

DAILY SCHEDULE

WEDNESDAY 30 JUNE

8.30	REGISTRATION (Studio 77 Foyer)			
9.30	Te Herenga Waka Marae POWHIRI/OPENING			
10.30	Te Herenga Waka Marae MORNING TEA			
11.00	Kirk Lecture Theatre 301 KEYNOTE: <i>Seeing Sound: Visuality in Contemporary German Music Theatre</i> Professor Chris BALME, Department of Theatre Studies, Amsterdam <i>Chair: Bronwyn Tweddle</i> Supported by the Goethe-Institut Wellington			
12.30	Studio 77 LUNCH			
	Lecture Theatre 306 Panel: <i>Monstrous Masculinities</i> <i>Chair: Ray Goodlass</i>	Seminar Room 305 Papers: <i>Re-evaluating the Heroine</i> <i>Chair: Lisa Warrington</i>	93 Kelburn Parade Papers: <i>Performing in the City</i> <i>Chair: Glen D'Cruz</i>	Studio 77 Workshop
1.30	<i>'New Adventures in Cosmetics': Race Men and Makeup in Four Theatrical Productions from Outback Australia, 1947-1963</i> Jonathan BOLLEN University of New England	<i>Picturing Performance: Images of Heroinism on the Late Nineteenth-Century Stage</i> Kate NEWHEY Lancaster University	<i>City in the Sky: Auckland as scenography from within Sky City</i> Jerry C. JAFFE Otago University	<i>Movement in the Realm of Vulnerability</i>
2.00	<i>"Sittin' on the ground, lyin' on the dirt": the Place of Indigenous Masculinity in Plays by White Australian Playwrights</i> Adrian KIERNANDER University of New England	<i>An Australian Idol of Modernist Consumerism: Minnie Tittell Brune and the Australian Gallery Girls</i> Veronica KELLY University of Queensland	<i>21st Century Enjoyment Plaza: Theatre and Mori's World</i> Peter ECKERSALL University of Melbourne	Workshop with Christine SANG United States of America Supported by the American Embassy
2.30	<i>The Misfit Male Body in Adelaide Theatre, 1959</i> Bruce PARR University of New England at Shafston		<i>The Image of the Galley-Foist</i> David CARNEGIE Victoria University of Wellington	
3.00	Studio 77 AFTERNOON TEA			

WEDNESDAY 30 JUNE

	Lecture Theatre 306 Papers: <i>Alternative Theatrical Voices</i> <i>Chair: Peter Snow</i>	Seminar Room 305 Papers: <i>Transformative Spaces</i> <i>Chair: Jerry C Jaffe</i>	93 Kelburn Parade Performance	Aro Street Studio Workshop
3.30	<i>The Saga of Sawung Galing: With Sidetrack in Indonesia</i> Tom BURVILL Macquarie University	<i>Hearing the Spaces in the Image</i> Derek NICHOLSON University of New South Wales	<i>The Tempest – Performing Images</i> Performance by Jane PRENDERGAST New Zealand	<i>Bodydialogue – a physical approach to performance</i> Workshop with Mark RADVAN Queensland University of Technology
4.00	<i>Brave "New World": Asian Voices in Aotearoa</i> Lisa WARRINGTON University of Otago	<i>"Somewhere between the dressing room and the stage": Wrestling with the Wings.</i> Andrew FILMER University of Sydney		
4.30	<i>Asylum-seeker and Refugee Drama in Australia Since 2001</i> Geoffrey MILNE La Trobe University	<i>Is the Thing Seen or the Thing Heard the Thing That Makes the Most of Its Impression Upon You at the Theatre: Gertrude Stein Lights the Lights in "Doctor Faustus Lights The Lights"</i> Murray EDMOND University of Auckland		
5.00	Studio 77 BOOK LAUNCHES 'Playing Australia' ed. Liz Schafer and Susan Bradley Smith 'Theatre Australia (Un)limited' by Geoffrey Milne <i>Publisher: Rodopi</i> 'Creating Frames: contemporary indigenous theatre' by Maryrose Casey <i>Publisher: UQP</i>			
6.30	BREAK			
7.30 on	Various Wellington Theatres THEATRE SHOWS <i>Cloud 9 (Circa Theatre), Muldoon (Downstage Theatre), Great Expectations (Te Whaea Theatre), Young and Hungry (Bats Theatre)</i>			

