

## **ADSA EXTREME STATES 2007: Issues of Scale – Political, Performative, Emotional**

### **3-6 July 2007 Daily Program**

*Unless otherwise noted, all venues are in the Art Centre Building, University of Melbourne (near corner of Grattan and Swanston Streets, entrance from Swanston Street).*

#### **TUESDAY 3 JULY**

5:30-6:30pm **Early Registration** with Loretta Calverley      Helpers: Eddie, Claire, Simon, Anna  
18.00      **Welcome** Reception in the Open Stage Theatre  
                 Guest speaker: Hannie Rayson  
                 Helpers: Sarah F, Sarah H-S, Caitey, Amy

#### **WEDNESDAY 4 JULY**

8:30-10am **Registration** with Loretta Calverley      Helpers: Eddie, Jenny, Sunny  
9.30:      **Keynote** presentation Open Stage Theatre  
                 Professor Una Chaudhuri (New York University)  
                 The Anthropological Machine in Overdrive: Zooësis and Extremity  
                 Chair: Peta Tait

11.00-11.30: **Coffee**, Open Stage Foyer

#### **11.30-13.00 Panels 1**

**1.1** Room 419      Chair: Gaye Poole      Helpers: Anna  
Adriann Smith: Local Bodies Aging (Dis-Gracefully) in Theatre Space in Aotearoa/New Zealand – Pākehātāngā in Performance; in 'Fishnet' a dance work.  
Amanda Card: Becoming undone with the dances of Martin del Amo.  
Barry Laing: Physical Practice / Imaginal Play: Un-disciplining the Performer.

**1.2** Room 317      Chair: Geoffrey Milne      Helpers: Jenny, Catherine  
Mark Seton: Culture or Cult: When does the disciplining of the actor become abuse?  
Edwin Creely: Shaping a theatre community for participation and action: A Midsummer Night's Dream in a community theatre company.  
Kris Plummer: POP UP!: the Dramaturgy of Displacement.

**1.3** Room 319      Chair: Alison Richards      Helpers: Caitey  
Julie-Anne Long: The Invisibility of the Long Distance Dancer.  
Past/Present/Tense...very tense situation.  
Maggi Phillips: Jointed emotional states: the falling spectrums of dance.

**1.4** Room 222      Chair: Ian Maxwell      Helpers: Eddie  
Denise Varney: Extreme States: The politics of presentation and the presentation of politics.  
Gert Reifarth: Extremities of Vision: Slovenian band LAIBACH, war porn and the terror of performance.

Alexandra Kolb: Clashing Ideologies, Johann Kresnik's Choreography of German Reunification.

13.00-14.30 **Lunch** Helper: Eddie  
Union House, Grand Buffet Hall

14.30-16.00 **Panels 2**

**2.1** Room 319 Chair: David Williams Helpers: Eddie  
Adam Broinowski: Know No Cure in KL: Catastrophe, censorship and commercialisation.  
Rand Hazou: The Body in Extremis: Asylum Seekers and Acts of Resistance.  
Mammad Aidani: Writing in Displacement.

**2.2** Room 419 Chair: Helpers: Simon  
Maurie Scott: Dramatic Adaptation: "action research" approaches applied to an investigation of its principles and practices. A one-hour workshop.

**2.3** Room 222 Chair: Maryrose Casey Helpers: Catherine  
Adrian Kiernander: Representations of violence and combat in Australian productions of Shakespeare.  
Alison Lyssa: Theatre as agent of the heart in its struggle against annihilation, in Wesley Enoch, Black Medea, and Stephen Sewell, Gates of Egypt.  
Martina Lipton: 'Sweet Nell' and Charity: The Framing of Nellie Stewart.

**2.4:** Room 317 Chair: Jonathan Bollen Helpers: Caitey  
Ian Maxwell: Total Commitment: Poor Theatre, The Tempest and the Performance Syndicate.  
Adrian Guthrie: A provisional theory of relativity: technology, creative culture and war.  
Paul Rae: 'Tearing': Public Weeping and the Singapore Stage.

16.00-16-30 **Coffee** Open Stage Foyer

16.30.18.00 **Panels 3**

**3.1** Room 222 Chair: Geoffrey Milne Helpers: Caitey  
Angela O'Brien: Risky Business: Engaging marginalised Young People in the Creative Arts.  
Tom Burvill: Sidetrack's 'The Pessoptimist': a tragic-comedy of a state(s) of extremity.  
Guy Hooper: What happened to Community Theatre?

