the context of theatre.

*Keywords:* Julie-Anne Long ; dancer ; work ; income ; physicality ; economy of energy ; idiosyncratic movements ; personal ; dance ; theatre

---

Paul Makeham (Queensland University of Technology)  
**"Digging in the Backyard: Mirthless at the Powerhouse"** [Paper]

Australians are a nation of diggers; excavation is one of our national habits. But when it comes to History, we're even better at burying. Only recently have we begun to dig into our past with any real capacity for facing what we all know lies under the surface. It's been pretty much the same in our theatre. The last couple of decades have seen a brave new turn towards a more dissident, post-"innocence" theatre of question and critique. The best of it could be termed a "theatre of excavation."

In this paper I look at the production of "Mirthless: A Suburban Seduction" at the Brisbane Powerhouse. Led by London-based solo performer and teacher Peta Lily, theatre studies students from QUT executed a group-devised show working from a conjunction of two key sources: "Hamlet" and "The Graduate." Their production continued the tradition of theatrical excavation, exploring tensions between surface and repression, and uncovering a web of deceit and angst by digging underneath the suburban backyard.

*Keywords:* Peta Lily ; Queensland University of Technology ; Brisbane Powerhouse ; Mirthless: A Suburban Seduction ; Hamlet ; The Graduate ; diggers ; national habits ; history ; "theatre of excavation" ; post-"innocence" ; surface and repression ; deceit and angst ; suburban backyard

---

Brigida Maria de Miranda (CATES, Brazilian Ministry of Education & La Trobe University)

## **Body partners in training [Paper]**

Philip Zarrilli (1998) describes how he acquired discipline and fluidity through training his football conditioned body in Kalaripayattu, a martial art form from Kerala, and how this improved both his physical and mental awareness. He uses the term body-in-practice in relation to 'experiencing' training. This paper discusses the applicability of Capoeira, an Afro-Brazilian martial art, as a body-in-practice technique. It reflects on three elements: capoeira for the development of actor's fitness; development of group theatrical dynamics and the development of dialogues between bodies. The major interest is: how can the practice of capoeira increase the level of nonverbal communication between partners? It argues that the relationship-the body conversation-developed in the capoeira game between the players can be used as a theatrical exercise that reflects and increases the connection between actors' physical imagining. The question and answer interaction from capoeira is ideal for performance training.

*Keywords:* Philip Zarrilli ; Kalaripayattu ; martial art ; Kerala ; Capoeira ; Afro-Brazilian ; actor's fitness ; group theatrical dynamics ; dialogues between bodies ; physical imagining ; performance training

---

## Jacqueline Martin ; Suzanne Little (Queensland University of Technology) **Framing this troubled island [Paper]**

The transaction of relocating a play from one locus to another with which it has a possible thematic relationship lies at the heart of what is known as "interpretation." In the recent Wherrett debate, playwright Louis Nowra reiterates the importance of the director to Australian Theatre and how the director's vision shapes the work. Yet the implications and complexities associated with "framing," from both the director's point of view as a conceptual tool and the audience's in interpreting and creating their own frames of meaning, are not often used to full potential. To illustrate this point we will be examining two recent productions from the 2000 Brisbane season that adopted a post-colonial lens—Simon Phillip's production of "The Tempest" and Wesley Enoch's "Fountains Beyond."

*Keywords:* Louis Nowra ; Simon Phillips ; Wesley Enoch ; Australian theatre ; interpretation ; director's vision ; framing ; post-colonial ; Brisbane ; 2000

---

## Glen McGillivray (University of Sydney) **Evoking the theatrical fetish: an exploration of the disavowal of reality in the creation of theatrical fiction [Paper]**

A fundamental site of contestation in performance has been, and continues to be, the negotiation of transactions of the "real" between performance and audience. Whether the performance is illusion-based or task-oriented, the materiality of the medium must be dealt with through mechanisms which acknowledge or deny the presence/absence of "reality" in the interaction. This paper will argue that the mechanisms of disavowal and fetishisation that characterize an audience's relationship to aesthetic performance also characterize such transactions as specifically theatrical.

*Keywords:* real ; performance ; audience ; illusion-based ; task-oriented ; materiality ; interactoin ; disavowal ; fetishisation ; theatrical

---

## Ailsa McPherson (University of New South Wales) **Children of the Empire [Paper]**

This paper investigates the relationship between the cultural perception of Imperial loyalty and the experience of two Royal Visits in late 19th-c. New South Wales. This interaction is explored through public occasions involving children which were arranged for the visit of the Prince of Wales in 1881 and the Duke of York in 1901. It was the intention of the organizers that these activities should reinforce the cultural indoctrination of colonial children with ideals of Imperial service. However, the presence of Royalty adversely affected idea of Imperial loyalty rather than reinforcing them.