THURSDAY 1 JULY

8.30	REGISTRATION (Studio 77 Foyer)			
9.00	Kirk Lecture Theatre 301 KEYNOTE: <i>Re-Viewing the Heart</i> Dorita HANNAH, Massey University, Wellington, New Zealand <i>Chair: David O'Donnell</i>			
10.20	Kirk Lecture Theatre 301 PRESENTATION: <i>AusStage</i> Adrian Kiernander			
10.30	Studio 77 MORNING TEA			
	Lecture Theatre 306 Papers: <i>Facing the Music</i> <i>Chair: John Downie</i>	Seminar Room 305 Papers: <i>Spectatorship and Sensation</i> <i>Chair: Tom Burvill</i>	93 Kelburn Parade Papers: <i>Post-colonial Shakespeares</i> <i>Chair: Joanne Tompkins</i>	Aro Street Studio Workshop
11.00	<i>Musical Mise-en-scene</i> Michael COE Monash University	<i>'Cum Together': Spectatorship and La Fura Baus' XXX</i> Glen D'CRUZ Deakin University	<i>Localising Shakespeare in Aotearoa/New Zealand: Troilus and Cressida</i> Julie MCDUGALL Victoria University of Wellington	<i>Listening to the Image: The Actor in Gesture</i> Workshop with Jane PRENDERGAST New Zealand
11.30	<i>Aber Etwas Fehlt' ---- ("But Something's Missing..."): Music as Anaesthetic for the Surgery of the Text in the Weill/Brecht 'Rise And Fall Of The City Of Mahagonny'</i> Michael MORLEY Flinders University	<i>Accent as Sign System in Frank McGuinness' 'Observe the Sons of Ulster Marching Towards the Somme'</i> David GRANT Queen's University	<i>Negotiating Cultural Narratives: All-Aboriginal Shakespearean Dreaming</i> Emma COX University of Queensland	
12.00	<i>Hearing The Picture: A meditation on music theatre complete with tap dancing</i> Kim DURBAN David WYNEN University of Ballarat	<i>Excess and Automutilation: Clocking Bodies for George Romero's 'Dawn of the Dead'</i> Sharon MEE University of New South Wales		
12.30	Studio 77 LUNCH			
	Lecture Theatre 306 Panel: <i>Early Career Research</i> <i>Chair: Christopher Balme</i>			
1.30	<i>The Myth of Maori Privilege in Theatre</i> Ruth Ngatai GLASSEY Victoria University of Wellington			
2.00	<i>The Laws of the Senses / The Sense of the Law: Performing Sensorial Bodies in Cases of False Memory</i> Bryoni TREZISE University of New South Wales			
2.30	<i>Listening to Images from Internal Spaces</i> Matthew EMOND The University of Sydney, Actors Centre Australia, Actors College of Theatre and Television			

THURSDAY 1 JULY

3.00	Studio 77 AFTERNOON TEA			
	Lecture Theatre 306 Papers: <i>Performing Gender Identity</i> <i>Chair: Veronica Kelly</i>	Seminar Room 305 Papers: <i>Brecht – our contemporary?</i> <i>Chair: Bronwyn Tweddle</i>	93 Kelburn Parade Performance	Aro Street Studio Workshop
3.30	<i>Images of Ambidextrous Sexing in Trapeze performance</i> Peta TAIT La Trobe University	<i>(Not) Sitting Down On Stage: The Chair in Contemporary Theatre/Performance Practice</i> Meredith ROGERS La Trobe University	<i>Te Tupua-The Goblin</i> Performance by John DAVIES University of Waikato	<i>Playing the Narrative</i> Workshop with Bill BLAIKIE Charles Sturt University
4.00	<i>Empowering Filipinas: PETA's Women's Theatre Program</i> William PETERSON California State University San Bernardino	<i>Comedy as critique: images of Hitler and Stalin in recent productions of the Berliner Ensemble</i> Denise VARNEY University of Melbourne		
4.30	<i>The Performative Imagery of Gay Theatre, with Reference Works in Progress</i> Ray GOODLASS Charles Sturt University	<i>An Epic Encounter: The Pornography of Faith</i> William FARRIMOND University of Waikato		
5.00	Lecture Theatre 306 ADSA AGM			
6.30	BREAK			
7.30 on	Studio 77 PERFORMANCE: <i>Achternbusch Plays – Ella and Susn</i> Directed and translated by Peter FALKENBERG Performed by George PARKER and Marian MCCURDY University of Canterbury			