**3.2** Room 317 Chair: Denise Varney Helpers: Amy T.  
Yuji Sone: Do robots perform?: human-machine performative interaction in Japan.  
Sofia Ahlberg: The case for moral greyness.  
Kate Rossmann: Dolce & Gabbana, Jean-Philippe Rameau and Patrick White: how practitioners perform 'intellectual prestige' and 'high cultural product' in theatre rehearsals.

**3.3** Room 419 Chair: Bree Hadley Helpers: Simon  
Panel: Madness in their Method: three case studies reflect on cacophony from inside the ear of performance-led research.  
Julie Robson: Strapped to the mast of reason: on becoming your own Odysseus and undermining the poetic voices in performance led research.  
David Fenton: The Extreme Tyranny of 'Thick Data' in Practice-led Research.  
Leah Mercer: The autism of the reflective practitioner.

**3.4** Room 319                      Chair:: Joanne Tompkins.                      Helpers: Sunny, Catherine  
Panel: Dialogues on representation: Ngapartji Ngapartji and The Odyssey. Helena  
Grehan, Alex Kelly, Angela Campbell, Rene Newman-Storen,

18.30                      **Book Launches:** Helpers: Sarah F, Dean, Anna, Caitey, Amy, Simon  
The Open Stage Theatre  
Peter Eckersall, *Theorizing the Angura Space: Avant-Garde Performance  
and Politics 1960-2000* (Brill 2006).  
Helen Gilbert & Jacqueline Lo, *Performance and Cosmopolitics* (Palgrave  
Macmillan, 2007)  
Joanne Tompkins, *Unsettling Space: Contestations in Contemporary  
Australian Theatre* (Palgrave Macmillan, 2006).  
Adrian Kiernander, Jonathan Bollen and Bruce Parr (eds.), *What A Man's  
Gotta Do?*

19.30                      Close

#### **THURSDAY 5 JULY**

9-10am                      **Registration**                      Helper: Claire

9.30-11.00                      **Panels 4**

**4.1** Room 222                      Chair: Bree Hadley                      Helpers: Anna  
Bagryana Popov: *The body, politics and injustice: is it possible to speak about injustice  
and political cruelty through physical performance?*  
Mary Anderson: *Altered States: The Neurobiology of Psychological Torture in Stephen  
Sewell's Myth, Propaganda and Disaster in Nazi Germany and Contemporary America.*  
Suzanne Little: *Re-presenting the Traumatic 'Real'.*

**4.2** Room 317                      Chair:                      Guy Hooper                      Helpers: Jenny, Catherine  
Paul Moore: *An Actor Explores the Myth of Social Flight.*  
Hilary Halba: *Torture and Tango: Politics, Socio-biology and the Dance of Intimacy in  
Stuart Hoar's Backwards in High Heels.*  
Tracy Bourne: *The Intimate Spectacular: Telling the truth in music theatre.*

**4.3** Room 319                      Chair: Helena Grehan                      Helpers: Claire  
Helena Hammond: *Dancing in Extremis: new technologies and the new humanism in the  
choreography of Wayne McGregor.*  
Glen McGillivray: *"Globing" the globe: the theatricality of September 11.*  
Jodie McNeilly: *Voting together: towards a poetics of the political.*

**4.4** Room 409                      Chair:                      William Peterson                      Helpers: Caitey  
Glenn D'Cruz: *Documentary Video in Post-Dramatic Theatre: We Built This City and  
Hamletmachine.*  
Christine Comans: *Small, Medium, Large: Theatre Companies and Issues of Scale: A  
Case Study of a Medium-Sized Company.*  
Rachel Forgasz: *Flagships and Ivory Towers; Fences, Gateways, Fields.*

11.00-11.30                      **Coffee** Open Stage Foyer

11.30-13.00 **Panels 5**

**5.1** Room 319                      Chair: Geoffrey Milne                      Helpers: Caitey  
Maryrose Casey: Performative consensus of race and nation: what is being performed?  
David O'Donnell: From the epic to the intimate: the new politics of Maori theatre.  
Khairul Chowdhury: Present and past extreme acts: Bill Reed's Truganinni (1960) and John Harding's Enuff (2003).

**5.2** Room 419                      Chair:    Helpers: Simon  
Elissa Goodrich and Sean Bacon: "before...after, part 2" - an audio-visual performance presentation.

