

Day 1

0900 Opening Lecture Theatre 351

Ian Maxwell (University of Sydney)

**Welcome to Country Michelle Blanchard (Koori Centre,
University of Sydney)**

0930-1100 Plenary Session Lecture Theatre 351

Keynote Mike Pearson (University of Wales, Aberystwyth)

Session Chair: Paul Dwyer (University of Sydney)

**Respondents: Gay McAuley (University of Sydney)
Jane Goodall (University of Western Sydney)**

“Chorographic Enquiry and Performance”

The role of chorography is to understand and represent the unique character of individual places; above all, it is a specific scale of geographical study that serves to identify and differentiate sites of significance. Chorography espouses the local; it concerns specificities, particularities and peculiarities.

Seventeenth century English chorographies collected and arranged natural, historical and antiquarian information topographically in a region place-by-place, village by village, without necessarily relating it to larger spatial frames; for Edward Casey a choric region is a ‘locatory matrix for things’. In the form of a gazetteer, they involved the systematic description of a region’s natural features, its inhabitants, their histories, laws and traditions, antiquities, customs, property ownership, and the etymology of names; they incorporated elements of historical narrative, biography, pictorial maps and architectural sketches.

This presentation extends the notion of chorography to include manifestations of performance, past and present, in a defined geographical area in eastern England, in relation to particular sets of historical, social, cultural and environmental circumstance, attending equally to modes of traditional practice—folk drama and calendar custom—and to manifestations of contemporary devised and site-specific theatre. With region as its optic, it offers conceptual and analytical approaches that work horizontally across the terrain and simultaneously vertically through time: performance becomes a topographic phenomenon of both natural history and local history. And it develops Ulmer’s observation that chorography offers ‘a valuable resonance for a rhetoric of invention concerned with the history of “place” in relation to memory’.

Mike Pearson is Professor of Performance Studies, Department of Theatre, Film and Television Studies, University of Wales Aberystwyth.

Between 1971 and 1997 he helped develop and pioneer innovative approaches in the practice, theory, pedagogy and documentation of performance particularly in Wales, in a series of companies including RAT Theatre (1972-3), Cardiff Laboratory Theatre

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(1973-81) and *Cwmni Theatr Brith Gof* (1981-97). His interests include physical theatre, devised performance and site-specific performance. He continues to make performance work as a solo artist and in collaboration with designer Mike Brookes in the Pearson/Brookes group.

His research interests include performance, natural history and landscape; performance, forensics and the city; the use of biography, personal narrative and memory in performance; the everyday life of Antarctic explorers; folklore and traditional drama. He is engaged in a long-term examination of theoretical and practical convergences of performance and archaeology: interdisciplinary approaches to recording, writing, illustrating and animating the material past. He is the co-author with Michael Shanks of *Theatre/Archaeology* (Routledge, 2001). His monograph *In Comes I: Performance, Memory and Landscape* will be published in October 2006 by the University of Exeter Press.

Email mip@aber.ac.uk

1100-1130 Morning Tea Woolley Common Room

1130-1300 Parallel Sessions

Panel 1 *Becoming Performer* Seminar Room 459

Chair: Glen McGillivray (University of Western Sydney)

Kate Leader (University of Sydney)

“Advocacy Training; or How to turn a pig into a sausage”

Lawsuit: A machine which you go into as a pig and come out as a sausage.

Ambrose Bierce

The powerful and persuasive barrister in full oratory flight is a classic image of our justice system. So too is the image of the manipulative, scheming, soulless bloodsucker (“The only thing I expect out of lawyers is that they be back in their coffins by sunup”—F. Ross Johnson). What links these images together is the power of the barrister to turn a pig into a sausage: to manipulate witnesses, juries and evidence in an effort to tell the most powerful and compelling story. What a great barrister must be, amongst other things, is an engaging and persuasive *performer*; someone who can occupy the confrontational space of the courtroom and turn it into a stage. But where do barristers acquire these skills? There is certainly no “performance skills” class in Law School. Taking Sydney University Law School as an example, there is only one elective course at all related to these skills. Not surprisingly, then, as Kenneth Evans in his book on *Advocacy Training: A Beginner’s Guide* puts it: “the beginner-advocate has been, for centuries, a licensed amateur, knowing very little of the skills needed to do the job properly” (1980, p 4).

Yet somehow or other a barrister must have acquired performance skills before, to be able to use them during a trial. In a seemingly anachronistic throwback to ‘performance

as sham', performance skills are rarely labelled as such in legal discourse, with terms such as 'practical' and 'hands-on' substituted. In this paper I intend to research advocacy training—where and how barristers are taught to (implicitly) perform and what they are taught. To do this, I will be drawing on my observations of and discussions with Sydney University Law students and early and late career barristers to ascertain their experiences. Through their experiences I will evidence a larger argument as to the problematic status of performance in the law.

Kathryn Leader is currently working on her doctoral project at Performance Studies department, University of Sydney, focusing on the problematic status of performance in the law.

Email kathryn_leader@hotmail.com

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Paul Moore (University of Sydney)

“Longing to Belong: Trained Actors’ Attempts to Enter the Profession”

My research to date has focused on a sociology of the acting profession within Australia, and particularly on the experience of trained actors entering the profession. Training involves inculcated bodily and cognitive processes that create expectations of future inclusion. This ‘longing to belong’ to the wider profession is very rarely fulfilled following graduation. It is this expectation of inclusion, the memory of emersion in the ‘before’ of performance, that leads to such a heightened sense of exclusion in the actual ‘during’ of the actors career, and often lingers for years before collapsing into a sense of an unfulfilled ‘after’. Combining phenomenological, ethnographic and statistical analysis I will argue that of all those excluded from performance, these souls are placed in the most excruciating position, lingering with a sense of being forever 'partially there'.

More positively, I will also detail how producing graduates on masse with expectations that are unlikely to be met, does, from a sociological perspective, create a situation where real change is an ever present possibility as those denied what they feel is their ‘right’ to belong, seize new opportunities to do so.

Paul Moore is a co-founder of Brink productions, and has also been involved in the creation and performance of several inter-cultural works throughout Australia, in America, Europe and Asia. Currently Paul is working as a performer and writer on *Troubles*, a piece which relates his childhood in Belfast to the ongoing ‘War on Terror’. In 2004 Paul completed his doctorate, *Longing to Belong: Trained Actors’ Attempts To Enter the Profession*, at the University of Sydney, where he also teaches. His research focus, as reflected in his contribution to *About Performance* No. 6 (“Rehearsal and the actor: practicalities, ideals and compromise”) unites his experiences as an actor with his academic focus on the sociology of performance.

Email Moore9944@hotmail.com

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Mark Seton (University of Western Sydney)

“Post-Dramatic Stress: Negotiating Vulnerability for Performance”

The greatest accolade given to actors is that of bravery rather than technical competency. We admire actors who ‘lose themselves’ in a role or who ‘expose’ themselves through their vulnerable portrayals. Yet at what cost? Some actors can move from role to role with apparent ease while other actors seem to ‘live out’ their latest roles often prolonging addictive and potentially destructive habits.

Schechner observed that “the cool-down ought to be investigated from the point of view of both performers and spectators”. From my observation of sites of actor training, I have only witnessed advice in dealing with vulnerability, in the aftermath of performance, that suggests that actors either “develop the heart of a dove and the hide of a rhinoceros” or just “get over it!” In this paper, I will report on the lack of preparation for performers to negotiate what I will postulate as “Post Dramatic Stress”. I will interrogate potential evidence of “Post-Dramatic Stress” and proffer some options for negotiating the high expectations for vulnerability. I believe we can teach and learn ways in which vulnerability can become a transformative process rather than something that has to be either defended against or denied.

Mark Seton has lectured and tutored aspiring performance-makers at the University of Sydney, University of Western Sydney and Macquarie University. Prior to this, Mark has worked variously as an editor, production manager, director, writer and producer in film and video production for over 20 years, and more recently as a dramaturg for contemporary performance. He has a BA (Theatre and Philosophy) and Graduate Diploma by Research (Theatre), both from the University of NSW, and a Doctor of Philosophy (Performance Studies), from the University of Sydney. He is an accredited InterPlay teacher with InterPlay Australia.

Email mc.seton@bigpond.com

Panel 2

“The Laramie Project”

Seminar Room 458

Chair: To be advised

Caroline Wake (University of New South Wales)

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

When running a search on the phrase “being there,” not one but four books appeared with the phrase in their title, and all of these books concerned ethnography. This paper considers the relationship between “being there,” ethnography, and performance. While ethnographers have poached theories from performance studies (old habits die hard) in order to develop the concept of performance ethnography, performance studies scholars have yet to return the favour. The ethnographer Norman Denzin describes the work of Anna Deavere Smith as performance ethnography but do we in performance studies agree? Does his category work for other types of documentary performance? Can we label all documentary or verbatim performance as performance ethnography? Or, do we need to invert the terms and establish and elucidate the concept of ethnographic performance?

The discourse on documentary film has reinvigorated itself by reconsidering its entanglement with ethnography and perhaps it is time that the discourse on documentary theatre and performance does the same. This paper examines the Tectonic Theater Project's documentary play *The Laramie Project*, and more specifically its staging in Australia in order to investigate the concepts of performance ethnography, ethnographic performance, and autoethnographic performance. I argue that *The Laramie Project* functions as both an ethnographic and autoethnographic performance since as a document it shares methodological and ontological similarities with more conventional ethnographic documents. Moreover, its Sydney staging also functions as both an ethnographic performance and an autoethnographic performance, despite the director's best efforts to eliminate or elide the autoethnographic elements in the work. Finally, in presenting my own investigations and reactions to the play, I offer an (auto)ethnographic performance of my own.

Caroline Wake is a doctoral candidate in the School of Media, Film and Theatre at the University of New South Wales. Her research considers the emergence of the autoethnographic, both within critical discourse and performance.

Email caroline.wake@student.unsw.edu.au

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Annette Vieuxseux (University of Sydney)

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

Tectonic Theatre Project's *The Laramie Project* sought to question the notion that hate-motivated crimes such as the murder of gay university student Matthew Shepard, and the attitudes surrounding it, were neither culturally nor geographically exclusive to the town in which it happened—Laramie, Wyoming. Initially presented in Denver prior to its NYC Off-Broadway season in 2000, *The Laramie Project* has since become one of the most-performed contemporary plays in America, and continues to be staged in professional and amateur/student productions world-wide.

A sense of local 'ownership' of the story and messages of *The Laramie Project* is central to the play's popularity and perceived universal relevance. The idea that “Laramie is our town” permeates the intentions and responses to many productions - often in contexts that are far removed from the material, social and cultural milieu of the original Tectonic productions, and Laramie itself. Some re-stagings of this play have claimed local relevance not only to the thematic concerns of this play, but also to the events represented within it. In several instances, *The Laramie Project* has been presented with a view to stimulating dialogue and ‘healing’ in places that have witnessed similar hate crimes to Shepard's murder, creating immediate synergies between the local context and the content of the play. Similarly, just as the play depicts the picketing of Shepard's funeral by a conservative religious group, many productions of this play have been subjected to similar homophobic protests, creating circumstances where “Angel Action” (the peaceful counter-protest strategy represented in the play) has been faithfully recreated outside the performance proper. Engaging with the playtext's own verbatim theatre emphasis on authentic lived experiences and truth-telling, these re-stagings of *The Laramie Project* negotiate complex confluences of truth, reality, identity and place.

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Annette Vieuxseux will graduate with Honours from the Department of Performance Studies at the University of Sydney this month. In 2004 she directed a student production of *The Laramie Project*, which was part of the Sydney Gay and Lesbian Mardi Gras Arts Festival.

Email netti@acay.com.au

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Gaye Poole (University of Waikato)

“*The Laramie Project: Rehearsals, Dramaturgical Blindness and Forgiveness*”

The Laramie Project, a documentary theatre piece, deals with the aftermath and impact of a brutal gay hate crime on an entire community. *The Laramie Project* will be staged in June, 2006, at the Playhouse, Academy of Performing Arts, University of Waikato. Our rehearsals are open and many stake-holders/ parties (such as PFLAG) attend and intervene in the process—utilising the production process for their own social/community purposes (to raise awareness/educate). Clearly, the play has the potential to promote tolerance. But what does the play in performance leave us with in relation to the possibility of forgiveness?

Since its first performance (2000), *The Laramie Project* aftermath has continued—productions have been banned at colleges in the US, and recently interdisciplinary debate has emerged. I will discuss and intervene in the debate surrounding the issue of the writers’ dramaturgical manipulation and its impact on the potential for an understanding of the dynamic of forgiveness. A mixture of psychoanalytic and religious discourses, the Wangh/Frommer/Sandage debate (2005) was stimulated by associate writer Wangh’s reassessment of the Tectonic Company’s dramaturgical process. He has ‘confessed’ that certain texts/voices were omitted in the search for a “fictionalised dramatic arc”, in order to keep control of the audience’s emotional journey. How would the inclusion of those voices have altered what the play might offer on the ambiguities of forgiveness?

Gaye Poole currently teaches Theatre Studies at the University of Waikato, New Zealand. She has a background as an actor. She has taught theatre studies, film studies and cultural studies in Australian universities (UNSW and Newcastle) and in Europe, including a year at the University of Lodz, Poland. Her publications include chapters in *Screen Scores: Studies in Contemporary Australian Film Music (1998)* and *Reel Tracks: Australian Feature Film Music and Cultural Identity (2005)* and a book, *Reel Meal, Set Meals (1999)*. Gaye has also given conference papers for the Institute of British and American Studies (Poland), Centre for Australian Studies, American Studies Association (ANZASA), International Association for the Study of Popular Music (IASPM), Asian Studies (NZASIA), and Film and History Association (Aust & NZ).

Email gpoole@waikato.ac.nz

Chair: To be advised

This panel will take up the question of ‘being’ as a contingent political state, or a state under constant interrogation in works of theatre and drama concerned with questions of politics. They examine how Western theatre, in spite of its critics, still provokes immediacy, and afterthoughts, in relation to conflicting and contradictory regimes and conditions of power and knowledge. The speakers will discuss selected theatre works as well as present distinctive theoretical frameworks for considering how ‘being political’ functions in nation-states of the contemporary era.

Helen Gilbert (Royal Holloway)

“Myth, Propaganda and Terror: A Political Divertimento”

This paper will examine Canadian and Australian responses to the ‘war on terror’. The aim is to analyse the techniques and strategies currently animating political theatre about U.S. foreign policy and to suggest some of the effects of such policy in specific locales. The discussion will be informed by Derek Gregory's work on American imperialism and imaginative geographies in *The Colonial Present*.

Helen Gilbert is Professor of Theatre at Royal Holloway, University of London, and has published widely in Australian theatre and postcolonial studies. Her most recent book is Performance and Cosmopolitics: Cross-cultural Transactions in Australasia, co-authored with Jacqueline Lo (Palgrave Macmillan 2006).

Email helen.gilbert@rhul.ac.uk

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Denise Varney (University of Melbourne)

“A Comparative Study of ‘Being Political’: Anna Langhoff and Christoph Schlingensief”

Anna Langhoff and Christoph Schlingensief are two contemporary theatre makers who sit at opposite ends of the dramatic/postdramatic theatre divide. In that both artists see themselves as critics of western neoliberalism, their different approaches to theatre and performance invite a comparative study of ‘being political’. Langhoff’s neorealist plays and Schlingensief’s performance events both demonstrate the limits of liberal society’s capacity to deal with complex social problems. But how effective is each after the event?

Denise Varney is Senior Lecturer in Theatre Studies in the School of Creative Arts at the University of Melbourne. She is the co-author with Rachel Fensham of The Dolls’ Revolution: Australian Theatre and Cultural Imagination. She is currently the Chief Investigator on an ARC Discovery Project entitled ‘Where Culture and Politics Intersect: German Theatre Since Reunification’.

Email dvarney@unimelb.edu.au

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Rachel Fensham (University of Surrey)

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

This paper returns to the vexed term ‘performativity’, as advanced by Judith Butler in recent discourse and yet adopted, I will argue uncritically, by Performance Studies as a concept that enacts a progressive or transgressive politics. By examining Ann Bogart’s production of *Miss Julie* (1997) against the paradox of Clinton’s subsequent impeachment, the discussion will focus on how ineffective or deceptive speech acts can be in relation to moral obligations and sexual actions, or the evidence of the ‘blue dress’. Miss Julie’s question ‘who’s to blame?’ asks the spectator to reconsider the power of class and gender in contemporary America and thus to rethink the political

Rachel Fensham is Professor of Dance Studies at the University of Surrey. Her recent co-authored book with Denise Varney, The Dolls’ Revolution: Australian Theatre and Cultural Imagination was published in 2005. Her research interests in corporeality, dance and cultural history are currently focussed on a large ARC Discovery Project investigating ‘Transnational Choreographies in Australian Dance.’

