

ADSA 2006 Being There: Before, During and After

Schedule of presentations

Tuesday July 4th

- 1400** **Reception desk open**
 Department of Performance Studies
 Level 1
 Woolley Building
 A20 Manning Rd
 University of Sydney
- 1800** **Reception**
 Rex Cramphorn Studio
 Department of Performance Studies
 Level 1
 Woolley Building
 A20 Manning Rd
 University of Sydney

Wednesday July 5th

- 0900-0930** Opening and Welcome to Land
- 0930-1100** **Keynote: Mike Pearson (University of Wales, Aberyswyth)**
“Chorographic enquiry and performance”
- 1100-1130** **Morning Tea—The Woolley Common Room (Level 4, Woolley)**
- 1130-1300** **Parallel sessions**

Becoming Performer

Kate Leader (University of Sydney)

“Advocacy training; or how to turn a pig into a sausage”

Paul Moore (University of Sydney)

“Longing to Belong: Trained Actors attempts to enter the profession”

Mark Seton (University of Western Sydney)

“Post-Dramatic Stress: Negotiating vulnerability for performance”

The Laramie Project

Gaye Poole (University of Waikato, New Zealand Aotearoa)

“*The Laramie Project*: rehearsals, dramaturgical blindness and forgiveness”

Caroline Wake (University of New South Wales)

“Neither Here Nor There: *The Laramie Project* in Australia”

Annette Vieusseux (University of Sydney)

“*The Laramie Project* Re-staged, Upstaged”

Being Political

Helen Gilbert (Royal Holloway)

“Myth, Propaganda and Terror: A Political Divertimento”

Denise Varney (University of Melbourne)

“A comparative study of ‘being political’: Anna Langhoff and Christoph Schlingensiefel”

Rachel Fensham (Surrey)

“The Blue Dress, Mr President and Being Miss Julie”

Before, During and After

Ricci-Jane Adams (University of Melbourne)

“Kit Lazaroo’s *True Adventures of a Soul Lost at Sea*: Seeing Ordinary things in Extraordinary Ways”

Jules Holledge (Flinders University)

“Culture, Collaboration, and Aesthetic Innovation in Australia”

Sandra Gattenhoff (Queensland University of Technology)

“AFT: how to view and analyse contemporary performance”

- 1300-1400** **Lunch —The Woolley Common Room (Level 4, Woolley)**

1400-1600 Parallel Sessions

Performing War in the 21C

Adam Broinowski (University of Melbourne)

“Performance of War Images: *Gekidan Kaitaisha*, the Body and the War of Terror”

Renee Newman-Storen (Murdoch University)

“The Redfern Riots: The Performance of Spectacle and Performativity”

David Williams (University of New South Wales & Version 1.0)

“Culture/War: Performing the Case for War”

Ronaldo Morelos (University of Western Sydney)

“Performing Victory: The Different Kind of War of Bush 43”

Performing Life: Researching the Life History of Animated Objects

Jonathan Bollen (Flinders University)

“Translating actions and affects between humans and machines in Australian Dance Theatre’s *Devolution*”

Yuji Sone (University of New South Wales)

“‘Phantom’ puppetry in Stelarc’s work”

Dominique Sweeney (Australian National University)

“Animated objects in corroborees”

Mari Velonaki (University of Sydney)

“Moving together: assigning behaviours to autokinetic interactive objects”

Lived Experience, Memory, Imagination and the Conscious Body

Mary Anderson (University of California, Davis)

“The Body and Memory in the techniques of Bodyweather”

Barbara Sellers-Young (University of California, Davis)

“Dance, Mimesis and the Conscious Body”

Russell Fewster (University of South Australia)

“Presence and Mediatization”

Reception

Caroline Heim (University of Queensland)

“The Theatre Programme: A public discourse at a recent staging of Maxwell Anderson’s *Anne of the Thousand Days*”

Lisa Warrington (University of Otago)

“*Bombshells*: signing a performance”

Rebecca Scollen (Queensland University of Technology)

“New audiences’ reception of plays (before, during and after)”

1600-1630 Afternoon Tea—The Woolley Common Room (Level 4, Woolley)

1630-1730 Parallel Sessions

Histories

Moe Meyer (University of New South Wales)

“Reading Diamond and Juba: An Archaeology of Tap Dance
in 19th Century America”