FRIDAY 2 JULY

8.00	Toi Whakaari (Te Whaea Plaza) REGISTRATION			
8.30	Toi Whakaari (Te Whaea Plaza) POWHIRI/OPENING			
9.30	Te Whaea Theatre KEYNOTE: <i>Te Whare Tapere: Towards a new Model for Maori Performing Arts</i> Te Ahukaramu Charles ROYAL, Wellington, New Zealand <i>Chair: Karl Kite Rangī</i>			
11.00	Te Whaea Plaza MORNING TEA			
	Drama 3 Papers: <i>Memory, Body and Identity</i> <i>Chair: Peta Tait</i>	Drama 4 Papers: <i>Questioning Biculturalism</i> <i>Chair: Murray Edmond</i>	Dance 1 Papers: <i>Indigenous Encounters</i> <i>Chair: Paul Makeham</i>	Dance 2 Presentation/ Workshop
11.30	<i>See and Feel: the Body Memory</i> Magno ASSIS University of Brasilia	<i>Why does the Samoan boy die?</i> David O'DONNELL Victoria University of Wellington	<i>Seeing the Yarn</i> Maryrose CASEY University of Queensland	<i>Reconstructing Hermione: "Bard Boosting" at Toi Whakaari (a PowerFUL Point Presentation)</i>
12.00	<i>Mapping Ourselves in this Space</i> Jade ERIKSEN New Zealand	<i>"Kilimogo? That's not a Māori word": Bi-cultural Theatre Practice in Te Waka O Aoraki</i> Hilary HALBA Rangimoana TAYLOR University of Otago (40 minutes)	<i>Resistant Images: Official Amnesias and Performances of Memory in the Top End</i> Lesley DELMENICO Grinnell College	KC KELLY Robbie WARWICK Toi Whakaari: NZ Drama School
12.30			<i>Ovid in the Torres Strait</i> Peter SNOW Monash University	
1.00	Te Whaea Plaza LUNCH			

FRIDAY 2 JULY

2.00	Drama 3 Demonstration			
	<i>Training Demonstration</i> Tom MCCRORY Toi Whakaari: NZ Drama School (2 hours)			
4.00	Te Whaea Plaza AFTERNOON TEA			
	Drama 3 Papers: <i>Site and Circus</i> <i>Chair: Mark Radvan</i>	Drama 4 Papers: <i>Ethics of Listening</i> <i>Chair: Delyse Ryan</i>	Dance 1 Papers: <i>Media and Performance</i> <i>Chair: Adrian Kiernander</i>	Dance 2 Workshop
4.30	<i>The Call of the Circus</i> Jane MULLETT La Trobe University	<i>Listening to the Spoken Word as World of Meaning: A Reminiscence Theatre Project</i> Gaye POOLE University of Waikato	<i>Same Humour but More Liberal Classification</i> Stephen CRONK Australian Catholic University	<i>From the Inside Outside: Playmaking Through the Senses</i> Angie FARROW Massey University
5.00	<i>Playing the Narrative</i> Bill BLAIKIE Charles Sturt University	<i>The Sonorous Reverberations of Virtue</i> Gillian KEHOUL University of Queensland	<i>Would You Like Ear Plugs With That? Arena Theatre's 'Play Dirty'</i> Clare IRVINE University of Newcastle	
5.30	<i>'This is my country! This is my country?' Stalker Theatre Company's Incognita and senses of place in site-specific performance</i> Kerrie SCHAEFER University of Newcastle	<i>Resisting State Stupidity and its Theatre of Nonsense: the 'Senate Select Committee on a Certain Maritime Incident' (2002) and version 1.0's' CMI (A Certain Maritime Incident)' (2004)</i> David WILLIAMS University of New South Wales	<i>The Stage On Screen Study</i> Jeremy GADD Mary WALSH University of New England	
6.00	BREAK			
7.00 - late	The Boatshed, Taranaki Street Wharf CONFERENCE DINNER <i>Pre-dinner drinks at 7pm</i>			