Email Rachel.Fensham@arts.monash.edu.au

Panel 4

Before, During and After

Seminar Room 325

Chair: Helena Grehan (Murdoch University)

Ricci-Jane Adams (University of Melbourne)

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

This paper presents a textual analysis of the play *The True Adventures of a Soul Lost at Sea* (2003) by Melbourne playwright Kit Lazaroo. In this reading, I suggest that this play—in which unlikely events occur, including a central character giving birth to a baby octopus—is an example of magical realism. In this analysis I employ the postcolonial theories of Anne Hegerfeldt to elucidate the liminal and marginalised positions of the central characters, Olley and Dido. I take up Hegerfeldt’s claim that magical realism, as a postcolonial discourse functions not simply to reverse the position of margin and centre but counteracts and levels the hierarchy between the two. I further consider how Olley and Dido’s relationship functions as a dichotomy between notions of the imagined and the real, the material and the non-material, and in so doing presents conflicting and competing modes of knowledge. As such, this paper investigates the social meanings and inherent malleability of terms such as truth and reality.

Ricci-Jane Adams is an award winning playwright and PhD candidate in the School of Creative Arts at the University of Melbourne. Her main interests are magical realism in theatre, and new Australian playwrights.

Email riccijadams@hotmail.com

Julie Holledge (Flinders University)

“Culture, Collaboration, and Aesthetic Innovation in Australia”

This paper is based on the research findings of the Australian National Cultural Diversity Cluster. The cluster concept was developed by the Multicultural Advisory Committee of the Australia Council for the Arts ‘to establish a productive and creative environment for the research and development of art that reflects Australia’s cultural diversity’. As a project initiated by a government arts organization, and lead by a university research laboratory, it offers some insights into possible methodologies that can bring theorists and arts practitioners together for cultural production research and development.

The project was set up to explore the premise that informed the clusters initiative: that collaboration between Australian artists from different disciplines and cultures can generate a new national aesthetic. The artists involved, including William Yang, Hossein Valamanesh, re; Yumi Umiumare, Anna Yen, Hung Le, Wojciech Pisarek, Mary Moore, and later Alirio Zavarce, Leigh Corrigan, Niki Sperou, Tammy Anderson, Kamal Krishna, Bambang Nurcahyadi, and Ian Corcoran chose the theme of death for their aesthetic experiment, because it encouraged them to draw directly on the diverse symbols, rituals, and habits of their cultural backgrounds. This interpretive diversity was further compounded by the variety of artistic disciplines reflected in the group: fine art, theatre, modern dance, photography, classical music, circus, puppetry, clowning, stand up comedy, cabaret, and a number of digitally based expressive forms.

The research team adopted a phenomenological approach to the four artist-lead cluster workshops that were convened during the 18 months of the project. They gathered data through observation, in both written and electronic form, and offered dramaturgical and facilitation assistance when requested. No analysis of the process was attempted prior to the final workshop presentation by the artists of a series of prototypes which took the form of performances, installations, and video works. In the post-workshop phase of the project, the documentation was subjected to analysis by the research team to reveal how the key terms of the project—culture, collaboration, and a new multi-cultural aesthetic—where interpreted by the cluster artists during their creative interactions. The results of this in-depth analysis of the cluster documentation, and a critique of the prototypes developed during the cluster project, provide the basis of this presentation.

Julie Holledge began her career as a director in the British alternative theatre movement in the seventies, and moved to Australia in the early eighties. She has established a performance research laboratory at Flinders University: the Australian Performance Laboratory (APL). Together with Dr Joanne Tompkins, she won the 2002 Rob Jordan Book Prize for Women’s Intercultural Performance (Routledge).

Email julie.holledge@flinders.edu.au

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Sandra Gattenhof (Queensland University of Technology)

“AFT: How to View and Analyse Contemporary Performance”

What tools beyond the elements of drama can be used to analyse performance works? How can new performance forms be read? What lexicon can be used to discuss and

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debate contemporary performance forms? This paper will unpack an analytical framework for both understanding and critiquing contemporary performance works. The frame for analysis has been successfully used for two years by students undertaking Performance Studies in the Creative Industries Faculty at Queensland University of Technology both to view and critique live performance works. By using the lenses of performativity, convergence and openness of form a contemporary performance work can be peeled back to reveal its content and form.

The original research emerged from a study of contemporary Theatre for Young People but the frame can be more broadly applied to performative works that sit within the post-modern paradigm. The analytical frame is useful to those working with tertiary drama/theatre/performance studies students and artists.

Sandra Gattenhof is a lecturer in contemporary performance and drama education in the Creative Industries Faculty (Performance Studies) at Queensland University of Technology. She is the President of Drama Australia and current editor of Australian Drama Education Magazine (ADEM) for Drama Australia, board member of Zen Zen Zo Physical Theatre, past president of Drama Queensland, past board member of both Young People and the Arts Australia (YPPA) and Contact Inc., education editor for Lowdown—Youth Performing Arts Magazine, member of Queensland Arts Council Accreditation Council and working party member of Young IDEAS for International Drama/Theatre in Education Association. Her research interests include contemporary performance, new media/interactive teaching environments and theatre for young people.

Email s.gattenhof@qut.edu.au

1130-1300 Lunch Woolley Common Room

1400-1600 Parallel Sessions

Panel 5 *Performing War in the 21C* Lecture Theatre 351

This panel engages with the performative nature of group-sanctioned, organised, systematic, or systemic violence. Mark Juergensmeyer (2000) employs the term “performance violence” to discuss the constructed and communicative nature of these types of gestures and acts; the panel examines the processes by which such performances are constructed and the types of efficacy intended or produced by such gestures. The panel also examines some of the responses to such gestures that have emerged from performing arts practice or theory.

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Adam Broinowski (University of Melbourne)

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

This paper addresses the use of the body in post-9/11 performances of Japanese performance company *Gekidan Kaitaisha* in correlation with the continuing War on Terror campaign, and the ‘culture of protest’ in theatrical performance. It focuses on the performative effect of certain images and events during the on-going War on Terror, and the way the use of a *burqa*, US military footage, and choreographic impact in *Kaitaisha* has responded/coincided with/signaled events. How do *Kaitaisha* go beyond the effect of the (un)spectacular image? What particular alternatives do their performances reflect?

Adam Broinowski is a researcher, writer, performer and director based in Melbourne. He graduated from Monash University (BA, 1992), Shizuoka University (Hons, 1993) and University of Melbourne (MA, Theatre of Body in Japan: Ankoku Butoh-Gekidan Kaitaisha, 2003). Most recently he was a research fellow at University of Tokyo (Monbukagakusho Scholarship, 2003-2005).

Since 1994 he has performed, written and directed both solo and group performances with many Australian theatre companies, touring to many international festivals in South America, Europe, UK, US, Singapore and around Australia.

With Tetrapod he made the award-winning documentary Hell Bento! (SBSiTV, 1995), was Asialink Performing Arts Resident in Malaysia (2000), Japan Foundation Fellow (2001) and has been a core member of Gekidan Kaitaisha (Theatre of Deconstruction, since 2001), working on several international productions as performer/translator/co-director. He presented Vivisection Vision: animal reflections, a solo performance in Tokyo (2004) and Sydney (P-Space, 2006).

He is currently a PhD candidate at University of Melbourne/VCA, researching the body in Japanese avant-garde art and performance in the 20th century.

Email gracjusz@mac.com.au

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Renee Newman-Storen (Murdoch University)

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

During the ‘Redfern riots’ of the 15th February 2004 the streets of Redfern became for a period of nine hours the site of history, of personal and collective grief and of profound resistance. This paper will explore the conceptualization of the Redfern riots as a site of performance by paying particular attention to certain examples of street graffiti that appeared in the aftermath. It is my suggestion that these acts of inscription reveal a performative statement of both resistance and censorship which demarcate a powerful memorial site.

Renée Newman-Storen has a degree in English with First Class Honours in Theatre and Drama Studies and is currently in her second year of candidature for a PhD in the same field. During her undergraduate years she was awarded the Vice Chancellor’s

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Award for Academic Excellence in 1998 and 1999, and a \$5000 scholarship to undertake her honours year. Renée has been performing professionally since 1998 in such productions as The Taming of the Shrew (EHJ productions), Dennis Cleveland for the Perth International Arts Festival in 2001, The Buzz (Barking Gecko Theatre Company), Dog's Barking (Shakespeareance and Perth Theatre Company), A Man with Five Children (Black Swan Theatre Company), Face to Face (Perth Theatre Company) and Hamlet (Hoopla Productions and Perth Theatre Company). In June of this year she performed in Charitable Intent for Perth Theatre Company. Some of her film credits include Let's Get Skase opposite Alex Dimitriades, and Roll, a short feature film funded by SBS and Showtime. In 2005 she was Assistant Director for the Murdoch University production of The Love of the Nightingale and in 2004 she was nominated for Best Supporting Actress in the Equity Guild Awards for her performance in Dog's Barking. In 2000 she wrote and performed the performance piece Nova Break and Grace and her play, She Told Me So, won the Judges Prize at the Blue Room Awards in 2006 for its successful season the previous year.

Email R.Newman-Storen@murdoch.edu.au

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

“Culture/War: Performing the Case for War”

This paper will examine the performance of the ongoing public rhetoric justifying the war, especially in the Australian context (Howard in particular), and the slippages from Iraq war to culture war in that rhetoric. The focus is on the research for the Version 1.0 production, *The Wages of Spin*.

David Williams is a performer, director, and theatre technician. He is the artistic director of version 1.0, and a PhD candidate at the School of Media, Film and Theatre, University of New South Wales.

Email david@versiononepointzero.com

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Ronaldo Morelos (University of Western Sydney)

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

In the pieces to camera that George W. Bush has delivered since 9/11, the ideals of “victory” and “freedom” have driven the arguments for initiating, prolonging and sustaining belligerent action—*bello jus*—against a number of different targets. The arguments by which the “different kind of war” is conceptualised and justified have their basis upon the acts that are considered to have provoked the need for war, namely the acts of 9/11. This paper examines ways in which the performance of “presidency”—particularly as the “war president”—has generated and maintained the performative conditions of armed conflict, as well as ways in which those performative conditions have been interrupted and eroded over time.

Ronaldo Morelos is a Lecturer in Performance Theory and Practice, as well as Honours Course Advisor at the School of Communication Arts in the University of

Western Sydney. He holds a Ph.D. in the field of Theatre and Performance Studies from the School of Creative Arts in the University of Melbourne in Australia. His dissertation is entitled "Trance Forms: A Theory of Performed States of Consciousness" (2004). Previously he wrote his MA (Research) thesis at the Queensland University of Technology on Augusto Boal and Theatre of the Oppressed, and produced a documentary entitled "Como Querem Beber Agua: Augusto Boal and Theatre of the Oppressed in Rio de Janeiro" (1995). In recent years Morelos has also worked as an actor, writer, director and facilitator of theatre.

Email R.Morelos@uws.edu.au

Panel 6 *Performing Life: Researching the Life History
of Animated Objects* Seminar Room 325

Chair: Jonathan Bollen (Flinders University)

In a rush to comprehend challenging new developments in performance making and mediation—to champion the value of live performance, for instance, in the face of pervasive mediatisation—recent discussions about live performance have focused attention and anxieties on newness and the now, on innovations in incorporating media technologies into popular performance and on the liveness of corporeal presence in the performance art of the avant-garde. Such discussions could learn much from the cultural history of animation whereby objects in performance are themselves brought to life.

Over the last few centuries, diverse practices of animated performance—including puppetry, conjuring, stage machinery, automata, animatronics, amusement rides, animated films, computer games and digital cinema—have accumulated a rich repertoire of techniques for endowing inert objects with the affects of life. For instance, recent innovations in motion capture technology, whereby an actor’s movement is captured as a temporal stream of spatial data, also capture the capacities of older techniques—such as the animator’s skills in replicating movement and the puppeteer’s skills in manipulating objects.

This panel will explore practices of animating objects in performance and accumulations of practical know-how for performing the affects of life. We also aim to engage dialogue across conventional distinctions in performance studies—such as those between the live and the mediated, the stage and the screen, the human and the machine, the animate and the inert, the material and the imagined.

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Jonathan Bollen (Flinders University)

**“Translating Actions and Affects between Humans and Machines in Australian
Dance Theatre’s *Devolution*”**

This paper explores the utility of actor-network theory for researching translations between actions, objects and affects in performance. Actor-networks are ensembles of bodies and objects, animate and inanimate, that relay or ‘translate’ chains of actions and affects. For Bruno Latour, Michel Callon, John Law and others, the world is composed of such actor-networks. Actors may be humans, machines, animals plants, bodies, body-

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parts or objects; it is how they link together into networks of interaction and translation that is of interest. Agnostic as to the nature of the actors which compose them, such networks invariably traverse distinctions between the human and the machine, the animate and the inert, the live and the mediated. In leveling the significance of such distinctions, actor-network theory may yield new understandings of performance in contemporary culture.

A new work from Australian Dance Theatre, which premiered at the 2006 Adelaide Festival, provides considerable scope for exploring the translation of actions and effects between humans and machines. In choreographing *Devolution* with the ADT dancers and Louis-Philippe Demers's robotics, Garry Stewart tried not to think of humans and machines as different species. Rather he was interested in the 'collision and confluence' of the two—in how they make contact and connection, in how they flow together. Analysing the choreography of human-machine interaction in the work and some of the critical commentary it occasioned, this paper explores contradictions between an aspiration to articulate a 'post-humanist' kinaesthetic and a residual fondness for dancing's declension of the human form.

Jonathan Bollen trained in Performance Studies at the University of Sydney and the University of Western Sydney. He has taught theatre, dance and performance studies at Monash University and the University of New England, and he has worked in sexuality research and health education at Macquarie University and the University of NSW. From 2002 to 2005 he was a post-doctoral research fellow at the University of England where he worked on an ARC-funded study of masculinities in Australian theatre. He now lectures in Drama at Flinders University in Adelaide.

Email jonathan.bollen@flinders.edu.au

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Yuji Sone (University of New South Wales)

“Phantom’ Puppetry in Stelarc’s Work”

Stelarc is one of the most celebrated artists working with technology. His work is usually discussed in terms of performance art, often in the context of arts, science, and technology. I will instead consider the complex relationship between actions, objects and affects in Stelarc's technological performance in terms of puppetry. Stelarc sees the body as inferior to technology, calling it 'the obsolete body.' In his technological performances, Stelarc treats his own body as a puppet within a technological frame, a site for manipulation and signification. Using an expanded notion of puppetry to consider Stelarc's theatre of 'what if', this paper examines the puppet/puppeteer relationship in Stelarc's techno/digital performance, including *The Prosthetic Head*, his latest interactive animation/installation. If puppetry has traditionally been a children's amusement, this paper speaks of Stelarc's work as a puppetry of evocation for adults, highlighting a grey zone between the phantom and the felt within the terms of technology-as-performance-environment.

Yuji Sone is completing a Vice-Chancellor's Postdoctoral Research Fellowship at the School of Media, Film and Theatre, The University of New South Wales. His current theoretical research focuses on notions of intermeditation in relation to media/technology-based performance. Yuji has published on related issues in the journals *Performance Paradigm* and *BST (Body, Space, Technology)*. As part of the Post-

doctoral Research Fellowship, he has initiated and coordinated e-Performance and Plug-ins: A Mediatized Performance Conference (01 & 02 December 2005), which provided a forum for consideration of the cross-disciplinary conditions of media/technology-based performance. Yuji's creative art research concurrently explores the relationship between mediated forms, particularly video projection, and the live performer, looking for a language with which to talk about this within theatre/performance and media studies parameters. In this investigation, he is drawing upon concepts in Japanese culture and performance. Yuji will take up the position of lecturer at Macquarie University as of second semester of 2006.

Email y.sone@unsw.edu.au

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Dominique Sweeney (Australian National University)

“Animated Objects in Corroborees”

This presentation invites questions about the way performance objects manifest cosmological unity. “[T]he framework of the crosses is the bone, *ornad*, of the ancestor-dancer, while the wool is the flesh of the ancestor-dancer’s body” (Kleinert and Neale 2000: 348). These words from David Mowarljarlai tell the Ngarinyin conception of the objects known throughout the Kimberley as *balmarra*. Bundled together with other performance objects across Australia under the generic term “thread crosses”, *balmarra* vary drastically in shape and scale, meaning and context.

For corroboree composer Alan Griffiths his *balmarra* manifest star constellations, places and people. They are specific and remain constant. In the film *Dance Time at Kalumburu* (Lucich 1965) a *balmarra* carried by two men changes its meaning from being at one time a boat to then being the rainbow snake—*ungud*. This is done by the different way it is manipulated by the performers. Here is a clear example of the object itself holding no inherent meaning but being a theatrical device which is controlled by the performers intentions. The way Alan Griffiths uses objects in his corroborees is not as representations but as manifestations of ever-present aspects of existence. The performers enable the experience of those manifestations through an artistic process. For those who appreciate their meaning these *balmarra* are sung and danced into a living Ngarranggarni (dreamings) through the act of performance.

Dominique Sweeney trained and works as a performer. His education included two years in Paris at L'ecole de Théâtré, Jacques Lecoq, while his work has seen him on stages, screen and other locations throughout Australia. Dominique is a core member of Theatre Kantanka, a company that specialize in site specific performance (www.kantanka.com.au). He was a teacher in theatre studies at Griffith University and in masked performance at the Institute for Cinematography and Dramatic Art, St. Petersburg, Russia. Dominique was the artistic director of The Anvil Theatre, Melbourne, producing a number of masked productions performed nationally and internationally. He has a B.Ed in drama/dance/ philosophy from Deakin University (Rusden) and in 2001 received 1st class honours for his thesis entitled "'Beyond the confines of the body . . .' Are Waranggi masks or are masks part of what Waranggi are?" Working with masks, (directing, devising and performing) has led to Dominique's current PhD documentary film project: Masked Corroborees of Northwest Australia.