Eileen Hoare (Macquarie University)

“The New Woman in the New World: Ibsen in Australia 1889-1891”

Companies

Guy Hooper (La Trobe University)

“Renaissance in the Regions: The HotHouse Theatre Artistic Directorate”

Christine Comans (Queensland University of Technology)

“La Boite Theatre Company: before, during and after its transformational journey
from amateur to professional status”

Remembering

Bryoni Trezise (University of New South Wales)

“Postcards from Auschwitz: Tourism’s Memory”

Adrian Kiernander (University of New England)

“Enright and After”

Nudes

Margaret Mayhew (University of Sydney)

“Posing Knowledges; Models, Mannequins and Art Education”

Jonathan Marshall (Western Australian Academy of Performing Arts)

“The Theatre of the Athletic Nude: The teaching and study of anatomy at the
Paris School of Fine Arts, 1873-1940”

1745 Performance

Tess de Quincey (De Quincey Co) and Stuart Grant (University of Sydney)

“PULSE”

The Graffiti Tunnel (15 minutes)

1800 for 1830 Booklaunch *The Dolls’ Revolution: Australian Theatre and Cultural
Imagination* Denise Varney and Rachel Fensham. Gleebooks, Glebe Pt Rd

2000 Performances, Rex Cramphorn Studio

2000 Mary Anderson (University of California, Davis)

Reflections on PreHistory

2040 Tessa Needham (University of Western Sydney)

Bodily (abridged)

2130 Jodie McNeilly (University of Sydney)

Purges on Hozomeen: An Interactive Performance of Layered Temporalities

Thursday July 6th

0900 1100 Parallel Sessions

In the Zone: Sport as Performance

Chair: Lowell Lewis (University of Sydney)

Rebecca Scollen (Queensland University of Technology)

“Sport as Theatrical Event

Paul Monaghan (University of Melbourne)

“Sport, Theatre and Religious Experience”

Ian Maxwell (University of Sydney)

“Inventing Tradition: Nationalist-militarist display and the Australian Football League”

Greg Downey (Macquarie University)

“The Coach as Para-Ethnographer and Phenomenologist: Our Ally with the Clipboard”

Fiona Gill (University of Sydney)

“Rugby Songs and the Performance of Sexuality”

Stuart Grant (University of Sydney)

“. . . as Performance”

Pauline Manley (University of Sydney)

“Foody Fever”

Politics and Performance

Tom Burvill (Macquarie University)

“Levinasian Ethics and the Dramaturgies of Performance concerning refugees”

Rand Hazou (Latrobe University)

“Being Absent: Political Theatre and Asylum Seeker performance”

Suzanne Little (University of Otago, New Zealand Aotearoa)

“Precarious Practice—Re-presenting the ‘Real’”

Will Peterson (Monash University)

“The Bloodless Head of Longinus: Political Interventions and the Decapitation of the Moriones Tradition in the Philippines”

Performance Preparation:

The nature, circumstances and significance of rehearsal

Session 1 Chair Gay McAuley (University of Sydney)

Kate Rossmanith and Paul Moore (University of Sydney)

“Practising Faith: The Doing of Rehearsal”

Andrea Moor (Queensland University of Technology)

“Attending to the Gap between Character and Action in the Work of Australian Actors

Jacqueline Martin (Queensland University of Technology)

“Stanislavski’s Rehearsal Processes Re-Viewed”

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Thursday 0900-1100 (cont.)

Intermediality and Hybridity

Rosie Klich (University of New South Wales)

“‘During’ Intermediality: Remediation and Virtuality in Multimedia Performance”

Catherine Fargher (University of Wollongong)

“Evolution, Mutation and Hybridity of Practice in Biotech Performance”

Mostafa Yarmahmoudi (Brunel University)

“E-motion Capture & Spirituality in a Technological Age”

Pedagogy of the Flesh

An Installation by

Janys Hayes (University of Wollongong)

Glen D’cruz (Deakin University)

Andrew Filmer (University of Sydney)

Christine Babinskas (Victoria University)

Jerry Jaffe (University of Otago)

1100-1130 Morning Tea—The Woolley Common Room (Level 4, Woolley)

1130-1300 Parallel Sessions

Of Peacebuilding and Performance

Chair: Ronaldo Morelos (University of Western Sydney)