*Keywords:* Prince of Wales ; Duke of York ; cultural perception ; Imperial loyalty ; nineteenth century ; New South Wales ; colonial children ;

---

Geoffrey Milne ; Richard Fotheringham (La Trobe University ; University of Queensland)  
**The collapse of alternative theatre in Australia** [Panel]

Since the 1980s and early 90s there has been a general loss throughout Australia of many established alternative theatre companies and a shift of emphasis towards larger companies. There has also been a shift in the repertoire selection, away from the "repertoire pragmatism" of the late 1970s and toward a greater conservatism in the 1990s. The decline of alternative theatre is examined in the context of changing funding priorities but also in the light of a changing sense of what "alternative" means. The role of arts centre and festival managements in supporting a number of newer "alternative" theatres of different kinds is also considered. But in the end, even those companies which have survived into the 1990s find themselves in a reduced and denuded landscape.

---

Aarne Neeme  
**Williamson in Viljandi** [Paper]

In 1999 I was invited by the Ugala Theater in Viljandi, Estonia to direct the Australian play, "Money and Friends" by David Williamson, for their company. The play was translated into Estonian, and I will offer an account of the challenges faced in staging a literal translation from our culture to theirs, and from an Indo-European language to a Finno-Ugric one.

*Keywords:* David Williamson ; Ugala Theatre, Viljandi, Estonia ; Money and Friends ; Australian play ; translation ; Indo-European ; Finno-Ugric ; language

---

Luda Popenhagen  
**Translation and Visual Culture: Nekrosius's Image-Text**

Director Eimuntas Nekrooius has staged Chekhov and Shakespeare at major festivals from Moscow to Paris. Following successes in Avignon, Berlin, Edinburgh and Rome, this Lithuanian director's "Hamlet" was the main attraction at the 2001 Hong Kong Festival, and his "Macbeth" premiered at the 2001 Venice Biennale. Nekrosius's company performs in Lithuanian with subtitles. The scripts, radically altered by Nekrosius during the rehearsal process, contain entire scenes where words have been replaced by visual images. In these productions there is a distinct contrast between the internationalism of image and the language. In his productions, the localization and commonsense of place shift, transfer and translate these canonized plays into an aural and visual language that resonates on the cutting-edge of European theatre.

*Keywords:* Eimuntas Nekrooius ; Chekhov ; Shakespeare ; Hong Kong Festival ; Venice Biennale ; Hamlet ; Moscow ; Paris ; Avignon ; Berlin ; Edinburgh ; Rome ; Hong Kong ; Venice ; internationalism of image and language ; localization ; place ;

Richard Rushton (Macquarie University)

**Facing persona: on the performance of cinematic faciality** [Paper]

Ingmar Bergman's "Persona" (1966) offers a meditation on acting. Through the character of Elisabet, a famous actor who quits the stage and decides to speak no longer, the film argues that acting is the fabrication of a "persona" is the mode of our experience of the social, i.e. that maintenance of social role based on donning a mask. This paper offers an investigation of this issue by examining the representation of the face in "Persona." I argue that the face, while promising the revelation of the truth beneath the human facade, always and ultimately signals the futility of the search for such truth.

*Keywords:* Ingmar Bergman ; Persona ; acting ; faciality ; cinema ; search for truth

---

Delyse Ryan (Australian Catholic University)

**Patriotism and the Theatre in Brisbane during WWI** [Paper]

The war provided Brisbane audiences with performance opportunities the like of which had never before been witnessed. Performances involved audience interaction on a grand scale. Participants were required to take part by wearing costumes, singing national anthems, and waving flags. Spectacular presentations encouraged participation by demanding people demonstrate their commitment to the King, to the Empire, to Australia, and most importantly, to the Australian soldiers.

*Keywords:* Brisbane ; World War I ; audience interaction ; spectacular presentations ; commitment ; Australian soldiers

---

Rebecca Scollen (Queensland University of Technology)

**Building new theatre audiences** [Paper]

This paper outlines my post-performance audience reception methodology based on Sauter's 1986 Theatre Talks model. I then highlight key results from audience reception studies I conducted with non-theatre goers at La Boite Theatre Company's 1998 season and Queensland Theatre Company's first production in 2000.

*Keywords:* Willmar Sauter ; La Boite Theatre Company ; Queensland Theatre Company ; post-performance ; audience reception ; methodology ; Theatre Talks ; non-theatre goers

---

Mark Seton (University of Sydney)

**Gift and/or commodity: an economics of exchange in the interaction between actor and audience in theatre** [Paper]

Does an actor really give a "best" performance? What do audiences expect when they pay for a performance? Using linguistic associations of gift and commodity, this paper explores what might be described as an economics of exchange in actor-audience interaction. The writings of Stanislavski, Artaud, and Grotowski are examined for their expectations of what values in theatrical performance might be subject to commodification. The paper also interrogates both ontological and sociological relations believed to be inherent in actor-audience interaction. Questions of authenticity, loyalty, possession and grace figure also in specific and pivotal performances by practitioners.