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Stage: Anvil Theatre and Playbox Theatre (Victoria), Queensland Theatre Company, Grin and Tonic Theatre Troupe and Twelfth Night Theatre (Queensland), Compagnie 108 (France, Russia) Film and Television: Ch 9 production of A Fortunate Life played Albert Facey Ch 10 production of The First Kangaroos played Daly Messenger; ABC production series Phoenix played Wheels; Jim Henson production series Farscape in 3 episodes as masked aliens.

Email dominique.sweeney@anu.edu.au

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Mari Velonaki (University of Sydney)

“Moving Together: Assigning Behaviours to Autokinetic Interactive Objects”

This paper draws on the Fish-Bird project, an interactive installation, as a case study to discuss ways of assigning ‘personalities’ and ‘behaviour’ patterns to autokinetic robotic objects. In Fish-Bird dialogues occur kinetically through the robots’ ‘perception’ of the body language of the audience, and the reaction of the audience to the ‘body language’ of the robots.

The paper concludes by highlighting aspects of the socio-physical ‘performance’ of the participating audience, within the predetermined structure of the installation space, that contribute in the manifestation of those dialogues.

Mari Velonaki is a media artist working in the field of interactive installation.

In the last ten years her work has been engaging spectators with digital characters in interplays activated by sensory-triggered interfaces (breath activated, electrostatic charge measurements, artificial vision systems and speech recognition). In 2003 she was awarded a PhD in Media Arts at the College of Fine Arts, University of New South Wales and is the current recipient of an Australian Research Council Linkage grant 2003-2006 in collaboration with Dr David Rye, Dr Steven Scheduling and Dr Stefan Williams at the Australian Centre for Field Robotics, University of Sydney.*

Velonaki’s installations have been exhibited nationally and internationally, exhibitions include: Beijing Biennale of Electronic Arts 2005, TIMESHIFT Ars Electronica 2004, Austria, Biennale of Electronic Arts 04 Perth, Converge Where Art and Science Meet, 2002 Adelaide Biennial of Australian Art, Heterosis–Digital Art From Australia, Arco, Madrid, European Media Arts Festival, Osnabruck, Start-Up, Te Papa Tongarewa Museum of New Zealand, Primavera, Museum of Contemporary Art, Sydney,

**The Australian Centre for Field Robotics (ACFR) is a partner in the ARC Centre of Excellence in Autonomous Systems. Dr David Rye, Dr Steve Scheduling, Dr Mari Velonaki and Dr Stefan Williams form the core art/science collaboration at this institution. Areas of research include robotics, distributed and decentralised systems and human/machine interaction.*

Email m.velonaki@acfr.usyd.edu.au

Panel 7 *Lived Experience, Memory, Imagination and the
Conscious Body* Seminar Room 459

Chair: Laura Ginters (University of Sydney)

Arjun Appadurai convincingly argues in *Modernity at Large* (1996) that in a technologically dominated global community, the conscious experience of self is created at the intersections of mediated experience or as he phrases it “the imagination is social practice.” Historian of African-American culture Pierre Nora theorizes that there remain only *lieux de memoire*—sites of memory—because *milieux de memoire*—real environments of memory—can no longer exist within the accelerated pace set by contemporary technology. Sites of memory have replaced real environments of memory, then, because of the “rapid slippage of the present into a historical past,” writes Nora, invoking both the temporal and technological slippage of Appadurai’s *Modernity at Large* argument as well as the cultural slippage discussed in Homi Bhabha’s “Of Mimicry and Men.” Thus, in the acceleration of technology, there is an increasingly rapid slippage of the present into a historical past that is gone for good, a general perception that anything and everything may disappear. The remnants of experience still lived in the warmth of tradition, in the silence of custom, in the repetition of the ancestral, have been displaced. In a set of short position papers, this panel considers the performance of history and identity via different sites of performance. In the process, the separate presentations address the spacial and temporal issues—the before, during, and after—and the ambiguity of corporeality at the intersection of live and mediated experience.

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Mary Anderson (University of California, Davis)

“The Body and Memory in the Techniques of Bodyweather”

This presentation will explore the form and function of *lieux de memoire*, memory sites, in the creative process of the Sydney-based performance group De Quincey Co. Trained in the Japanese contemporary dance techniques of Bodyweather and Butoh, director Tess De Quincey creates site-specific performances that draw on these methods in order to generate specific intercultural dialogues. Her longest running project revolves around the area of Alice Springs in the Central Desert of Australia, where De Quincey has been investigating experiences and relationships to country, with a specific interest in fostering dialogues with local Aboriginal artists and cultural historians.

De Quincey Co.’s 2005 recent piece, *Dictionary of Atmospheres*, performed in the Todd-Mpantwe Riverbed in Alice, represents a decade of research and workshopping of material developed in, around, and in response to this Australian Central Desert area. Focusing specifically on the month of rehearsals that take place immediately prior to the performance of *Dictionary of Atmospheres*, I will discuss the manner in which De Quincey, the five Company dancers, and Tess’ collaborators engage in processes of excavation, retrieval, and rebirth as they revisit the many histories of encounters with Alice Springs, documented in video footage, photographs, scholarly essays and embodied memories. As the company seeks to recapture experiences in the process of reinterpreting choreography sometimes two months old, sometimes five years old, members as individuals and then as a group come to create a living memorial topography that is a dialogue between their own body maps and a series of Excel

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spreadsheets that delineate each improvisation, each movement phrase, and that describe those movements in imaginative detail with a language that the company has painstakingly developed to help their bodies remember. As these histories are retrieved from muscle memories and a wealth of visual documentation, the dancers then improvise their remembered and imagined responses to those histories in a process that is also captured through video, photo, and writing.

Ultimately, then, as the Company creates *Dictionary of Atmospheres*, they are not only touching upon many sites of memory, mediated by digital technologies, camera lenses, opinions, and each member's social construction of the Central Desert, they are actively engaged in creating an environment of remembering, in which memory serves a ritual significance as contested terrain rather than smatterings of static, fixed points.

Note Mary will perform her work *Reflections on PreHistory*
this evening in the Rex Cramphorn Studio at 8.30pm.

Mary Elizabeth Anderson is a performer, artist and activist with a background strongly rooted in West African dance. Currently a PhD candidate in Performance Studies at the University of California, Davis, her dissertation research reaches into the poetic construction of philosophies of land management and asks how contemporary site-specific performances in Australia and the US are attempting to redress a consciousness of Empire through radical re-cognition of space, place and breath.

Email youranderson@yahoo.com

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Barbara Sellers-Young (University of California, Davis)

“Dance, Mimesis and the Conscious Body”

One of the primary assumptions of dance studies is that dance is an art that only exists in the moment of movement and that as a result it is transmitted, in a form of mimesis, directly from the body of the teacher to that of the student. Historically, prior to the advent of mirrored studios, television and video, this was true. However dancers throughout the twentieth and into the twenty-first century have moved to studying dance from different degrees of mediated environments . . . first the mirror . . . then the screen. This presentation asks a series of questions concerning the kinesthetic experience of the dancer whose experience is increasingly influenced by technology. What is the impact of these spacial and technological developments on the dancers' conscious awareness, their kinesthetic interpretation of self? Has the experience of the dancing self moved from the cultural to the virtual? If so, how has Merleau-Ponty's version of the 'lived' body been transformed by the body's engagement with technology? Is a dance culture being defined by its locality or by its evolution over the internet?

Barbara Sellers-Young is a professor in the Department of Theatre and Dance at UC/Davis. Her articles on performance, dance and the body can be found in *The Journal of Popular Culture*, *Theatre Topics*, *Theatre Research International*, *Asian Theatre Journal* and the *Dance Research Journal*. She is the author of three books including: *Teaching Personality with Gracefulness, Breathing, Movement, Exploration* and co-editor with Anthony Shay of *Belly Dance: Representation, Orientalism, and Harem Fantasy*.

Email basellersyoung@ucdavis.edu

Russell Fewster (University of South Australia)

“Presence and Mediatization”

This paper considers the presence of the actor in relation to mediatization of the theatre space. In particular the kinaesthetic relationship of the performer to real time and simulated real time video projection. This will be based on my recent production of *The Lost Babylon* by Takeshi Kawamura at the 2006 Adelaide Fringe Festival—an Australian-Japanese co-production combining various acting styles with video projection.

Russell Fewster has directed theatre for the past 20 years including work with professional actors, acting students and young people. Recent work for his own project-based company Shifting Point includes Lost Babylon by Takeshi Kawamura (Tokyo and Adelaide 2001-6); Breath by Patrick van Der Werf 2005; The Australian President by David Ross, (4 by 4 2002 & Festival of One Bakehouse Theatre 1999); Eden Cinema by Marguerite Duras (Bakehouse Theatre 1999). Other work includes: Mahagonny; Songspiel for the Elder Music School; X-ray by Chris Tugwell, a new play about David Hicks, for AIT Performing Arts 2003, The Private Visions of Gottfried Kellner by Timothy Daly, Blue Tongue Theatre; Sotoba Komachi by Yukio Mishima (AIT 200)1; and The Glass Rabbit by Toshiko Takagi, Come Out Festival & Japan Tour 1999. In 2000 he completed a Masters by Research at the Centre for Performance Studies in the University of Sydney. He is currently a PhD candidate in Theatre Studies at the University of Melbourne and is a Lecturer in drama at the University of South Australia Magill Campus.

Email Russell.Fewster@unisa.edu.au

Panel 8

Reception

Seminar Room 458

Chair: To be advised

Caroline Heim (University of Queensland)

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

The term ‘public discourses’ describes a range of texts or signifiers that inform the conditions of audience reception. Public discourses include myriad written, visual, spatial, auditory and sensory texts experienced by an audience at a particular theatrical event. Ric Knowles first introduced this term in his recent work *Reading the Material Theatre*. Whereas Knowles was interested in how public discourses modified the conditions of reception, my broader research is to explore how these public discourses become texts in themselves.

This paper will discuss one public discourse, the theatre programme, as it related to a staging of Maxwell Anderson’s *Anne of the Thousand Days* at the Brisbane Powerhouse in June 2006. The significance of the programme was explored at symposiums held after the performances. Audiences generally view programmes before a performance and after a performance and its significance as a written text changes. The programme became a sign vehicle that worked to expound and explicate the meaning of the play for

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the audience. This public discourse became a significant written text contributing to the textual whole of the theatrical event.

Caroline Heim is a PhD student at the University of Queensland. She is also an actor with New York stage credits. Caroline's theatre company, Crossbow Productions, has produced historical and verse plays in New York, Sydney and Brisbane. Caroline is able to use some of her professional work as case studies in her continuing research in the area of audience orientated criticism.

Email cheim@optusnet.com.au

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Lisa Warrington (University of Otago)

“Bombshells: Signing a Performance”

In February this year, I directed a production of the solo show *Bombshells* by Joanna Murray-Smith. One performance was interpreted for the deaf. This threw up a number of questions, relating to the space being used, the intimacy of the performance, the ways in which the performance might be received—both by hearing and non-hearing audience members—and the types of communion and decoding that might result in (and from) this particular shared experience. It also led to reflections on ways of integrating what was effectively two simultaneous performances, and on the various stimuli which the audience receives in performance—aural/oral as well as visual.

Lisa Warrington is senior lecturer in Theatre Studies at Otago University in New Zealand. Current Interests: New Zealand/Australasian/Pacific Island theatre, Shakespeare in performance, directing. She is currently working on an online database of New Zealand theatre, parallel to AusStage, which should be up and running by the end of 2006. She is also a theatre director with many professional and student theatre credits.

Email lisa.warrington@stonebow.otago.ac.nz

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Rebecca Scollen (Queensland University of Technology)

“New Audiences’ Reception of Plays (Before, During and After)”

In 2004/05 non-theatre-goers, living in regional Queensland and in the Northern Territory, attended a range of performances as part of the *Talking Theatre* project. This project seeks to help regional performing arts centres increase audiences by introducing new people to the theatre, and by actively listening (and learning) to their expectations, attitudes, and reception of live performances and of theatre-going (as derived by a series of questionnaires and post-performance focus groups).

This paper will discuss the reception of these new audiences to a variety of plays attended in 2004/05. Their prior reasons for non-attendance and their expectations of the plays will be presented to illustrate their engagement with the theatre *before* attendance. An outline of their reception of the plays will assist to demonstrate their engagement with the performances *during* attendance. Finally, their evaluations of the plays, and of

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theatre-going, in relation to their earlier expectations will indicate how they are likely to engage with the theatre *after* this experience.

Rebecca Scollen is an Australian Postdoctoral Research Fellow working on a three year ARC/Industry funded project: 'Talking Theatre: An audience development programme for regional Queensland and the Northern Territory' (2004-2006). Prior to her fulltime research commitment to the Talking Theatre project, Rebecca taught in Performance Studies at the Queensland University of Technology and operated as an audience research, reception and development consultant to the Queensland performing arts industry.

Email r.scollen@qut.edu.au

1600-1630 Afternoon Tea Woolley Common Room

1630-1730 Parallel Sessions

Panel 9 *Histories* Seminar Room 452

Chair: Mark Seton (University of Western Sydney)

Moe Meyer (University of New South Wales)

“Reading Diamond and Juba: An Archaeology of Tap Dancing”

In this paper I read the dance competitions between Irish-American John Diamond and African-American William Lane (Juba) in 1840s New York. Lane's two-time defeat of Diamond is put forward as the “birth of tap.” I would challenge this dating, though, and look at the competitions from an Irish-American dancing perspective. From this perspective, the Diamond-Juba contests could well be understood as continuous with the history of Irish dance competitions, and might not have produced anything so radical as a completely new dance form. Within this Other history, Lane emerges as an innovative Irish performer in the grand tradition of the 18th-c. Irish dancemasters, and not so much an African-American innovator at all. The crux of my argument is that African-Americans could not invent tap dance until they had first mastered the traditional Irish forms. Indeed, it is Irish dance and music that forms the foundation upon which African-Americans could innovate and improvise, thus giving birth to tap dance and jazz music. What the Diamond-Juba dance competitions represent is not the birth of a new dance form, but rather provide the evidence that African-Americans had become masters of Irish performance thus providing the context from which tap would later emerge.

Moe Meyer is Lecturer in Performance Studies at University of New South Wales.

Email m.meyer@unsw.edu.au

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Eileen Hoare (Macquarie University)

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

In 1889, when Janet Achurch brought *A Doll's House* by Henrik Ibsen to Australian and New Zealand audiences for the first time, there was an expectation that this play would send shock waves throughout the Antipodes as it had in Europe and England. Initially the reviewers were highly critical of Ibsen for writing such a play, and for constructing characters with no redeeming features, in particular the “Old Man”, as Torvald Helmer was increasingly referred to by contrast with Nora, who was seen as a model for the “New Woman.”

Achurch introduced her signature role of Nora and the controversial play *A Doll's House* to audiences in all the capitals of the colonies and major country towns of Australia and major cities and towns of New Zealand. That the play was performed in some of the remotest areas of Australia and New Zealand is testament to the remarkable energy and versatility of Achurch and her husband, Charles Charrington. Their experience in stock companies in England fuelled their ambitions.

The frequency of performances of this play in this two-year period allows for a comparative study between the emotional and antagonistic initial responses to the play mainly from critics looking to be entertained and a growing intelligence and understanding, even preference for this new drama.

*From many years' experience of teaching and engaging in the creative arts, **Eileen Hoare** has always remained interested in the physical and creative nature of performance; and in particular how contemporary theatre and performance can change society.*

Her ten years of working within Performance Studies at Macquarie University and her many years' involvement in youth to adult drama have only served to reinforce her view that performance and theatre practice empower individuals and groups to perform their stories and ideas, and despite the ephemerality of these presentations, something always remains.

Email eileenhoare@bigpond.com

Panel 10

Companies

Seminar Room 458

Chair: Jacqueline Martin (Queensland University of Technology)

Guy Hooper (La Trobe University)

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

In its nine year life to date HotHouse Theatre has become one of the leading regional theatres in Australia with a varied program of work, consistently high audience numbers, well-developed management practices, and a steadily expanding range of activities. The launch of HotHouse Theatre in Albury/Wodonga in 1997 marks,

however, not so much the nascence of a new company, but rather the rebirth of an existing company in a fundamentally restructured form.

This paper examines the unique structure that governs the Artistic Direction of HotHouse Theatre; a structure that was developed as a response to a crisis in the life the Murray River Performing Group, a regional theatre company which after 17 years of existence, found itself confronting declining artistic standards, shrinking audience numbers, cuts in funding, and an inability to source the necessary leadership to deal with these issues. Instituted in 1997, the HotHouse Theatre Artistic Directorate is a body of leading theatre professionals who provide the strategic and artistic vision that would conventionally be the duty of a solo artistic director.

This paper will outline the factors leading to the institution of the HotHouse Theatre Directorate, provide an overview of its operating procedures and practices and attempt to assess the critical elements of its success, through the reflections of key-players involved in setting up, serving on and implementing the vision of the Artistic Directorate. It is hoped that the paper will serve as the starting point for a broader discussion on the issues of current theatre company management and regional theatre in Australia.