Lesley Delmenico (Grinnell College, Iowa)

“Picking Up the Pieces: Performing Variations of Truth, Justice and Reconciliation in East Timor”

Rea Dennis (University of Glamorgan)

“Big clumsy feet stomping all over: Shame, caution, and fear in performance for peace building”

Mary Ann Hunter (University of Queensland)

“Safe Space Synergies: Exploring spatiality in peacebuilding and performance”

The Times of Performance

Fiona Gregory (Monash University)

“The Haunting of Mrs Pat”

Kate Rossmanith (University of Sydney)

“Performing confessions: Making sense afterwards of field immersion”

Jodie McNeilly (University of Sydney)

“Audience Doing Time: Performing Modes of Temporal Style”

Bree Hadley (Deakin University)

“During and enduring—time in performance”

Stuart Grant (University of Sydney)

“It’s Showtime!—Irrecoverable Diachrony”

Jeff Stewart (University of Sydney)

“To Be Near”

Design

Miranda Heckenberg (University of Sydney)

“The Presence of Design: Sets and Costumes are There Too”

Derek Nicholson (COFA, University of New South Wales)

“The Collapse of the Geometric Box Empowers Performance Studies to Illuminate Space”

**John Senczuk (Western Australian Academy of Performing Arts,
Edith Cowan University)**

How real is the scene(ry)? The Dramaturgical Ramifications of the Rehearsal Room ‘Mark Up’

After the Show

Alyson Campbell (University of Melbourne)

“It ain’t over ‘til ...?”

Kate Flaherty (University of Sydney)

“The Critical Review: Trace or Performance?”

Elizabeth Schafer (Royal Holloway, University of London)

“Being There and Being Away From Home: recent Australian expatriate performance in the UK”

1300-1400 Lunch—Woolley Common Room (Level 4, Woolley)

1400-1530 Parallel Sessions

Performance Building Peace? Discussion Forum

Panelists will include

Maryrose Casey, Research Fellow, Australian Studies Centre, University of Queensland;

Paul Dwyer, Lecturer in Performance Studies at the University of Sydney;

Amar Galla, Professor of Museum Studies at Australian National University and University of Queensland;

Helen Gilbert, Professor of Theatre, Royal Holloway College, University of London.

Discussion will be facilitated by **Mary Ann Hunter, University of Queensland.**

Indigenous Identities

Khairul Chowdhury (University of New South Wales)

“Identity and Beyond in John Harding’s *Enuff*, Jadah Milroy’s *Crow Fire*, Jimmy Chi and Kuckles’ *Bran Nue Dae* and Louis Nowra’s *Capricornia*”

Ariana Grabrovaz (University of Sydney)

“Rehearsing *Capricornia* Belvoir 2006”

Hilary Halba (University of Otago)

“The Past is in Front of Us: Aspects of Bicultural Theatre Practice in Te Waipounamu”

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Thursday 1400-1530 (cont.)

Muscular Philosophy

Daniel Johnston (University of Sydney)

“Being/Artaud: Overcoming the Metaphysics of Consciousness”

Paul Monaghan (University of Melbourne)

“Seneca: Brecht or Artaud? A diagnosis of Stoic tragedy”

Robert Kennedy (University of Sydney)

“Signs of life: a tentative reassessment of certain instances of wordplay in Shakespeare”

Performance as Research

Chair Alison Richards (University of Melbourne)

“Practice in 18 Positions—Configuring the Field of Performance Research in Australian Universities”

Tessa Needham (University of Western Sydney)

“Bodily: Conjunction and Fermentation”

Terence Crawford (Lasalle Sia College of the Arts, Singapore)

“Here, There and Everywhere: Immersions in traditional forms as a research method at the Theatre Training and Research Programme, Singapore”

1530-1600 Afternoon Tea—Woolley Common Room (Level 4 Woolley)

1600-1730 Keynote Marilyn Miller (Kooemba Djarra)

“Putting on a Face”

1930 Performances, Rex Cramphorn Studio

1930 Mary Oliver (Salford University)

Wednesday, Wednesday

2015 Alison Richards (University of Melbourne)

The Fold (Excerpt)