SATURDAY 3 JULY

9.30	REGISTRATION (Studio 77 Foyer)			
	Lecture Theatre 306 Panel: <i>Theatrical Production of New Zealand Identity through Image and Voice</i> Chair: Peter Falkenberg	Seminar Room 305 Papers: <i>Community and Performance</i> Chair: William Peterson	93 Kelburn Parade Papers: <i>The Politics of Ritual</i> Chair: David Carnegie	Studio 77 Paper/Demonstration
10.00	<i>Beached: The Construction of National Identity in Bruce Mason's The End of the Golden Weather</i> George PARKER University of Canterbury <i>Murdering Mother New Zealand: Creating Identity through its Denial</i> Marian MCCURDY University of Canterbury	<i>Shaping Cultural Identity-Community Artists in the Age of Economic Fundamentalism and the Global Community</i> Kevin POYNTER Charles Sturt University	<i>'A Sob Seemed to Shake the Community': Memorialising ANZAC Day</i> Delyse RYAN Australian Catholic University	<i>The Bride Stripped Bare Performance (Demonstration and Paper)</i> Alison RICHARDS University of Melbourne
10.30	<i>Once Were Warriors: Curing Maori through Song and Dance</i> Emma JOHNSTON University of Canterbury <i>Bi-Cultural Man: Brian Tamaki Performs a New New Zealand Identity</i> Greta BOND University of Canterbury	<i>Reclaiming Spaces: Disability and the Body</i> Lalita MCHENRY University of Queensland	<i>Spectacular Politics: New Zealand/Aotearoa And The American Pacific</i> Margaret WERRY University of Minnesota	
11.00		<i>Performance Research in Rangeland Communities</i> Paul MAKEHAM Bill DUNSTONE Queensland University of Technology	<i>Theatre of Te Rakau</i> Alan SCOTT National Academy of Singing and Dramatic Arts	
11.30	Studio 77 MORNING TEA			

SATURDAY 3 JULY

	Lecture Theatre 306 Papers: Media, Event Installation <i>Chair: Peter Eckersall</i>	Seminar Room 305 Papers: Perception and the Playwright <i>Chair: Geoffrey Milne</i>	93 Kelburn Parade Performance/ Paper	Studio 77 Paper/ Demonstration
12.00	<i>Online Theatres Project: Using Virtual Reality in Theatre Production</i> Joanne TOMPKINS University of Queensland	<i>Representing "Reality": Australian Playwriting and the Rise of the Right in the 1990s</i> Ben PAYNE University of Southern Queensland	<i>The Dancer Speaks</i> (Performance/paper)	<i>Carpe</i> (Demonstration and Paper)
12.30	<i>The Audience as Sentient Being in Installation Art</i> Kathryn DUDDING Massey University	<i>Image as a Rune</i> Jasna NOVAKOVIC Monash University	Lyne PRINGLE Kilda NORTHCOTT New Zealand	Bronwyn TWEDDLE Victoria University of Wellington
1.00		<i>Experiencing Kane: Sarah Kane's 'Experiential' Theatre in Performance</i> Alyson CAMPBELL University of Melbourne		
1.30	Studio 77 LUNCH			
2.30	Kirk Lecture Theatre 301 KEYNOTE: <i>Space – Ritual - Body</i> Lemi PONIFASO, Auckland, New Zealand <i>Chair: John Downie</i>			
4.00	Studio 77 POROPOROAKI/CLOSING			
5.00	Studio 77 PRIZEGIVING/CLOSING RECEPTION			
7.30 on	Various Wellington Theatres THEATRE SHOWS <i>Cloud 9 (Circa Theatre), Muldoon (Downstage Theatre), Great Expectations (Te Whaea Theatre), Young and Hungry (Bats Theatre)</i>			