Guy Hooper is currently the Associate Lecturer in Theatre and Drama at La Trobe University's Wodonga campus. He has worked as an actor, deviser and director for over twenty years with companies such as Death Defying Theatre, Circus Oz, The Murray River Performing Group, Back to Back, Elston, Hocking and Woods, La Mama, Playbox, Zeal and HotHouse. He also works in the area of community cultural development; teaching and creating performance with marginalised groups and directing community festivals. His research interests are regional theatre, physical performance and Shakespeare in performance.

This paper is based on Guy's recent MA Prelim. Thesis, Second Childhood: A Regional Rebirth, which examined the development of the HotHouse Theatre Artistic Directorate focussing on interviews with key players in the establishment of Australia's leading regional theatre company.

Email G.Hooper@latrobe.edu.au

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Christine Comans (Queensland University of Technology)

“La Boite Theatre Company: Before, During and After its Transformational Journey from Amateur to Professional Status”

Over its long history from 1925, La Boite Theatre Company negotiated successful transitions from an amateur group to a pro-am theatre to a flourishing professional company and, despite set-backs and crises, survived, changed and developed in an unbroken line of theatrical activity. How this Company managed such a distinctive achievement in Australia's theatre history is the focus of this paper.

Christine Comans is a lecturer in Performance Studies, Creative Industries Faculty, QUT and teaches in the areas of secondary drama curriculum, performance skills, and Australian theatre history. Christine's area of PhD research is the history of Brisbane's La Boite Theatre. Her Master of Education from the University of Melbourne focused

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on teaching and learning in tertiary drama. Currently, she is a member of the Queensland State Review Panel for Secondary Drama, the Queensland Studies Authority's Drama Syllabus Sub-Committee, and Brisbane's KITE Theatre's reference committee. She is a past president of Drama Queensland and Drama Australia and Dance Australia's former journal editor. In 2003 Christine was awarded a QUT Outstanding Academic Contribution Award for Excellence in Teaching.

Email c.comans@qut.edu.au

Panel 11

Remembering

Lecture Theatre 351

Chair: Gaye Poole (University of Waikato)

Bryoni Trezise (University of New South Wales)

“Postcards from Auschwitz: Tourism’s Memory”

For the purposes of this paper I am a traveller. I am tourism’s traveller and memory’s traveller, and also the traveller who journeyed from Berlin to Zurich to Budapest to Krakow. During these two months I walked. This paper is interested in presenting my walk—one version of one tourist’s walk—as the site through which enactments of cultural memory are performed.

Edward Casey argues that place ‘serves to situate one’s memorial life, to give it “a name and a local habitation” (1987: 184). This paper traces the interactivities given between the rememberings of place that I encountered, and the role of the tourist in enabling these places to perform.

The memory tourist has a particular agenda. Rather than seeking the authentic in the form of an ethnographic other, it seeks the authentic in the form of a temporal other—the past is the lynchpin of their desire. If memory is both an increasingly important yet increasingly contingent player within contemporary culture, then the kinds of memory traversed on my journey revealed themselves to be deeply paradoxical, slippery and elusive. The more I tried to understand what memory is, the more its indexicality and poesis unravelled before me.

Bryoni Trezise *is a postgraduate at the School of Media, Film and Theatre, University of New South Wales. Her research focuses on ‘fictional’ autobiographical and memorial practices as sites of cultural rupture. Bryoni is also a dramaturg with PACT Youth Theatre and a performer with ensemble falling32.*

Email Bryoni.Trezise@student.unsw.edu.au

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Adrian Kiernander (University of New England)

“Enright and After”

The Stage on Screen project was funded by an ARC Linkages grant to work with ABC Television and Channel Nine to locate, copy and analyse any footage from the

television archives of the two organizations which relates to the history of live theatre practice in Australia. The project has identified and catalogued over 4,000 items of interest, and these have been copied onto over 600 VHS cassettes which are now stored at the University of New England.

A PhD thesis by Jeremy Gadd has also been completed as part of the project, and a preliminary catalogue in Microsoft Excel is available for download from the UNE Theatre Studies website at <http://www.une.edu.au/theatre-studies>.

This paper will look at the material from the collection which specifically relates to the work and career of Nick Enright. It will examine the content of the video material and explore how it can be used as an adjunct to existing written histories of Australian theatre and as a teaching resource.

Video excerpts will illustrate several of Enright's plays in performance including *Mongrels*, *A Man with Five Children*, *A Poor Student*, *Blackrock* and *The Venetian Twins*.

Adrian Kiernander is Foundation Professor of Theatre Studies at the University of New England in northern New South Wales. He is the author of *Ariane Mnouchkine* and the *Theatre du Soleil* for Cambridge University Press. Two of his major recent research projects, both ARC-funded, have been "Marking Masculinities" with Jonathan Bollen and Bruce Parr, and "Stage on Screen", a study of the material relevant to the history of Australian theatre held in the archives of ABC Television and Channel Nine. He was also chair of the management committee for the first two phases of the AusStage project. The paper he is presenting at ADSA 2006 will draw on all three of these projects.

Email akiernan@pobox.une.edu.au

Panel 12

Nudes

Seminar Room 325

Chair: Veronica Kelly (University of Queensland)

Margaret Mayhew (University of Sydney)

"Posing Knowledges: Models, Mannequins and Art Education"

Based on current research with artist models, this paper attempts to articulate some of the performance practices of artists models, and link them to broader historical relations, not only within the visual arts, but across medicine, photography and consumer cultures such as fashion and soft porn.

This presentation hopes to explore some of the affinities between performance studies, and modeling as a type of performance practice that has been largely ignored by theory, or conflated with its representations in art, photography and occasionally film.

While recent studies have provided social histories of artists' models, the life class, anatomy and even fashion mannequins, there is still very little research on the activity of modeling or posing itself. This paper will explore how the types of poses, the gestures, the postures, and the very act of posing, pausing between animate and

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inanimate states developed as a performance genre in fashion and art school modeling in the nineteenth and twentieth centuries. This historical framework provides a critical basis on which to explore how social relations are imbedded in the bodies of artists' models as they pose, and how they have changed.

Margaret Mayhew is a practicing artist, performer, art critic, radio presenter and former artists' model, who is undertaking a PhD in Gender Studies under Dr. Ruth Barcan at the University of Sydney. Her doctoral thesis is on the use of artists' models in Australia since World War Two.

Email mayhem@student.usyd.edu.au

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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”

Influenced by the work of neurologist Professor Jean-Martin Charcot (1825-1893), Dr Mathias Duval helped to formalise a new approach to the teaching of anatomy within the amphitheatre of the Paris School of Fine Arts. Duval was succeeded by Charcot's students Paul Richer (1903-1922) and Henry Meige (1922-1940). Their key innovation was to change the principle object of study from the dissected corpse—*anatomie mort*—to the outward forms and mechanics of the body in motion—*le nu vivant en mouvement*. Teaching at the School thus moved from being chiefly concerned with the static, architectonics of the body to explicitly addressing the body's durational qualities. In a manner not altogether unlike his Futurist contemporaries, Richer claimed that with the transition from the Renaissance to Modernity, the arts which most epitomised the era had shifted from painting to music—the “art of rhythm and of movement.”

Richer and Meige drew on evidence collected using studies in cinema and stop-motion photography conducted by themselves and their peers such as Albert Londe, Étienne-Jules Marey (an influence cited by the Futurists) and Eadweard Muybridge. Richer also specialised in anthropometry (comparative analysis of bodily proportions), while Meige specialised in teratology (acromegaly, genital ambiguity, etc) as well as dance as represented in classical sculpture. Richer used these materials to argue that there existed an ideal, embodied form which provided the canon for aesthetics as well as health, race, and so on. Richer and his associates thus sought to limit the performative possibilities of the body over time. Their analysis of human form and movement reduced dynamic, fluid entities to fixed, idealised abstractions independent of time and context. Richer's ideal pedagogic form became a highly controlled gymnastic performance, a ritualised display of visible musculature in which art, science, racial politics and gender politics were mutually reinforced. By contrast to the male body, Richer found the feminine nude difficult to standardise, concluding that part of what tended to be disorderly and pathological about femininity was its dynamic fluidity and resistance to any kind of static, abstracted model such as could be represented in sculpture or painting. Like the hysterics which Richer had examined under Charcot in 1880s, the healthy women he studied in the 1900s exceeded his ability to describe them through his own particular combination of science and aesthetics.

Jonathan Marshall is a Research Fellow at the Western Australian Academy of Performing Arts, Edith Cowan University. His research looks at the relationship

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between the histories of performance & those of medicine, focusing particularly on 19th century French neurophysiology—a medical discipline whose subject was the movement or performance of the living patient (the choreography of seizure, description of tremors, mechanics of gesture, etc). Jonathan is currently examining the teaching of anatomy at the Paris School of Fine Arts, 1862-1940. Marshall's field also touches upon the histories of photography, cinematography, dance, cabaret, theatre, para-science, hypnosis, hysteria, Brecht, Artaud, the avant-garde, sex, gender, and other topics in the cultural history of the body and its performative representation. Marshall has also published on contemporary Australian postmodern dance, butoh, & Australian music theatre in both academic and lay journals. He is a contributing editor for RealTime Australia.

Email jonathan.marshall@ecu.edu.au

1745 Performance The Graffiti Tunnel

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

“PULSE” 15 minutes

A 15 minute performance

note Gleebooks is only 10 minutes' walk from the Graffiti Tunnel

Tess de Quincey is a choreographer and dancer who has worked extensively in Europe, Japan and Australia as a performer, teacher and director. Based in Japan from 1985 until 1991, she was a dancer with Min Tanaka and his Mai-Juku Performance Co for 6 years which has provided the strongest influence on her performance work. Her teaching and performance practice in different terrains—from city to desert—around the world has engendered a series of works concerned with inhabitation and the nature of place. Besides her improvisational work with musicians and visual artists, her main emphasis is on intercultural, site-specific and durational performances.

Email tdq@dequinceyco.net

Stuart Grant is a PhD candidate at the University of Sydney. The primary concern of his research is the practical application of phenomenological methods to the study of performance. He has recently completed a thesis on being in Audience. He is a singer by trade and spends much of his time deep sea fishing at Byron Bay.

Email sgrant.mail@gmail.com

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1800 for 1830 Booklaunch

Gleebooks

The Dolls' Revolution
Australian Theatre and Cultural Imagination

By Rachel Fensham and Denise Varney
with chapters from Maryrose Casey and Laura Ginters

Launched by Robyn Nevin,
Artistic Director of the Sydney Theatre Company
Gleebooks, 49 Glebe Point Rd

RSVP required on 9660 2333

2000

Performances

Rex Cramphorn Studio

8pm Mary Anderson (University of California, Davis)

Reflections on PreHistory

(20 minutes + discussion)

I am in the process of developing a series of site-specific performances around issues of land management and the disappearance of agricultural land in my own home environment, the Central Valley of California. Working with a team of small farmers in the area, we are using performance to draw attention to their efforts to collectivize and protect their land from detrimental development practices. This project addresses development not only as an aesthetic and environmental tragedy, but reflects a larger system in which developers and speculators are driving the majority of families out of the housing market. This project would not have even been imagined had I not worked with DeQCo. This past summer, been absolutely inspired by their vision and committed to sharing the knowledge that I had gained with a wider audience. Thus, the Bodyweather system, developed with the intent to be an international form of communication, is being transported and translated to a new context while maintaining a connection to environment and to community.

Note Mary presented a paper earlier today as part of the Lived Experience panel.

Mary Elizabeth Anderson is a performer, artist and activist with a background strongly rooted in West African dance. Currently a PhD candidate in Performance Studies at the University of California, Davis, her dissertation research reaches into

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the poetic construction of philosophies of land management and asks how contemporary site-specific performances in Australia and the US are attempting to redress a consciousness of Empire through radical re-cognition of space, place and breath.

Email youranderson@yahoo.com

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8.40pm Tessa Needham (University of Western Sydney)

Bodily (abridged)

(30 minutes + discussion)

This showing is an abridged version of a larger show I performed in April 2006: a solo piece exploring the multiplicity of attitudes towards female beauty and body image in contemporary society. It has been informed by, and is a large part of, my doctoral research.

Note Tessa will present a paper tomorrow as part of the Performance as Research panel (2pm)

Tessa Needham has completed Bachelor of Arts (Theatre Theory and Practice) and Bachelor of Performance, Theory and Practice (Honours) degrees at the University of Western Sydney, Australia. While undertaking these courses Tessa participated in various student productions, including *Awaiting Gravity*, a one-woman show she wrote, directed and performed in 2003. Tessa is currently researching for a Doctor of Philosophy degree at the University of Western Sydney, exploring the phenomenon of projection as an approach to discussing transformation through performance. A major part of her thesis is the performance project *Bodily*, a solo work she produced in 2006.

Email tessaneedham@gmail.com

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9.30pm Jodie McNeilly (University of Sydney)

Purges on Hozomeen: An Interactive Performance of Layered Temporalities

(20 minutes approx)

A sole performer in movement and utterance is dragged forward, ripped out of, away, flung into, restored back, dropped downward . . . there-with, reflected, reproduced, read . . . modified...

An audience member, a reactive poet dipped into the expanse of their every elsewhere, wraps the performer in their temporal tapestry, purged, typed, affected . . .

Purges on Hozomeen will be an improvisational based performance that is moved by the performer's own temporal style and developed by the audience in their performance of a temporal language, the language of

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Being. It will be a multi-media event of experimentation in a landscape of unusual and meaningful exchange.

Video: Regina Meyer

Sound Mixing: Lindsay Webb

Concept/Performer: Jodie McNeilly

Note Jodie will present a paper tomorrow as part of the Times of Performance panel, at 11.30am.

Jodie McNeilly *has a Bachelor of Arts with a major in philosophy and Honours in Performance Studies from The University of Sydney. She is a dance-based contemporary performer and choreographer who performs, trains and teaches in Sydney. She has a commitment to learning and experimenting with new and diverse forms of dance and movement in unusual contexts, and likes to collaborate with different artists from the performing, visual arts, new-media, film, and architecture design fields. She has an ongoing research interest to understand the phenomenon of time experience in live and mediatised performance.*

Email fluidinfinity@yahoo.co.uk

Day 2

0900-1100

Parallel Sessions

Panel 13 *In the Zone: Sport as Performance* Seminar Room 325

Chair: Lowell Lewis (University of Sydney)

Rebecca Scollen (Queensland University of Technology)

“Sport as Theatrical Event”

Sport is a theatrical event. It shares with theatre a multitude of commonalities and provides the same service to society. Sport is understood conceptually as the same as theatre as demonstrated by linguistic metaphors that pervade our conversations and the media. Both can be experienced aesthetically by spectators and produce displays of beauty and the body ideal.

This paper will explain how sport can be understood to be a theatrical event. Important to include in this context is the notion that sport and theatre are understood to be professional and to be live performances. A discussion of some of the common aspects of theatre and sport, including a metaphorical analysis of both forms, will be presented. Future research stemming from this study will conclude the paper.

Rebecca Scollen is an Australian Postdoctoral Research Fellow working on a three year ARC/Industry funded project: ‘Talking Theatre: An audience development programme for regional Queensland and the Northern Territory’ (2004-2006). Prior to her fulltime research commitment to the Talking Theatre project, Rebecca taught in Performance Studies at the Queensland University of Technology and operated as an audience research, reception and development consultant to the Queensland performing arts industry.

Email r.scollen@qut.edu.au

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Paul Monaghan (University of Melbourne)

“Sport, Theatre and Religious Experience”

In this paper I will bring together some thoughts concerning the possible connections between sport, theatre, war and religious experience. Focusing on the ‘special ordering’ of space and time, the creation of a state of heightened awareness and the potential for a transformation of consciousness, I will examine the proposition that we might regard sport as a ‘primal event’, an “oasis where jaded urbanites can renew their relationship with earth and sun, and can share vicariously in the ritualistic defence of the home turf against invaders” (Raitz, 1995, 13).

Paul Monaghan lectures in the School of Creative Arts (Theatre Studies) at the University of Melbourne. He is co-convenor/co-editor of Double Dialogues conference and journal, an ongoing project linking academic discourse with arts practice, and co-

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convenor of the Dramaturgies Project, which examines dramaturgical practice in contemporary Australian theatre. Paul is also co-convenor of Close Relations: the Spaces of Greek and Roman Theatre, an international conference to be held in Melbourne in September 2006. His specialist research area is Greek and Roman Theatre in performance and he has directed a number of Greek and Roman plays over the years. His teaching has included a subject called 'Sport as Performance', in which he explores, in theory and practice, such issues as sport and religious experience, sport and violence, the athlete and the actor, Greek tragedy, athletics and mythology, the ancient and modern Olympic Games, sport and the media, and so on. He has also developed a series of physical workshops linking Grotowski training and sporting gestures.

Before joining the School of Creative Arts, Paul worked in the professional theatre industry for 16 years, in a variety of roles including actor, director, lighting designer, production and stage manager, general manager and artistic director. More recently he has also begun working as a dramaturg (as widely conceived). In 2005 Paul was a mentor with the Spark Program, funded by the Australia Council, and is currently Chair of Peepshow Inc, a theatre company that puts bodies and people in the same space.