2030 Christine Babinskas (Victoria University)

Window Reflection

2100 Peter snow (Monash University) and Tess de Quincey (De Quincey Co)

embrace: GUILT FRAME

Friday July 7th

0900-1030 **Keynote: Rustom Bharucha (Independent Scholar)**
“Exit the Theatre: An Inventory of What Begins When the Play Ends”

1030-1100 **Morning Tea—Woolley Common Room (Level 4, Woolley)**

1100-1300 **Parallel Sessions**

The ADSA History Project

Chair: Jonathan Bollen (Flinders University)

Geoffrey Milne (La Trobe University)

“ADSA and *ADS*: from conference presentation to scholarly publication and wider influence”

Paul Makeham (Queensland University of Technology)

“Revisiting *Industrial Relations*”

Unethical Spectators: Some Exceptions

Chair: Helena Grehan (Murdoch University)

Peter Eckersall (University of Melbourne)

“NYID’s *Blowback*: ethics, biopower and staging the global state of war”

Jo Donovan (University of Sydney)

“Smash and Grab”

Helena Grehan (Murdoch University)

“Seduction and Estrangement: Performance, Ethics and Spectatorship in a Global Age”

Gillian Kehoul (University of Queensland)

“When the spectator talks back: the development of practical wisdom and an ‘ethics of care’ within the Magdalena Talks Back network”

Edward Scheer (University of New South Wales)

“*Kingdom Come. Or Punch Holes in the Body Politic* (April 8-10 2005)”

Tom Burvill (Macquarie University)

“Un-assumable responsibility”

Performance Preparation: The nature, circumstances and significance of rehearsal

Session 2: Chair: Tim Fitzpatrick (University of Sydney)

Tiffany Stern (Oxford University)

“‘The Player and the Part’: Rehearsal in the Early Modern Theatre”

Tim Fitzpatrick (University of Sydney)

“Stage directions and spatial mapping on the Elizabethan stage”

John Golder (University of New South Wales)

“Rehearsing theatre and opera at the court of Louis XVI”

Laura Ginters (University of Sydney)

“Richard Wagner and the Little Ballet Master that Could”

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Friday 1130-1300 (cont.)

In the Zone: Sport as Performance

Moderated discussion chaired by Lowell Lewis (University of Sydney)

1300-1400 **Lunch—Woolley Common Room (Level 4 Woolley)**
Postgraduate get together (and lunch)—Level 4, Woolley

1400-1530 **Parallel Session**

Eftermaele

Convener: **Gay McAuley (University of Sydney)**

Presenters: **Russell Emerson (University of Sydney)**

“Documenting Brink’s *4.48 Psychosis*”

Dominique Sweeney (Australian National University)

“Taking Ethnographic Film back to the field”

Discussants: **Amanda Card (University of Sydney)**

Mark Seton (University of Western Sydney)

Suzanne Little (University of Otago)

Laura Ginters (University of Sydney)

Acting

Meredith Rogers (La Trobe University)

“Transformation, Dissipated space and the Dissociated Self in
Forced Entertainment’s *Bloody Mess*”

Floyd Kennedy (University of Queensland)

“Meta-Performativity: Being ‘in the moment’”

Matthew Emond (University of Sydney)

“Rex Cramphorn: A Genealogy, and Knowledge informing the ‘Now’”

Positioning Indigeneity

Jacqueline Lo (Australian National University)

“Marketing Aboriginal and Asian Cultures at the Adelaide Festival”

Maryrose Casey (University of Queensland)

“Defining Australian Aboriginal and Torres Strait Islander theatre:
positioning reception within the ‘delicate ephemeral process of
communication between cultures’”

Georgia Seffrin (QPAC)

“Being There as Other than Freaks and Monsters”

Performance As Research Discussion panel

Chair: **Alison Richards (University of Melbourne)**

Discussants: **Susan Pilbeam (Victoria University)**

Michael Foster (Griffith University)

“Making Performance—Performing Research”

Kim Durban (Victoria University)

“The Necklace Theory”

The Times of Performance Discussion Panel

Chair: **Stuart Grant (University of Sydney)**

- 1530-1600** **Afternoon Tea—Woolley Common Room (Level 4, Woolley)**
- 1600-1700** **AGM (Woolley Common Room)**
- 1700-1730** **Closing**
- 1730-2300** **Conference Dinner (Darlington Function Centre, University of Sydney)**