**5.3** Room 317                      Chair:                      Peta Tait    Helpers: Anna  
Joanna Clyne: Pushing the Chalk Boundaries: The Spatial Anomalies of Street Performance in Australia.  
Janys Hayes: Documenting the site-specific: non-theatre spaces, politics and the landscape.  
Justine Shih Pearson: 'Audiowalking and the performance of interculturality'.

**5.4** Room 222                      Chair: Gaye Poole    Helpers: Eden, Claire  
William Peterson: The Singapore Arts Festival: Politics and the International Arts Mart.  
John Davies: Aesthetics & Didactic Intention; Community Theatre and its modal interface with Common Beauty.  
Alison Richards: Exploding at the Edges: Back To Back Theatre's POD Project.

13.00-15.00 **Lunch**                      Helper: Simon, Claire  
Union House, Grand Buffet Hall

**Caucuses**

State of Play: A meeting to discuss changes at Griffith and UWS and to compare the outlook for Theatre, Drama and Performance Studies across institutions: The Open Stage  
History Project: room 222  
Post-Graduate: room 317

15.00-16.30 **Panels 6**

**6.1** Room 222                      Chair: Denise Varney    Helpers: Claire, Jenny  
Sarah French: Minority-memory and the female subject in the theatre of Laurence Strangio and Caroline Lee.  
Emma Hughes Who shot the feminist? An investigation of farce in Joanna Murray-Smith's The Female of the Species.  
Jasna Novakovic: The Dialectic of Myth and Subversion.

**6.2** Room 419                      Chair: Mark Seton    Helpers: Simon  
Narda Shanley: Physical Discomfort, Psychic Safety: vigorous actor training as new emotional topography.  
Ursula Neuerburg-Denzer: The Topology of Emotions – Disciplining the Actor Emotions in Performance: Awareness-Fear-Control-Contagion.  
Janet McDonald: "Acting ... Like a Man": Masculinities and Pedagogy in an Actor-Training Institution.

**6.3** Room 317                      Chair: Jonathan Bollen                      Helpers: Caitey  
Panel: Extreme Acts in Circus  
Peta Tait: Performing Australianness as Exotic Fauna.  
Rosemary Farrell: Foot Fetish.  
Mark St Leon: Truth & Identity: Circus Use & Circus Abuse.

**6.4** Room 319                      Chair: Helena Grehan                      Helpers: Anna  
Ryan Hartigan: 'They Watch Me as They Watch This': Alfred Jarry, Symbolism and self-performance in fin de siècle Paris.  
Swati Pal: Look Back at Anger: Red Ladder Theatre company and Agit-prop theatre in Britain.

16.30                      **Travel to Malthouse Theatre** Helpers: Anna, Claire, Caitey, Catherine  
(113 Sturt Street Southbank).  
Take any tram through the city and get off at the VCA and walk towards the red smoke tower.(It's the chimney from the Citylink Tunnel)

17.30-19.00                      **Keynote** presentation, Tower Theatre, Malthouse  
Marianne Van Kerkhoven (Kaaitheater)  
War and apocalypse: extreme states in contemporary theatre and community in Europe

19.00                      Finish

## **FRIDAY 6 JULY**

9-10am                      **Registration** with Loretta Calverley                      Helper: Claire

9.30-11.00                      **Keynote** presentation, The Open Stage,  
Michael Eigtved (University of Copenhagen)  
Extreme States: Ceremonies, Circus and Social Order.

11.00-11.30                      **Coffee** Open Stage Foyer

11.30-13.00                      **Panels 7**

**7.1** Room 222                      Chair:                      Glen D'cruz                      Helpers: Claire, Jenny  
Panel: Beyond a Baseness of the Feminine: Extreme acts and female embodiment in performance, 1871 to the present.  
Jonathan Marshall: "Knights of the speculum" and Hypnotic Extremes: Illness, ecstasy and medical performance in the early history of hypnotism and neuropsychiatry.  
Julie Robson: Extreme Fantasies in the Body of the Voice: Femme fatales, corporeal knowledge and the singing from two mouths.  
Renee Newman-Storen Terri and the X: Crossroads in the performance of bio-ethics.

**7.2** Room 317                      Chair:                      David Williams                      Helpers: Anna  
Bree Hadley: 'With a vengeance' – stagings of self in contemporary performance.  
Russell Fewster: Staging David Hicks.  
Sandra Gattenhof: Bound to Honour: the detention of David Hicks as performance.

**7.3** Room 319                      Chair: Adrian Kiernander                      Helpers: Eddie  
Jonathan Bollen: Rendering the everyday ordinary: Australian variety performance as excursive practice.