Email pmonag@unimelb.edu.au

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Stuart Grant (University of Sydney)

"... as Performance"

What does it mean when we characterize sport as performance. How does sport as performance differ from or overlap with sport as game, or sport as national pride, or sport as skill, or sport as exercise, or sport as a social get-together.

One way, but by no means the only way, in which sport might be differentiated as performance is in the extent that it is a showing-to. Sport is performance insofar as it is attended-to by an audience.

I would like to ask some preliminary questions of what audiences make from sport. What work does sport do in its audiences? What values are instituted through sport? How do sport and belonging work together?

I will begin with my own belonging to the Essendon football club, examining the ways this spiritual and permanent connection is given in me; how it manifests, the affective personal historical dimension that it creates in my life. What is this feeling that I have when I see those red and black guernseys run out onto the paddock? When I read the story of the life of John Coleman or Dick Reynolds, or when I stand at the Moonee Ponds Junction or Windy Hill? What basic human need is being fulfilled? And how is it the same as the fulfillment of the faithful going to church or the fans watching *Big Brother*, or the aesthetes making judgments outside the Opera House?

And from there, perhaps frame some further research aimed at asking similar questions of supporters of the same team, of other teams, of other sports, to find out what it means to belong to the Essendon Football Club, an AFL Club, a football club, a sports club. How does sport, as performance, give me myself as part of an 'us'.

Stuart Grant is a PhD candidate at the University of Sydney. The primary concern of

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his research is the practical application of phenomenological methods to the study of performance. He has recently completed a thesis on being in Audience. He is a singer by trade and spends much of his time deep-sea fishing at Byron Bay.

Email sgrant.mail@gmail.com

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Greg Downey (Macquarie University)

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

One of the most under-developed subjects in the study of sports, especially the sociology of sport, is the process of coaching. Performance Studies scholars, with their interest in performance arts as physical disciplines and apprenticeship processes, seem ideally positioned to address this gap. In fact, this presentation argues, coaches are already para-ethnographers, a term suggested by anthropologists Doug Holmes and George Marcus, and organic phenomenologists, studying their players and attempting to both communicate experience and shape their players’ perceptions. Using prior fieldwork on the Afro-Brazilian martial art-dance, capoeira, on no-holds-barred fighting, and on modern dance, and on my experience as a salsa and tango instructor, I hope to show that coaches are both a natural group of allies and a potential constituency for performance studies of sport. If we approach sports from the micro-social scale, taking the relationship of coach and player as our subject, we might be able to learn non-invasively from the para-ethnographic and phenomenological 'research' already taking place in this setting.

Greg Downey is Lecturer in Anthropology at Macquarie University. He is the author of Learning Capoeira: Lessons in Cunning from an Afro-Brazilian Art (Oxford, 2005), an ethnographic study of the Afro-Brazilian performance genre, and co-editor with Melissa Fisher of Frontiers of Capital: Ethnographic Reflections on the New Economy, forthcoming in August (2006) from Duke University Press. He has written especially on the physiological, neurological, and perceptual changes generated by apprenticeship in dance and sports, including no-holds-barred fighting. He is currently on leave from teaching to write a book entitled, Nature's Decatheletes: What Sports Teach Us about Human Evolution. His experience also includes more than a decade of teaching dance, including capoeira, Argentine tango, and salsa.

Email Greg.Downey@scmp.mq.edu.au

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Ian Maxwell (University of Sydney)

**“Inventing Tradition: Nationalist-Militarist Display
and the Australian Football League”**

Over the past several seasons, the Australian Football League has sought to enhance the appeal of their sport by staging ‘themed rounds’ and marking particular matches with themed spectacular display. Thus, every season, the Sydney Swans play the Essendon Bombers for the Marn Gook Trophy, celebrating the putative indigenous origins of the sport, and the significance of the sport for contemporary indigenous Australians (who

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are significantly over-represented in the League); recently, in 2005, the Sydney versus Brisbane game at the Telstra Stadium, Homebush, was marked by a 'Victory in Japan' commemoration, which included displays of precision marching, a jet fighter fly-past, the delivery of the game balls by Navy Sea King helicopter and a parade of veterans of the World War II Pacific Campaign. Further themed events include 'Multiculturalism' (Sydney, July 2003) and the annual 'Mothers' Day' Round in May. Most significantly, the AFL has sought to develop a tradition around Anzac Day: each year, two of the most heavily supported Melbourne-based clubs, Essendon Bombers and the Collingwood Magpies play each other on Anzac Day itself before a sell-out crowd at the Melbourne Cricket Ground. Sydney and the Melbourne Demons have also sought, in the past three years, to replicate this 'tradition' at their Sydney Cricket Ground game.

Ian Maxwell is Chair of the Department of Performance Studies at the University of Sydney.

Email Ian.Maxwell@arts.usyd.edu.au

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Fiona Gill (University of Sydney)

“Violence and Femininity: Symbolic Rape and Women Rugby Players”

Violence plays a central role in the creation of feminine identity. Although acknowledged as important in the creation of masculinity, it is also a central part of feminine identities. This paper acknowledges the role of violence in the performance of two contradictory feminine identities among a group of women rugby players. The Jesters, socialized in a context hostile to women, and playing a game considered appropriate to men, are fully immersed in violence. This immersion results in the performance of two contradictory feminine identities: resistant and apologetic. These identities are performed through song, and particularly through the performance of sexually explicit songs. Examining the description of sexual assault in rugby songs, I argue that the Jesters ultimately identify themselves as victims of rape. This enables the performance of a feminine identity subservient to masculinity which undercuts the potentially 'dangerous' and subversive version of femininity they also perform.

Fiona Gill's research interests focus on subjectivity, particularly the management and performance of ambiguous identities. She has on-going interest in national identity, gender and sexual identities and the sociology of sport and the body. Current research interests include science and technology studies, community studies and rural sociology. Fiona is researching the impact of economic rationalism and scientific discourse on an Australian dairy farm. Future research directions include the place of the body and the use of performance enhancing drugs in elite and non-elite sports, economic rationalism and the individual and online identities.

Fiona completed her PhD at Edinburgh University, examining identity management and ambiguity. Subsequently, she moved to University College Dublin investigating Irish environmental attitudes before moving back to Australia. She held a post-doctoral fellowship at Melbourne University investigating the social impacts of technology on dairy farmers before joining Sydney University in July 2005.

Email fiona.gill@arts.usyd.edu.au

Pauline Manley (University of Sydney)

“Foody Fever”

I write these words as a ‘foody’ fan, an unabashed supporter, a punter, one of the crowd. But the love does not run freely anymore. The cheer in my throat is choked by the very public presence of alleged rapists in Australian Rules Football. In this code which silences the racist voice, I see the decent man hand ball to the bastard and he is as successful, as feted and as loved as his decent team mate.

We all turn away, ever so slightly, from this blatant truth so we can still go the game. What happens is a void and a silence. So what can I say? Where can I say it? What happens when two deep allegiances shirt front each other? Is there an ignorance and a naivety essential to barracking for a team? Is it based on tailoring the parameters of discourse? Is the unadulterated joy of supporting your team, in the open air of a sunny day, filled with the wonder of human endeavour and precision, riding on the inter-subjectivity of a community, is this joy sitting in the lap of silence, that silence that chokes a cheer in my throat?

Pauline Manley is a dancer, teacher and writer working under the umbrella of phenomenology. Just about to complete a PhD at the Department of Performance Studies, she is interested in combining these interests in the broader world, one where dance is not just a repetitive and style-driven practice but the basis for essentially human research and the ground for intellectual expansion.

Email paulinemanley@hotmail.com

Panel 14 *Politics and Performance* Lecture Theatre 351

Chair: Maryrose Casey (University of Queensland)

Rand Hazou (La Trobe University)

“Being Absent: Political Theatre and Asylum Seeker Performance”

From the beginning of 1999 until the beginning of 2006, the Australian stage witnessed a renaissance in political theatre and performance which has sought to highlight the plight of asylum seekers arriving on Australian shores. Situating the emergence of this political theatre movement within the framework of community theatre, this paper will attempt to position key performances dealing with asylum seekers as theatre for asylum seekers or theatre with asylum seekers. A salient feature of performances arising out of this political theatre movement is the way in which various theatre productions have highlighted the ‘presence’ or ‘absence’ of asylum seekers on the stage. By drawing on specific theatre case studies, this paper will seek to investigate the ways in which the ‘absence’ and ‘presence’ of asylum seeker bodies have been employed. The paper will attempt to theorise about the usefulness of utilising the ‘absence’ and ‘presence’ of asylum seeker bodies as an effective political strategy within the creative structure of political theatre performances.

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Rand Hazou completed a Bachelor of Arts in Geography, Media Studies and Drama at the University of Queensland in 1998. In 2003, Rand completed a Masters Preliminary in Theatre and Drama at La Trobe University, for which he researched and staged a production entitled *Broadcast from the Borderline*; a play that investigated his Palestinian history and identity. In 2004, Rand was commissioned by the UNDP to travel to the Occupied Territories as a theatre consultant, in order to run theatre workshops for Palestinian youth. Rand is currently a PhD candidate at La Trobe University, and is investigating the latest wave of political theatre in Australia dealing with Asylum Seekers and Refugees.

Email randhazou@hotmail.com

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Tom Burvill (Macquarie University)

“Levinasian Ethics and the Dramaturgies of Performance Concerning Refugees”

Tom Burvill will suggest ethical and political frameworks within which we might discuss dramaturgically various forms of intervention in the refugee/asylum-seeker issue. Forms canvassed will include performance art/installation, verbatim or research-based work and more or less fictionalised character-based ‘theatre’. Beginning with the premise that these forms are as much ethically as politically inspired, the presentation takes up the implications of some influential schools of thought around issues of hospitality (Derrida), recognition (Honneth) and injunctions about the duty to the other (Levinas et al.). The aim is to investigate how far we can see these articulating with various performance forms and strategies and how might we, not only as analysts but also as dramaturgical activists, inform work from these sources.

Tom Burvill teaches performance studies in Cultural Studies at Macquarie University and has a long association with Sidetrack Performance Group.

Email tom.burvill@scmp.mq.edu.au

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Suzanne Little (University of Otago, New Zealand)

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

‘Real’ historical events have regularly been re-presented on stage, often with a view to social criticism. Some recent performances in tertiary institutions and professional arenas have ventured into politically sensitive areas, re-presenting images that have elicited public horror and condemnation, such as photographs of prisoner abuse at Abu Ghraib gaol. While the aims behind such gestures may be to further highlight injustices and possible on-going criminal activities, the temporal and spatial processes involved in theatrical re-presentation inevitably impact upon the image. Issues of différance, ‘trace’, reinscription, supplementarity and palimpsest potentially arise from any such venture. This paper will examine these issues in relation to the conference themes of ‘Being There: before, during and after’.

Suzanne Little has a background in visual arts and film as well as performance. In 2005 she was awarded a doctorate at QUT for her exploration of framing theory and practice in *Framing Dialogues—Towards an Understanding of the Parergon in Theatre*.

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Suzanne is currently lecturer in Theatre and Performing Arts Studies at The University of Otago in New Zealand.

Email Suzanne.little@stonebow.otago.ac.nz

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Will Peterson (Monash University)

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

In the Philippines, art, religion, and politics have a long history of sharing the same space. No one individual personified this sometimes unholy marriage more fully than former First Lady Imelda Marcos, who boldly stated in a recent documentary that, “In a theological sense beauty is art and love made real.” Not known for self-effacement, Marcos often saw herself as the touchstone for bringing art and beauty to the masses, as the following comment suggests: “When I go to the provinces they need a standard, they need a star, especially in the dark of the night.” Like many superstars, the former beauty queen was known to travel and dine with a coterie of highly-placed and glamorous women known locally as her “Blue Ladies.” While Marcos’ star may have faded somewhat, that of her Blue Lady companion Carmencita Reyes has not. Reyes, the Governor of the island province of Marinduque, some 172 kilometers south of Manila, has long been involved in the crafting, shaping, staging, and promoting of the single event most clearly identified with the island both nationally and internationally, namely the Moriones Festival and its attendant *sinakulo*, or passion play, staged over a four-day period leading up to Easter Sunday.

This paper will examine the multiple political interventions that have shaped and significantly modified this performance event since the 1960s, with particular attention given to the ways in which the local elite has used this festival to effectively shore up the country’s existing, highly stratified social order. Among the models used in this analysis will be Filipino sociologist Resil Mojares’ study into the superstructure supporting the komedya tradition in Cebu. Mojares argues that this form effectively “celebrates and perpetuates the existence of an elite and its vision of the world” even as it appears to be regarded as a folk art form. I will argue that the Moriones Festival, viewed by some theatre artists in the nation’s capital as a somewhat debased, folk art tradition, has in fact been hijacked by the local political elite. Ironically, the culminating event of the moriones tradition in the provincial capital of Boac—the mock beheading of the Roman soldier Longinus for proselytizing—was cut from Sunday’s performance schedule by Governor Reyes some years back and incorporated into the Saturday evening *sinakulo*, effectively decapitating the tradition. At the 2005 festival, the oversized, wooden mask worn by the actor playing the Roman centurion was presented to the national Under-Secretary for Education, who presumably brought it back to Manila where it now resides in a government office, an apt symbol of the bloodless conquest of a local tradition by the national political elite.

William Peterson *is a Senior Lecturer in the Center for Drama and Theatre Studies at Monash University. He has taught at Cal State San Bernardino, the University of Waikato, and the National University of Singapore.*

Email w_peterson@yahoo.com

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Panel 15 *Performance Preparation: The Nature,
Circumstances and Significance of Rehearsal*
Session 1 Seminar Room 459

Chair: Gay McAuley (University of Sydney)

Introduction by **Gay McAuley**, outlining the general thrust of the contemporary/historical theorising of rehearsal process, as exemplified in the recent ARC grant application involving **Gay McAuley** (University of Sydney), **Tim Fitzpatrick** (University of Sydney), **Laura Ginters** (University of Sydney), **John Golder** (University of New South Wales) and **Jacqueline Martin** (University of Queensland).

Kate Rossmannith and Paul Moore (University of Sydney)

“Practising Faith: The Doing of Rehearsal”

An actor, out of work for six months, lands a job. A theatre job. The pay isn't high—unlike film or TV—and the material conditions aren't glamorous: rehearsing in drafty rooms, in stuffy rooms, in rooms that drip rain and let in loud traffic. But, for the actor, it is the rehearsing that counts. The doing of it—the rehearsing of the show, for the performance weeks or months away—gives him meaning. His practice is a practice of being alive, a reason to exist; an expression of existence, a practice of faith.

This paper looks at the relationship between theatre rehearsal and practitioners' reasons for being in the world. Drawing on our combined fieldwork and thinking on rehearsal, we will study the ways in which actors understand their work as being the essence of their lives, of a greater meaning.

Kate Rossmannith works as an academic, journalist and filmmaker. She has a PhD in Performance Studies from the University of Sydney, completing her doctoral thesis *Making Theatre-Making: Rehearsal Practice and Cultural Production* in 2004. Kate has taught for nine years in Performance Studies at the University of Sydney. She has a particular interest in ethnography and cross-cultural research and is currently filming a documentary about an Australian anthropologist. Kate also works as a higher education journalist, writing on university research across the humanities and social sciences, health, sciences and technology.

Email krossmanith@gmail.com

Paul Moore is a co-founder of Brink productions, and has also been involved in the creation and performance of several inter-cultural works throughout Australia, in America, Europe and Asia. Currently Paul is working as a performer and writer on *Troubles*, a piece which relates his childhood in Belfast to the ongoing 'War on Terror'. In 2004 Paul completed his doctorate, *Longing to Belong: Trained Actors' Attempts To Enter the Profession*, at the University of Sydney, where he also teaches. His research focus, as reflected in his contribution to *About Performance* No. 6 (“Rehearsal and the actor: practicalities, ideals and compromise”) unites his experiences as an actor with his academic focus on the sociology of performance.

Email Moore9944@hotmail.com

Andrea Moor (Queensland University of Technology)

**“Attending to the Gap between Character and Action
in the work of Australian Actors”**

In America there has been ongoing debate over many years between theatre practitioners who have their roots in ‘the method’ as developed by Lee Strassberg, and those who subscribe to Stanislavsky’s later work based around physical action. From these diverse practice cultures other approaches have also evolved that reflect these contrasting philosophies. The American playwright, director and essayist, David Mamet, has developed an actor technique called Practical Aesthetics. This technique explores the notion of ‘doing’ through pursuit of action. Australian drama schools have traditionally been modelled on their counterparts in England, where the training strategies focused primarily on physical characterisation. With the recent introduction of Practical Aesthetics in Australia, we are seeing a new approach to acting training in this country that has a huge effect on the rehearsal process. The result is that there is less emphasis on physical characterisation and more emphasis on script analysis and simple preparation for action playing.

In 1994 I participated in the Practical Aesthetics Workshop at the Atlantic Theatre Company in New York. Since then the influence of Practical Aesthetics has been considerable, as I have worked with many film and television directors as acting coach, and I have taught the technique at NIDA, WAAPA, QUT and at Practical Aesthetics Australia, (the national training centre for the technique, which I co-founded in Sydney in 1998). In this presentation I will outline the methodology underpinning Practical Aesthetics, show how it differs from other more traditional techniques, and discuss the strengths and challenges in applying it to actor training. The specific focus of my paper will be on how an actor trained in Practical Aesthetics prepares for rehearsal. I will draw on my own experience, as both actor and teacher, to compare traditional approaches as taught to me at NIDA and my current approach, influenced by Practical Aesthetics.