*Keywords:* Stanislavski ; Artaud ; Grotowski ; actor ; performance ; audience ; gift ; commodity ; economics of exchange ; actor-audience interaction ; commodification ; authenticity ; loyalty ; possession ; grace

---

Priya Srinivasan (Northwestern University)

**How newness enter the world: spiritual transactions across the modern dance divide [Paper]**

In this paper I argue that eastern culture and spirituality has functioned as an old and sometimes even venerable object of consumption, changing its shape throughout the 20th century, and offered a way for modern dance in the U.S. to construct its own identity. This is evidenced in the consumption of cultural fragments from the east in the form of spiritual philosophies, movement techniques, and cultural artefacts/signifiers such as the bindi, henna tattoos, saris, etc. In the U.S. the Asian/eastern Other has been appropriated and consumed through orientalist frames by such artists as Ruth St. Denis, John Cage, Merce Cunningham, and Madonna. In all these cases, the newness or modernity of western subjects is constituted by rejecting the oriental Other. I am not interested in making value judgements about these appropriations. Rather I am intrigued by what is hidden and revealed in these transactions. In this paper I will focus on exposing the construction of modern dance's "modernity" and its constitution of identity in direct relation to the Exotic Other.

*Keywords:* Ruth St Denis ; John Cage ; Merce Cunningham ; Madonna ; modern dance ; modernity ; newness ; western subjects ; oriental ; exotic ; other

---

Margaret Thompson Drewall (Northwestern University)

**Oriental Dancing, Snakecharming and other Exotics: On Transnational Flows and Receptions of Performance Practices and Visual Cultures [Keynote]**

This paper examines some transnational flows of performance practices and visual culture and their receptions in various places historically. I argue that bodies and performance practices were in wide circulation long before the issue of globalization ever came to scholarly attention. Although this research is preliminary at this point, it suggests that scholars can no longer look narrowly within specific Western traditions for the history of certain performance practices. Historical research of specific performance practices must necessarily entail going beyond particular cultural and national identities to grasp the transnational flows that cross-fertilized practices, styles, and forms in multiple directions. Scholars must also go beyond the study of Orientalism as a Western production and toward other forms of cultural exchanges and their various receptions and reproductions if we are to understand the wider playing field that escapes our attention if the focus is on the history of performance practices as markers of cultural and national identities and Western colonialism primarily. Although identity politics are centrally related to performance, they do not provide us the entire explanation of their formulations. They do not help us understand how performance practices are themselves continually grappling with Otherness in their very constitution and reproduction. Nor do performance studies based on cultural and nation-state identities grasp the complexities of transnational circulations and receptions of performance practices and visual culture.

*Keywords:* transnational ; flow ; performance practices ; visual culture ; globalization ; Orientalism ; cultural exchanges ; national identities ; Western colonialism ; identity politics ; performance practices ; performance studies

---

Bronwyn Tweddle (Victoria University of Wellington)

**Multilingual adaptations: Gertrude Stein in Berlin, Peter Turrini in Melbourne [Paper]**

How does an Australian play get performed in English, Indonesian, and Sign Language? This paper will compare and contrast two multilingual productions: my adaptation of Gertrude Stein's "Doctor Faustus Lights the Lights" for a Berlin audience; and Melbourne-director Sandra Long's "Happy 1000/1000 Bahagia" in three languages. In this paper, I will look at the original adaptive processes, both linguistic and cultural, and methods of integrating language and movement.

*Keywords:* Gertrude Stein ; Sandra Long ; Doctor Faustus Lights the Lights ; Happy 1000/1000 Bahagia ; adaptation ; linguistic ; cultural ; language ; movement ; English ; Indonesian ; Sign Language

---

Denise Varney (University of Melbourne)

**Understanding success: Hannie Rayson's *Life After George* [Paper]**

This paper reads the MTC and STC productions of Hannie Rayson's "Life After George" (2000) alongside Tony Coody's *Why Universities Matter*. I will consider how thematising a contemporary cultural issue adds to the appeal of a performance and contributes to its box office and critical success. I will also consider how the choice of issues effectively "selects" an audience that is highly receptive to the performance discourse and shapes character formation and dramatic structure.

*Keywords:* Hannie Rayson ; Tony Coody ; Life After George ; Why Universities Matter

---

Rayma Watkinson (University of New South Wales)

**Character and Transitive Identities: An Exploration of Docu-Drama on Stage [Paper]**

This paper will address performances that are based on specific real life events and recovered through interviews. I will discuss a number of issues that arise from interview-based performance making such as the relationship between reality and representation and between character and social responsibility. These issues will be explored through examination of such works as "The Laramie Project" (2000); "Fires in the Mirror" (1992); and "Aftershocks" (1993).

*Keywords:* The Laramie Project ; Fires in the Mirror ; Aftershocks

---

Gabrielle Wolf (University of Melbourne)

**Stage of a city: Marvellous Melbourne as culture and performance [Paper]**

Melbourne theatre productions' engagement with the myth that the city of Melbourne is "marvellous" exemplifies how dramatic performance interacts with and inscribes the cultural context in which it is produced. This paper will examine selected Melbourne theatre productions from the 1890s through the 1970s that depicted that urban culture. I will consider how the plays reflected contemporaneous debate about the extent to which their city was in fact wondrous.

*Keywords:* Marvellous Melbourne ; Melbourne ; 1890s ; 1970s ; city ; theatre productions ; cultural context

---

Prepared for ADSA History Project, 2006