Andrea Moor is an actor and teacher of actors. She graduated from NIDA in 1985 and has also studied with the Atlantic Theatre Company and at East 15. Her theatre credits are extensive and include many productions with The Sydney Theatre Company, Griffin Theatre Company, Playbox, Queensland Theatre Company, The Ensemble, Marion Street Theatre, and the NIDA Company. She was awarded the London Monthly Review best actress for her performance in the one-woman show, Witchplay, at the 1991 Edinburgh Fringe Festival. Andrea has also worked extensively as an actor in film and television. She was co-founder of Practical Aesthetics Australia, the Sydney Annex of The Atlantic Theatre Company of New York. She has taught at NIDA, WAAPA, QUT, ATYP and St Martins Youth Theatre. Andrea is also an acting coach/dramaturg for film and television, having worked on many feature films and Australian television series. She is a Doctorate of Creative Industries student at QUT.

Email andreamoor@smartchat.net.au

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Jacqueline Martin (University of Queensland)

“Stanislavski’s Rehearsal Processes Re-Viewed”

A Stanislavski Symposium was held in Stockholm in 1986, where some of the last surviving actors and directors who had been trained by Stanislavski himself discussed and worked ‘on the floor’ with over 300 Swedish actors and directors from all over the country. My paper is concerned with re-viewing the documentation of this Symposium, mostly as presented in a report, which I co-authored whilst a PhD candidate at the University of Stockholm. Further documentation of this embodied practice is available at the Swedish Theatre Museum and the Archive for Sound and Moving Images in Stockholm, where actors from Stanislavski’s Moscow Arts Theatre spoke about and demonstrated the rehearsal methods they had experienced with him. The use of anecdotal evidence from actors who actually shared the rehearsal room with Stanislavski has the potential to modify our perceptions of what might have been involved in Stanislavski’s processes—processes which have hitherto been disseminated only indirectly, particularly in North America. The implications of this material will lead to a new understanding of Stanislavski’s rehearsal processes and acting methodology, which is now emerging from Russian sources.

Jacqueline Martin is currently a Visiting Fellow of the research centre, CIRAC, in the Creative Industries Faculty at QUT. She was formerly Head of Theatre Studies at QUT for six years. This follows eighteen years in Sweden where she was made Associate Professor of Theatre Studies at the University of Stockholm (1991). She is author of Voice in Modern Theatre (1991) and co-author, together with Willmar Sauter, of Understanding Theatre: Performance Analysis in Theory and Practice (1995). An experienced teacher of actors and a director both in Australia (NIDA) and overseas, she has conducted masterclasses for the European League of Institutes of the Arts, Amsterdam and for the Centre for Performance Research, Cardiff. She has written widely on Performance, both physical and musical, for The Australian and for a number of international theatre journals. She is a member of the Executive Committee of the Federation for International Theatre Research and former Vice-President of the Australasian Drama Studies Association. She has a PhD in Theatre Studies from the University of Stockholm (1987), and has successfully supervised a number of PhDs and Masters theses since her return to Australia in 1994. She is the Chief Investigator on an ARC Linkage grant, ‘Talking Theatre: Developing Theatre Audiences in Regional Queensland and the Northern Territory’ as well as an ARC SPIRT grant on Festival Culture.

Email je.martin@qut.edu.au

Chair: Amanda Card (University of Sydney)

Rosie Klich (University of New South Wales)

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

This paper examines intermedial works by The Builder’s Association Granular Synthesis that explore and manifest “our condition of virtuality” (Hayles) and its inherent blurring of boundaries between the real and the virtual, the body and machine. These works deconstruct the boundary between the live and the mediated, incorporating digital media within the theatrical frame and creating an extension of the present for the audience through sensory immersion. Bolter and Grusin’s understanding of immediacy and hypermediacy will be used to explore the audience’s experience of the intermedial *mise en scene* and discuss the inherent ‘remediation’ that occurs within intermedial performance. Katherine Hayles’ framework of the semiotics of virtuality will inform how these works evidence the emerging prominence of the dialectic of information/materiality over the postmodernist dialectic of presence/absence.

Rosemary Klich is currently a PhD candidate at the University of New South Wales completing her thesis which is titled “The Poetics of Multimedia Theatre in the Virtual Age”. She completed a B.C.I (Hons) (Theatre Studies) at Queensland University of Technology and is a member of the Theatre and Intermediality Working Group of the International Federation for Theatre Research.

Email rosieklich@hotmail.com

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Catherine Fargher (University of Wollongong)

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

In this paper/discussion I will explore the influence of biology and biotechnology practices on the development of my durational work *Chromosome Knitting* at research, performance and documentation stages. This work is being developed as part of my Doctorate of Creative Arts at the University of Wollongong, with a performance of the full work to take place in August 2006.

This will be a practice-based presentation; an annotation of methodology and grounded theory, as a result of my experience working with contemporary bio-ethics, biotechnology and bio-art processes, and the emergence of a new form: ‘bio-performance’. Especially in research and rehearsal, the influence of scientific practice has radically hybridized and mutated my performance form and content.

Some of the questions I am asking for the purposes of this presentation include:

- How can concepts of evolution, hybridity, cloning and mutation inform current performance practices?
- Does the medium need to respond to the message? And vice versa? Should new technologies inform the creative process?

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- How does ‘presentation’ of ‘live’ biotech science—rather than ‘representation’—allow audiences to grapple with the ethics of biotech?

I will present an element of the performance through video documentation or live performance incorporating DNA knitting and DNA sonification (sound from DNA data).

About the work Chromosome Knitting aims to be an innovative and thought-provoking performance installation. Audience members will be given the opportunity to encounter live biotech presentations in a ‘Contemporary Biotech Household’. I hope to challenge audience members to investigate and interrogate their understanding of new biotechnologies and the impact of those technologies upon human, social and environmental futures.

Biotechnology on display will include current biotech products and procedures such as plant DNA extractions, live insect cell cultures and salmon DNA fibres, used for knitting.

As well as biotech science, the interactive installation introduces the audience to laboratory safety procedures and biohazards, inviting them to undertake safety training them to wear ‘PC2’ lab safety clothing before entering the ‘household’ space. The audience will be exposed to demonstrations of maintenance and disposal of the living biotech materials.

As a writer, Catherine Fargher has had sixteen scripts produced for radio, contemporary performance and theatre, including with Terrapin Puppet Theatre (Tasmania), ‘The Listening Room’ (ABC Classic-FM), Vitalstatistix National Womens’ Theatre, Sidetrack Performance Group, Death Defying Theatre, Theatre of the Deaf, Muik Kabu (Brisbane) and StreetArts Community Theatre (Queensland).

In 2001 she was the recipient of the Playworks/Varuna Fellowship, and also received two New Media Fund grants from the Australia Council to create new works. In 2004 she received the Playworks ‘In Gestation’ award to assist in the development of three new works. She is currently undertaking a Doctorate of Creative Arts at the University of Wollongong under the supervision of writer Merlinda Bobis, developing performance texts from her series of bio-tech fables. In 2004, Catherine traveled to the SYMBIOTICA WET BIOLOGY WORKSHOP at the Biennale of Electronic Arts in Perth.

Email iristorm@ozemail.com.au

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Mostafa Yarmahmoudi (Brunel University)

“E-Motion Capture and Spirituality in a Technological Age”

This paper’s argument lies in the field of contemporary multimedia as found and developed in Western Countries. It focuses on spirituality and the use of technology and computer generated imagery for performance development by capturing emotion's effects on the actors’ and audiences' brains using EEG.

At the turn of this new century, there are many interesting developments in digital arts and technology in performing arts. Merce Cunningham (U.S.A) has utilized the computer for the invention and visualization of new movement possibilities. Virtual performance installation is derived from generating optical motion capture. Stelarc

(Australia & UK) and the Palindrome group in Germany and Doncaster (UK) are tracing their targets in different ways.

In the different but related field Andrew Newberg, a psychologist in USA, is researching into the effects of meditation on our brain. While the meditator focuses intently on a single image (usually a religious symbol), a scanner measures the distribution of the tracer to yield a snapshot of brain activity (as a radiology picture).

Mostafa Yarmahmoudi *has just submitted his PhD in Performing Arts at Brunel University with the supervision of Barry Edwards. His research topic is "E-Motion Capture and Spirituality in a technological age". His primary concern is in the emerging motion capture systems that can be used to create enhanced, innovated and interactive dance techniques developed in performance by such practitioners as Merce Cunningham and Stelarc. Having studied both BA in cinema and MA theatre directing at Tehran's Art Universities and he has worked as a first assistant director in many feature films and made his own films for Iranian television networks some of which have been presented at international film festivals. One of his films will be screened in Tate Modern September, 2006 in London, UK. He has been a permanent member of the Iranian radio and television's faculty (IRIB) and a guest lecturer in film and photography at Brunel University in London UK, Tehran University, Al-Zahra University and other universities in Iran and has been active in running and managing academic and cultural organisations.*

Email yarmahmoudi@yahoo.com

Installation *Pedagogy of the Flesh* Rex Cramphorn Studio

Janys Hayes
University of Wollongong

Glen D'cruz
Deakin University

Andrew Filmer
University of Sydney

Christine Babinskas
Victoria University

Jerry Jaffe
University of Otago

In the form of an installation, this panel will question the problems of combining the fleshiness of our bodies and the technologies of (re-)presentation in the production of knowledge that is contemporary teaching in a material environment. Do the aesthetics and methods of the performing arts open up new, dynamic approaches towards teaching practices? Conversely, how do traditional approaches to classroom management and learning undermine the performativity of our disciplinary concerns? We wish to challenge in the strongest possible terms the appropriateness of the traditional format for academic conferences with their monologic presentation of research outcomes. We crave new and unimagined formats for conferences that rely upon the very theatrical devices that we study, master, enact, and live through. This installation will express each participant's response to these provocations and will provide an interactive environment with many dialogic elements. Participants will use video images, live performers, and other theatrical devices to create an installation that deconstructs the experience of teaching. Signalling though the flames, should our teaching be any less?

The installation will be available for perusal as five simultaneous events occur in overlapping space. This will last approximately 45 minutes and will be followed by a round-

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table discussion for the remainder of our time.

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Glenn D'cruz is Senior Lecturer in drama at Deakin University. He is the author of *Midnight's Orphans: Anglo-Indians in Post/Colonial Literature* (Peter Lang, 2006) and the editor of *A Class Act: Melbourne Workers Theatre 1987-2007* (forthcoming 2007).

Email gdcruz@deakin.edu.au

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Andrew Filmer is a PhD candidate in the Department of Performance Studies, University of Sydney. His thesis investigates the backstage areas of theatre buildings and the interactions between practitioners and the environments in which they work. Of particular interest is the way in which practitioners use experiences of rehearsal rooms, dressing rooms and wing-spaces to develop understandings of their own practice.

Email afil4412@mail.usyd.edu.au

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Christine Babinskas has an eclectic performance history. Initial professional company work encompassed classical and contemporary dance repertoire. During and upon graduation from the Victorian College of the Arts Drama School, opportunities arose for interactive collaborations across disciplines, incorporating music, dance, text, photography and sculpture. Experimentation, improvisation and challenging the boundaries of performance were key elements to this work, performed at country and city tertiary institutions within residency situations. Artist in the Community, and Art in Working Life projects, supported by the Australia Council, were the catalyst for a new line of inquiry that resonates through to her current PhD research; centred in movement with a focus on the quotidian through digital and live art. Christine has worked within a range of community contexts and academic institutions including Victoria University where she is currently a member of the Critical Performance Project group and a lecturer within the Performance Studies course.

Email christine.babinskas@vu.edu.au

Note Christine will also be performing her work *Window Reflection* this evening at 8.15 in the Rex Cramphorn Studio

* * *

Jerry Jaffe is a Lecturer in Theatre Studies at the University of Otago, where he also serves as the Programme Coordinator for the Performing Arts Studies Programme. He has published in *Theatre Annual on Contemporary Japanese Theatre* and in the *Journal of American Culture* and elsewhere on the performativity of observatories and tower spaces. He has recently directed professional productions of Neil Labute's *Shape of Things* and Paula Vogel's *Desdemona*.

Email jerry.jaffe@stonebow.otago.ac.nz

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Janys Hayes is a theatre director, actor and teacher of acting. As a Lecturer in Performance at the Faculty of Creative Arts, University of Wollongong, she specializes in teaching the acting technique of Yat Malmgren, as well as directing both text based theatrical productions and contemporary hybrid performance works. In 2000 she established Critical Mass Theatre in the Illawarra and has performed in *HazChem!* (2001), *Surface Tension* (2002, & 2004) and *Through The Lens* (2003), supported by the Australia Council and the NSW Ministry for the Arts. Janys has recently returned from Paris where she directed a performance of *Mandala 3 & 4*, involving mobile phones, for *NIME* (New Interfaces for Musical Expression).

Email jhayes@uow.edu.au

1100-1130 Morning Tea Woolley Common Room

1130-1300 Parallel Sessions

Panel 17 *Of Peacebuilding and Performance* Lecture Theatre 351

Chair: Ronaldo Morelos (University of Western Sydney)

If drama and conflict are traditional bedfellows, what of performance and peacebuilding? What of the role of tension, intuition, space and time in both peacebuilding and performance-making? These papers explore various aspects of performance and performative approaches to peacebuilding with communities. Together, they consider the roles of testimony, storytelling, ritual and risk in processes which aim to contribute to sustainable peace development.

Lesley Delmenico (Grinnell College, Iowa)

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

With the escalation of state violence directed at citizens, there is always an “aftermath” in progress in some area of the world. In recent years, Truth Commissions (TRCs) have come to be expected as part of the process of reconstructing traumatized societies. These commissions are highly performative, involving very public and often mediated acts of investigation, witness-bearing, and possible healing and closure. Although TRCs occupy an increasingly important role in the process of “picking up the pieces,” speaking to the unspeakable and providing important individual embodiments for all-too-widespread stories of victimization and loss, they differ broadly in legal sanctions and in efficacy. Importantly, wide variations occur in the complex relationship of “reconciliation” to both “truth” and “justice.”

In East Timor, performing acts of rebuilding and closure through traditional ceremony was mandated by the CAVR (the East Timorese Truth and Reconciliation Commission) for local perpetrators of lesser crimes against property and person. However, the Indonesian military architects of occupation and genocide were able, backed by galleries packed with armed soldiers, to perform their immunity from legal sanction in Jakarta, an immunity recently reinforced by Timorese President Xanana Gusmao’s

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refusal to place blame, despite the clear directives of the CAVR's final report.)

While this tension between international legal sanction and local efficacy of the CAVR may never be resolved for realpolitik reasons, theatrical performances attempt to counter the internalized legacy of twenty-four years of occupation and systematic violence. Indeed, theatrical performance is a new response to the traumas of the experience of civil war—and in particular to the legacy of systematic violence perpetrated against women. In addition to the performances of restorative justice and the healing workshops using role-play organized by the CAVR, there are several ongoing initiatives, such as Bibi Bulak, in association with the Arte Moris (“Living Art”) Free School, developed by Swiss artists Luca and Gaby Gansser, which pointedly addresses contemporary problems in radio dramas, TV programs and guerilla and touring shows about STDs, contraception, gender issues and domestic violence.

In a youthful country, it is fitting that a young people's company has become the premiere activist performance group, since gender issues may well need to be worked out among the young in a way that their parents find more difficult to change. Very recently, Bibi Bulak has made linkages with regional theatre-for-development initiatives, and is currently searching for an arts manager to coordinate a new national theatre network. It is through continuing and expanding such performance possibilities that East Timorese theatre practitioners present, as Baz Kershaw posits, the safe “alternative realities” in which they may be able to intervene in the generational transformation of a legacy of violence.

Lesley Delmenico is an associate professor of Theatre and Performance Studies at Grinnell College in Grinnell, Iowa, having received her PhD from Northwestern University. Her dissertation explored intercultural performances in the Northern Territory, and she is continuing research into performance that responds to current issues there and in East Timor.

Email DELMENIC@Grinnell.EDU

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Rea Dennis (University of Glamorgan)

**“Big Clumsy Feet Stomping All Over’: Shame, Caution, and Fear
in Performance for Peace Building”**

This paper examines the tensions implicit in performing in reconciliatory contexts. Drawing on the community-based performance form playback theatre the paper interrogates the positioning of the artist/performer and considers an ethic of risk in live performance and the consequences of tentative and cautious action. The intersection of theatrical ritual, personal story and community gathering in playback theatre fosters the opportunity for inclusive participatory performance contexts. The performance acts to frame the social world and enables the transformation of the everyday space into a dialogic aesthetic space that can foster listening and other forms of intimacy. This provides the means through which to infiltrate subject matter that might otherwise be restricted by political correctness and social protocols; subject matter that might be sensitive and risky. Through the analysis of case examples from practice two specific audience contexts are considered - refugee and asylum seeker (and associated agency representatives) and rural and indigenous health. The way in which performative risk, the risk of intimacy, the risk of getting it wrong, and the risk of shaming self and other

are examined and considered in light of the challenges associated with the specificity of the ethnicity, cultural context/s, values, and protocols of these audiences. The paper concludes that the strong ritual containment possible in the well-executed playback performance is crucial for the method's usefulness and relevance in reconciliation and peace contexts.

Rea Dennis *is an artist/scholar with research interests in the application of theatre in reconciliation contexts; playback theatre; and improvisation and physical forms. From Australia, she has recently taken a post as Lecturer in Drama at the University of Glamorgan, South Wales.*

Email rdennis@glam.ac.uk

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Mary Ann Hunter (University of Queensland)

“Safe Space Synergies: Exploring Spatiality in Peacebuilding and Performance”

Creative theatremaking and effective peacebuilding are processes predicated on the production of safe space: space to engage with new experience, take risks, establish common ground, and explore new and different futures; space which gives rise to the imagination, “giving birth to that which does not yet exist” (John Paul Lederach, *The Moral Imagination: The Art and Soul of Building Peace* Oxford: Oxford UP, 2005: ix). Practitioners know this quality is not always about location, but about less tangible elements of process . . . such as expectation, attitude, motivation. This paper explores the synergies of space in performance and peacebuilding work by considering how ‘safe’ and ‘meaningful’ space gets created—both literally and metaphorically—particularly in contexts where racial and cultural conflict exist. What is it that makes the space ‘safe’ without losing the creative potential of tension? How do exchanges within such space move from cross-cultural meeting to intercultural collaboration? And, once achieved, how does safe space become meaningful beyond its immediate ‘community’ of participants?

Mary Ann Hunter *jobshares a lecturing position in drama with Stephen Carleton at the University of Queensland. She is former co-editor of Australasian Drama Studies and has published in the fields of community cultural development, youth performing arts, cultural policy, and festivals. She also works as a consultant for government and industry organisations and is a freelance producer for Radio National. Her current research projects are in the use of space in festivals and the politics of peacebuilding and performance.*

Email m.hunter@uq.edu.au

Panel 18 *The Times of Performance*

Seminar Room 458

The Argument

Performances occur in time. They last for a certain duration; they are performed and reperformed, sometimes for thousands of years; they are structured in sequences and repetitions, which follow on, coincide and develop.

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In this sense, performances are made of time. But despite a lengthy history of durational performances in contemporary performance, despite the inclusion under the umbrella of performance studies of ritual performances which sometimes take years to perform and which have been practised for millennia, despite debates over the meanings and manifestations of presence in performance, time remains a relatively unexplored dimension in performance studies.

This panel seeks to begin a questioning of the ways in which time constitutes performance.

What does it mean to perform a play that was written 500 years ago and has been performed tens of thousands of times, or to say of a ritual that “we have always done it this way”? How do performances and performers change and stay the same over repeated performances and characterizations? What forces are released by durational performances of months or moments—performances which foreground their temporal dimension as a theme? How does the internal temporality of a performance unfold, from the three act structure, to stories that span generations, to the rhythms of narrative and character, to micro-repetitions in dance and contemporary performance, to the bringing of timeless spirits and passed ancestors into the now? How do performers and audience members experience time in the performances they stage and attend? How does time pass in performance? If, as Tarkovsky has written, film is merely recorded time, is performance simply lost, irrecoverable time? Can performance be preserved, its time stopped? What is being in the moment?

The Structure

The panel has been conducting sporadic email discussions concerning how to proceed. We are not aiming to argue against each other and prove points, but to understand each other. We have decided to eschew combative modes of enquiry in the name of mutual understanding. Whether or not we are in prior agreement on any given point is irrelevant. Our method of presentation serves an aim of trying to understand what it would be like to occupy the presenter’s viewpoint. In order to carry this questioning forward we have decided to structure our contribution to the conference in this way:

1. We will make a booklet available at the start of the conference, containing draft versions of our papers.
2. There will be two performances early in the conference. Jodie McNeilly will perform *Purges on Hozomeen: An Interactive Performance of Layered Temporalities* (Wednesday evening, Rex Cramphorn Studio); and Stuart Grant & Tess de Quincey will perform *Pulse* (Wednesday evening, The Graffiti Tunnel). There will also be a short DVD from Jeff Stewart, *Marking Time*.
3. There will be an initial 90 minute panel session early in the conference in which papers will be presented. There will be no questions in this session. This is to give questioners time to think about their questions, keep them relevant, not ask questions just for the sake of filling the silence, frame questions which attempt to clarify the presenter’s viewpoint for both the questioner and the presenter, and refrain from using it as an opportunity to push their own agendas.
4. Towards the end of the conference there will be a moderated panel discussion session, during which panel members and other conference attendees may ask questions. This session will be overseen by a facilitator who will ensure adherence to the following guidelines.

a) There will be no argumentation. Questions must be framed with an aim to achieve accord and attunement. The aim of the questions is to seek and provide clarity and understanding for both the panelist and the questioner. The questioner must attempt to understand from the presenter's viewpoint. The practice of questioners taking an opportunity to push their own barrows must be avoided.

b) Confusion over terms and definitions must be addressed directly. Disputes in an academic context are often disputes of terminology and connotational ambit. This can sidetrack the enquiry into irrelevancies. It is the responsibility of the questioner to understand what the panelist is referring to in the terms they are using, and the responsibility of the panelist to clarify their definitions for the questioner.

c) Turn taking. Each panelist will be given twenty minutes to answer questions concerning their performance/presentation, to avoid monopolization by more dominant personalities. Each panelist must formulate one question of each other panelist. Although there may not be time to ask all questions during the discussion panel, all questions should be submitted in writing, and answered, where possible by the panelist. The idea of the panel is to lay out for further development some of the basic issues that need to be addressed in the question of the temporality of performance.

Knowledge in the humanities cannot be strictly dealt with in a true/false paradigm. There is nothing to be gained by pushing one viewpoint over another. The ultimate test of the worth and truth of any finding, proposition or theory, is in its taking up and application as the basis of further research. Our aim in this panel is to offer beginnings. Time is a most neglected dimension of research in performance. Before any progress can be made, some basic parameters need to be laid out.

Video Presentation

Jeff Stewart (University of Sydney)

“To be Near . . .”

Time exposed through the body and being present in an act. Either through a specific sex act or witnessing a memorial to genocide in Rwanda or the death of a loved one time loses its linearity and opens to experienced infinity. The waves of tactile reciprocity, visceral presence, grief shift our awareness to that other time intimately entwined with space and lived experience. The paper hopes to be able to begin to describe and discuss these moments.

Jeff Stewart is an essayist/writer and practicing artist, exhibiting regularly. He is currently completing his Masters in Performance Studies, at the University of Sydney and working at the Artful Dodgers Studio for young adults at risk in Melbourne. Jeff's work concentrates on sentiment and the significance of the everyday and place. He has recently begun a project on men and violence in regional Victoria.

Email jeffst@vic.chariot.net.au

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Papers

Kate Rossmanith (University of Sydney)

“Performing Confessions: Making Sense afterwards of Field Immersion”

“I remember fieldwork as a squashed series of events—there are huge gaps I can’t account for. The stories have been completely distorted by the anxiety I had when I got back, and the anxiety I had when I was there.”

Jo Good, a 42-year-old anthropology postgraduate.

Ten years ago, Jo Good plunged into a rural Indonesian village with endless notepads, ethics clearances, and a stream of scholarship income. She befriended a local family from Toraja, Sulawesi, and moved into their homes.

Back in Sydney, Jo plays the narrative of her time in Indonesia over and over in her head, but cannot make sense of it. Some memories are vivid: she knows she witnessed murders and raids; she knows she was engaged to one man and left him to marry her “adopted Torajan brother”. However, the order of the events, and the days and months that glue them together, remain elusive.

The discipline of ethnography—central to Performance Studies at the University of Sydney—insists of the coeval experience of fieldwork as the source of ethnographic knowledge (Conquergood 1991: 182). However, experiences of fieldwork temporality are ongoing as the researcher returns ‘home’ to write about the field encounter.

This presentation is based on research for a documentary currently in production (The Good Anthropologist). Drawing on lengthy interviews with Jo, her daily life, and accompanying video footage from the past 20 months, it charts her changing relationship to her fieldwork. It explores her conceptions of pasts, presents and futures as she struggles to come to terms with her sense of guilt and belonging.

Kate Rossmanith works as an academic, journalist and filmmaker. She has a PhD in Performance Studies from the University of Sydney, completing her doctoral thesis *Making Theatre-Making: Rehearsal Practice and Cultural Production* in 2004. Kate has taught for nine years in Performance Studies at the University of Sydney. She has a particular interest in ethnography and cross-cultural research and is currently filming a documentary about an Australian anthropologist. Kate also works as a higher education journalist, writing on university research across the humanities and social sciences, health, sciences and technology.

Email krossmanith@gmail.com

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Bree Hadley (Deakin University)

“During and Enduring—Time in Performance”

“They knew that something strange had happened to time”
(Forced Entertainment, A Decade of Forced Entertainment)

Time is the force that brings act, actor and audience together in the fleeting moment of performance, and the timebound interaction of bodies is argued by many theorists (Blau, Phelan, States) to be the most basic ontological characteristic of performance. In

this paper I offer a preliminary meditation on time in performance, looking mainly at the way a performer's treatment of time ties with the aesthetic and political impact of their performance. I examine the experience produced by performances that do something strange to time—repeat, stretch, shrink, fracture, and reframe a series of acts in time, prising performers and spectators out of the standard progression of things. I look in particular at Forced Entertainment's treatment of time. In the course of their 20 year+ collaboration, Forced Entertainment have increasingly focused on play, repetition, and durational structures in which the risk of failure seems ever present. These structures fracture the personal and social narratives that collide in Forced Entertainment's work, and pull performers and spectators into a range of (exhilarating, exhausting, confronting, boring) relationships.

Bree Hadley *teaches drama, literature, communication and cultural studies at Deakin, Victoria and Swinburne Universities, and does project work with the Glen Eira City Council's Arts and Culture Unit. She has worked as performer, dramaturg and festival producer with several small theatre companies over the past decade, and is currently directing a new play called Flick for this year's Melbourne Fringe Festival.*

Email breehadley@hotmail.com

* * *

Fiona Gregory (Monash University)

“The Haunting of Mrs Pat”

The performance event is marked by its moment in time, but it does not remain in the moment. It continues to live in the memories of viewers and participants. It continues to live in later performative events, a phenomenon Marvin Carlson calls ‘ghosting’. The presence of such ‘traces’ of the original performance event ensure the meaning of that original is not fixed. It can be modified, enhanced and corrupted as its traces journey across time. In this paper, I explore how the memory of Mrs Patrick Campbell's performance as Paula Tanqueray in *The Second Mrs Tanqueray* (London, 1893) has travelled through time. I am particularly interested in how the actress's body—the most visible indicator of the effects of time—has been read against the ‘spectre’ of that original Paula Tanqueray.

Fiona Gregory *teaches in the Centre for Drama and Theatre at Monash University. She has teaching and research interests in the areas of nineteenth-century theatre and culture, comedy, and the history of the actor. She is currently completing a study of the concept of 'landmark performance' and its effects on celebrity and performance identity.*

Email fiona.gregory@arts.monash.edu.au

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Stuart Grant (University of Sydney)

“It's Showtime!—Irrecuperable Diachrony”

Presence is held to be a defining characteristic of performance—being there, liveness, unrecordability, copresence of audience and performers, the dialectics of presence and absence, unmediatedness. In some strands of Performance Studies, these phenomena are

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cited as the means by which its very object is delineated and circumscribed, differentiating it from movies, TV, internet and other supposedly more virtual or mediated performances, which are understood as the proper business of Media Studies. Apart from questions of the politics of institutional funding and the perennial twitching obsession of Performance Studies with defining its object, there is an underlying forgetting at the base of these questions of presence. Presence, Praesens, the being before, thereness, the presenting or showing of that which presents, is a measure of temporality as much as of position. That which is present is not just here, it is always here now, for a duration. Presence is an enduring.

Enduring is passing. Time is the passing of that which passes. The present is that which is passing here and now. Presence is the pure passingness of that which passes. Presence is actually a measure of the becoming past.

Presence, that which presents, in performance, is pure passingness. The temporality of performance, of the dissolving of the song into the air, of the leap of the dancer, is the unrepresentable passing of that which is enduring. The temporality of performance is irrecoverable diachrony . . .

Stuart Grant is a PhD candidate at the University of Sydney. The primary concern of his research is the practical application of phenomenological methods to the study of performance. He has recently completed a thesis on being in Audience. He is a singer by trade and spends much of his time deep-sea fishing at Byron Bay.

Email sgrant.mail@gmail.com

* * *

Jodie McNeilly (University of Sydney)

“Audience Doing Time: Performing Modes of Temporal Style”

The ontological condition of the possibility of the understanding of being is temporality itself

(Heidegger *The Basic Problems of Phenomenology*)

To understand Being in its immanence and historicity, temporality must be considered in its ecstatic character. Moreover, to understand time as it is experienced in the Being-there-with as audience member, the primordially of Being must be laid bare in temporal terms. In this paper I will discuss both my theoretical and practical application of particular concepts from Husserl’s and Heidegger’s work within the tradition of a phenomenology of time experience that developed a framework for temporal analysis; I will also discuss how this method provides an ontological study of audience in the Being-there-with.

As a development upon earlier research that investigated the phenomenon of performer presence as an aspect of my temporal style: modifications of consciousness as I experienced improvisational performances, I will attempt to show that for an audience member, witnessing a performance event is largely about ‘performing their own temporal style’ in the being-there-with others. From the embodied perceptions of the immanent performative content, new horizons of intentionalities in each and every single ‘expanse of a presence’ may be descriptively disclosed as a complex myriad of past, present and future unities of experience overlapping. These memories, imaginings

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and expectations are one's own most possibility (Heidegger 1962). They are me, as I am time.

Jodie McNeilly has a Bachelor of Arts with a major in philosophy and Honours in Performance Studies from The University of Sydney. She is a dance-based contemporary performer and choreographer who performs, trains and teaches in Sydney. She has a commitment to learning and experimenting with new and diverse forms of dance and movement in unusual contexts, and likes to collaborate with different artists from the performing, visual arts, new-media, film, and architecture design fields. She has an ongoing research interest to understand the phenomenon of time experience in live and mediatised performance.

Email fluidinfinity@yahoo.co.uk

Panel 19

Design

Seminar Room 325

Chair: Paul Monaghan (University of Melbourne)

Miranda Heckenberg (University of Sydney)

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

We tend to focus on the actor and the audience when we think of being there. However, the design (the space, imagery, costumes and style) dictates the conditions in which the actors and audience engage. This paper will look at ways that design achieves presence in performance: a being there that is often overlooked because we only consider 'presence' as the domain of 'consciousness'.

After the performance run the design is thrown away, except for the odd piece that ends up in storage. So what remains? I will argue that the limited ways in which design has been written about reflects a general lack of understanding of how designers work and the ways that design shape the kinds of being there that occur in performance.

Design is activated by the 'nowness' of performance but in more complex ways than a 'site' or pre-existing 'space', because we must consider what doing 'design' implies. The designer is involved in a complicated creative and interpretive process—the before—the making of set models and costume drawings and the actual consciousness of the collaboration between designer, director and actors.

This paper will build on material from my 'ethnographic' research of stage design processes to present some new ways to engage with designers and design.

Miranda Heckenberg is a graduate of the NIDA design course (2000) and currently a Phd student in the Performance Studies Department at the University of Sydney. Her Phd project involves an examination of the creative processes of set and costume design for the stage. She has worked as a freelance theatre designer, digital imager and graphic designer as well as being an avid photographer and editor of a number of student publications.

Email mhec5720@mail.usyd.edu.au

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Derek Nicholson (College of Fine Arts, University of New South Wales)

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

With the collapse of the Geometric Box as the prime performance location of the dramatic space, the analytical tools rooted in the theories of three-point perspective have been rendered ineffective. An alternate method of the analysis of space in the fabrication of illusion in performance is explored.

The most useful broad framework for describing the visual environment is given by ecological optics, a discipline developed by J. J. Gibson. Gibson radically changed the way we think about perception of the visual world he broke with a traditional approach to space perception that is grounded in the classical geometry of points, lines, and planes.

This paper is a reflection on the project-based research into Performance Design and Space, in the theatre building and stage design. At a time in Sydney, when experimental theatre, so called, was challenging the use of theatre spaces, This was a critical time for theatre studies, between the opening of the Sydney Opera House and the first performances at the Performance Space.

Derek Nicholson *has experience in a broad spectrum of environment design and design management; including stage design; sets, costumes and lighting; exhibition and display design as well as museum and art gallery installations. He specialises in Light Design.*

He was foundation director of Theatre Studies Unit at Sydney University and through this project-based program, the Centre of Performance Studies was established. He lectures at the College of Fine Arts, University of New South Wales and runs a design practice that includes Theatre Building Consultancy and Lighting Design projects. He was foundation director of Theatre Studies Unit at Sydney University and through this project-based program, the Centre of Performance Studies was established. He lectures at the College of Fine Arts, University of New South Wales and runs a design practice that includes Theatre Building Consultancy and Lighting Design projects. He is Co-author (with John Senczuk) of the Section on Australian Stage Design in the World Encyclopaedia of Contemporary Theatre, Vol. V Asia Pacific. He is presently engaged on a Masters by research into the fabrication of spaces in performance design, which is a fulfilment of a career long interest in spatial dynamics and visual perception. has experience in a broad spectrum of environment design and design management; including stage design; sets, costumes and lighting; exhibition and display design as well as museum and art gallery installations. He specialises in Light Design.

Email d.nicholson@unsw.edu.au

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**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’”***

The mark up [or mark out] is the Stage Management process of sticking tape down onto the floor of a rehearsal space to indicate the ground plan of all the scenic elements; to delineate in two dimensions all the physical obstacles that the actor might encounter in the set [items that sit on, and in the space above, the stage floor]. While the mark up will indicate raised levels, treads and ramps; items of furniture and drapes; doorways and windows, Stage Management will often provide rehearsal substitutes for these more crucial physical elements of the design.

The mark up always establishes (and often dictates), specifically through ‘entrances and exits’, the parameters of the choreography in the directorial process, but I’m more interested to expose the ramifications to the actual dramaturgy ñ the actual ‘making meaning’ on the rehearsal room floor - of the ways in which both directors and actors ‘read’ and respond to the mark up, especially with regard to space and the mimetic creation of the designer and, consequently, the production’s world.

This paper explores the ways in rehearsal processes respond to the various provocations inherent in the mark up, using recent WAAPA productions as examples.

John Senczuk’s lengthy career in performance design has been national and international in drama, music theatre, opera and dance including numerous world premieres of Australian works and local premieres of significant international material. Also a director, playwright and dramaturg, he has just been appointed Program Director (Production, Design & Arts Management) and Head of Design at WAAPA.

Email j.senczuk@ecu.edu.au

Panel 20

After the Show

Seminar Room 459

Chair: Denise Varney (University of Melbourne)

Alyson Campbell (University of Melbourne)

“It ain’t over ‘til . . . ?”

The absence of a curtain call, like many absences, speaks more loudly than its presence. This paper emerges in response to Brink Productions’ performance of Sarah Kane’s *4.48 Psychosis* in Adelaide, October 2004. Struck by the vehement response of the audience to the failure of the actors to return to the emptied stage to ‘take a bow’, I began to ponder the liminal position of this act that has long survived the disappearance of the actual curtain itself. This fascination with the phenomenology of the moment of the curtain call was further stimulated by a wonderful moment at the end of pvi collective’s bus tour *tts:australia*, when our anarchic ‘tour guide’/performer dropped the spectators off on a Melbourne street corner and drove off with no further ado—leaving a group of people, apparently mired in the ritual of the curtain call, to linger together, applauding the empty cityscape.

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The resulting exploration of what happens in this tenuous limbo that straddles two worlds leads me to argue that the absent curtain call is not mere aesthetic conceit, but political choice.

Alyson Campbell is writing a PhD dissertation on the theatre of Sarah Kane and teaching at the School of Creative Arts, University of Melbourne. She is a freelance director and Artistic Director of wrecked all productions, a Melbourne based performance company. Recent work includes *The Day Room* and *Fewer Emergencies* for Red Stitch Actors Theatre, and the premiere of *Catapult*, by Australian playwright Lachlan Philpott.

Email alyson@unimelb.edu.au

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Kate Flaherty (University of Sydney)

“The Critical Review: Trace or Performance?”

The key proposition of this paper is that discourses of reception of theatrical events constitute, in themselves, performance. Looking specifically at the critical review I argue that the capacity of the review to ‘make meaning’ relies, as does the theatrical performance, on present cultural exigencies, contemporary knowledges and genres of behaviour.

In *Shakespeare and the Force of Modern Performance*, W. B. Worthen argued that ‘performance always takes place in present behaviour’ (2003, p24). Investigating this claim becomes particularly interesting in the context of Shakespeare in performance because detractors and devotees of Shakespeare theatre alike trace its sources of meaning to its historical provenance—the ‘past’. This paper offers some striking examples of the degree to which Shakespearean meanings are negotiated, not only in the ephemeral ‘present’ of stage-performance but in the ostensibly more sturdy ‘future’ of the printed critical review.

The status of the review and its relationship to the performance event is not often critically interrogated. The popular consumer of the review assumes that its function is to sum up the performance. The theatre scholar may appropriate the review as one of several forms of documentation of the performance event. Rarely is the review itself seen as a kind of performance—one that appropriates the performance event as a platform for rehearsing dominant cultural narratives, expectations and prejudices.

The extent to which critical reviews ‘perform’ is illustrated by a study of Australian reception of the character Rosalind in *As You Like It*. Australian discourses of reception from the late nineteenth and late twentieth century reveal remarkable continuities in what is required of Rosalind. While claiming authority as intellectual custodians of the ‘real’ Shakespeare and the ‘real’ Rosalind’ reviews often foreground much greater investment in specific and contemporary cultural preoccupations. I survey patterns of expectation about the way Rosalind’s gender ambiguity is performed, and a fascination that borders on being proprietorial, with the bodies of the actors by whom Rosalind is played. The opening example is popular nineteenth century actor Essie Jenyns followed by the contemporary performances of Anita Hegh, Deborah Mailman and Alice McConnell.

It is anticipated that this brief presentation of research will prompt broader discussion of

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the performative nature of the critical review. I suggest that seeing it chiefly as an ‘after-effect’ or trace of the theatrical event has the potential to create critical blind spots. How then might we see the review as a present performance, and what ramifications does this offer for incorporating it as data in activities of performance research?

Kate Flaherty is a doctoral candidate in the Department of English at the University of Sydney and is currently completing her thesis, which is entitled *Spaces of Play: Shakespearean Metatheatre and the Australian Stage*.

Email kate.flaherty@arts.usyd.edu.au

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Elizabeth Schafer (Royal Holloway, University of London)

“Being There and Being Away From Home: Recent Australian Expatriate Performance in the UK”

As an offshore researcher of Australian performance, I am accustomed to the live event eluding me. Usually I am unable to ‘be there’. However, in the last year I have been able to be there for two expatriate Australian performances in the UK which raise particularly significant questions for me: Melanie Tait’s *The Vegemite Tales*, and the performance by the Bardi dancers from the Kimberley region by the Inner Circle at Stonehenge in June 2006. *The Vegemite Tales* has steadily built a following in London over several years, and has moved, in successive productions, in from the Fringe. The play’s farcical narratives comfortably embrace stereotypes and clichés but Tait also reflects tellingly on the expatriate experience of many young Australians in London. This paper will consider the journey of *The Vegemite Tales*, its reception, its success particularly with backpacker audiences, its deployment of nostalgia and its ambivalence over being ‘here’, London, and being away from home. The paper will then move on to consider the Stonehenge performance by the Bardi dancers, the stress in the marketing of this event on ‘traditional culture’, the evocation of the corroboree, and the claim that Stonehenge can unproblematically be read as ‘an ancient meeting place’.

Elizabeth Schafer is Professor of Drama and Theatre Studies at Royal Holloway, University of London. She is author of *MsDirecting Shakespeare and the Shakespeare in Production volume on Taming of the Shrew*. She co-edited *Australian Women's Drama: Texts and Feminisms with Peta Tait*, co edited *Playing Australia: Australian Theatre and the International Stage with Susan Bradley Smith*, and recently edited a special issue of *Contemporary Theatre Review focussing on Australian performance work*. She has written extensively on expatriate Australian theatre work and has a special interest on the stage histories of Shakespeare in Australia.

Email E.Schafer@rhul.ac.uk

1300-1400 Lunch Woolley Common Room

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1400-1530 Parallel Sessions

Panel 21 *Performance Building Peace?* Lecture Theatre
Discussion Forum 351

Motivated by mediator John Paul Lederach's call to his peers to acknowledge the creative artistry of peacebuilding, this panel will explore peacebuilding from an arts perspective and test some of the tentative connecting points between these fields of practice. What kinds of interventions have been made by performance practitioners to creatively transform conflict in local, community and international settings? How is the peacebuilding process itself performative? Panelists will consider the role of performance in peacebuilding with reference to their own research and practice in the fields of theatre by asylum-seekers, restorative justice practices, protests and rituals of reconciliation.

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.

Panel 22 *Indigenous Identities* Seminar Room 459

Chair: Rachel Fensham (University of Surrey)

Hilary Halba (University of Otago)

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

Kilimogo Productions of *Te Waipounamu* (the South Island of New Zealand) fuses theatre practice and *tikanga Maori* (customs and conventions) in a ‘dynamic synthesis’. The name Kilimogo comes from the southern dialectal form of *te reo Maori* (the Maori language). Like the company's name, its theatre practice takes into account the *Te Waipounamu*'s regional *tikanga*, *kawa* (protocols) and life-world practices. These include the Maori world-view that the past is in front of us, and we walk backwards into a future we cannot see nor know. What we can see is the ever-present site in which we stand, the past and the ancestors who gave us life.

Kilimogo Productions seeks to recuperate these knowledges and practices in a theatre context under the guidance of a *kaumatua* (respected elder) or *kaitiaki* (guardian). This person stands alongside—but not in the same ‘world’ as—the director, reflecting the Treaty of Waitangi's ‘spirit’ of partnership through *tinu rangatiratanga* (sovereignty) and *kawanatanga* (governance) over *taonga* (treasures), people, genealogies and knowledges.

My *mahi whakari* (theatre work) with Kilimogo seeks to actualise these concepts in

rehearsal and performance practice.

Hilary Halba is a teacher, director, actor and producer with over twenty years' experience in New Zealand theatre. Hilary's particular interest is in bicultural theatre in Aotearoa/Te Waipounamu/New Zealand.

Email hilary.halba@stonebow.otago.ac.nz

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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*”

An exploration of the repressed issue of Aboriginal identity, which inhabits the Australian national unconscious, also seeks to unsettle the identity of the self. The argument in this paper focuses on: John Harding’s *Enuff* that deals with underclass urban identity; Jadah Milroy’s *Crow Fire* that shows a sophisticated urban political activist; Jimmy Chi and Kuckles’ *Bran Nue Dae* that indicates multi-Aboriginality; Louis Nowra’s *Capricornia* that problematises the concept of race and shows how it is socially constructed; and Martin Buzacott’s *Kingaroy* makes comic caricature of the racial identity. The objective is not only to trace the Aboriginal identity, but also to analyse the conflicts involved in domination of the other, which characterises their cultural and political identification.

The supporting force behind the writing of the plays in this paper, as I would claim, is, however, clear. What they try to make obvious is the idea of “indigenous sovereignty” in Fiona Nicoll’s terms (19). On the other hand, white sovereignty is encroaching the indigenous sovereignty. If we look at the plays from this perspective, I hope we will see that plays are trying to establish the indigenous sovereignty. The plays are in a persuasive mood to press the claims on the physical and spiritual dominion.

The indigenous ‘other’ has been represented as insignificant and this labeling was initiated none other than by Captain Cook since the 1700s. This means that they are “uncivilized” and have no right over the land, which they inhabited at the time of invasion. They have become nothing more than some negative types which are in Aileen Morten-Robinson’s words: “. . . treacherous, lazy, drunken childish, cunning, dirty, ignoble, noble, primitive, backward, unscrupulous, untrustworthy and savage (76).” In terms of overall representation, the plays selected in this paper are trying to free the Aboriginal identity from the labeling by the white system. They not only emphasise subversive power to be freed, they also show how it would look when Indigenous other takes the role of the self.

Khairul Chowdhury conducts research on postcoloniality, indigenous theatre; postcolonial performance, and performance critical theory.

Email khairul_chowdhury@hotmail.com

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Ariana Grabrovaz (University of Sydney)

“Rehearsing *Capricornia*”

This paper will consider the applied process of recreating and restaging what began as Xavier Herbert’s canonical novel *Capricornia*. Produced during Australia’s swell of nationalist and anti-colonialist sentiments in the 1930s, *Capricornia*, like any postcolonial text, is articulated by the imperial culture it seeks to repudiate. Reading like an epic yarn in the style of a Boys’ Own Adventure, Herbert depicts the Top End as a place governed by raw material conditions—the dictates of weather, agriculture, commerce, and bush escapades. However most significantly, *Capricornia* is a treatise on race relations with a particular focus on the hidden yet ubiquitous sexual economy of ‘black velvet’. As the protagonist discovers his own Aboriginal lineage, Herbert advocates a form of ethical nationalism that embraces a mixture of racial and cultural influences.

Fifty years after publication, in 1988, Louis Nowra was commissioned to write a stage adaptation of *Capricornia* by the Australian Bicentennial Authority. The Company B production was received favourably, as a highlight of that year’s theatre fare. However, the positive reception was itself critiqued for lauding the play’s ability to represent the consequences of colonisation with ‘regret rather than recrimination’ (Gilbert “Monumental moments: Micheal Gow’s *1841*, Stephen Sewell’s *Hate*, Louis Nowra’s *Capricornia* and Australia’s Bicentenary” in *Australasian Drama Studies* 24, 1994 (29-45)—that is, for being palatable material for a white, liberal-humanist audience base.

Almost twenty years on Belvoir has decided to restage *Capricornia*. This paper will offer an analysis of the rehearsal process and talk about how a particular group of contemporary practitioners, under the direction of Indigenous artist Wesley Enoch, navigate their way through this palimpsestic text. I will examine the ‘during’—the everyday, repetitionary work of rehearsal—in order to engage with ways in which questions of representation and authorship are complicated through collaborative practices of theatre-making. Together with the rehearsal period as the ‘before’ of performance, this project especially resonates with prior social and political contexts: the ‘before’ era of the novel becomes the historical setting for the play, which gestures back to its original ‘bicentennial’ adaptation and production, marked by an array of institutional and artistic imperatives. I will consider the processes by which participants respond to the politics of the story, find points of affective engagement in it and go about their own retelling—finding how subjective experience in and out of the rehearsal room becomes the source material to make grounded, nuanced and felt larger thematic concerns, bringing the past into the present.

Ariana Grabrovaz completed a double degree at Wollongong University with majors in *Theatre Performance, Communications & Cultural Studies* and *Gender Studies*. She spent a year of her undergraduate degree studying in California and completed honours in the *Department of Performance Studies* at Sydney University where she is now undertaking a PhD.

Email arianagrabrovaz@yahoo.com

Chair: Ian Maxwell (University of Sydney)

Robert Kennedy (University of Sydney)

**“Signs of Life: A Tentative Reassessment of Certain
Instances of Wordplay in Shakespeare”**

Punning is not what it is. Great tracts of Elizabethan drama, and in particular Shakespeare, revolve around flat-out wordplay, but in a modern context it is sometimes hard to demonstrate exactly what the attraction *is*. Largely unimpressed outside academia, audiences wonder what exactly why the ‘great feast of language’ had such appeal. For several decades criticism has tended to debate the matter in terms of pure linguistics, cutting drama off from a range of useful notions such as character, society, emotion and embodiment, all of which are in fact essential in performance. Taking the well-known exchanges in *Henry IV Part I* as a starting point, I wish investigate how the business of punning and language games can be brought back from the ‘second world’ of ‘semiotic play’, into the physical and embodied world of living organisms and visceral responses, in the context of actual relations between audience, performer and text. Some reference will be made to Deleuzian theory, non-semiotic linguistics including the work of Bakhtin/Voloshinov, and contemporary psychology and philosophy of science.

Robert Kennedy is a PhD student in the University of Sydney Department of English. He has directed independent productions in Sydney and has been a director and an assistant director for the Bell Shakespeare Company and for the B-Sharp program at the Belvoir Street Theatre. He also graduated from the directing course at NIDA.

Email rken4402@mail.usyd.edu.au

* * *

Paul Monaghan (University of Melbourne)

“The Physical and Metaphysical spaces of Modernist theatre”

For Martin Heidegger, the human condition is a matter of *Being . . . there*, or ‘Being in the world’. Alain Robbe-Grillet suggested that ‘it is probably theatre which, more than any other mode of representing the real, most naturally reproduces this situation. The dramatic character is *onstage*, that is his primary quality: he is *there*’ (McGuinness, 2000, 172-3).

In this examination of the physical and metaphysical spaces of Symbolist and Expressionist theatre, I examine two related but very different conceptions of this quality of ‘being there’. Both Symbolists and Expressionists sought to achieve a transformation of material and spiritual life by means of their use of theatrical space. At the same time both movements experienced ‘being there’ in a space between metaphysics and materiality as a cruelly alienated space, a suspension in real space and time from which, it turned out, there was ‘no exit’. I analyse the use in Symbolist and Expressionist theatre of flights of stairs of different heights, multiple-level stage floors, and lighting with a sense of direction, height and volume, as well as the kinds of bodies

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these two movements placed on those planes and stairs, in light. I suggest that while the Symbolists (especially the mystic variety) busied themselves with eradicating the body from theatrical space in an effort to go up their stairs (poem in hand) to a cool and transcendent realm of neo-Platonic Form (not *there*, but *somewhere else*) - then fell off the top step into an existential hole, the Expressionists, hot with a mixture of Schopenhauer, Nietzsche and music, brought the body back down the stairs into the space (*there*), where, after an initial period of physical excitement about phenomenal truth, they remained somewhat dejected, until kicked off the stage by Hitler's boot.

Paul Monaghan lectures in the School of Creative Arts (Theatre Studies) at the University of Melbourne. He is co-convenor/co-editor of *Double Dialogues* conference and journal, an ongoing project linking academic discourse with arts practice, and co-convenor of the *Dramaturgies Project*, which examines dramaturgical practice in contemporary Australian theatre. Paul is also co-convenor of *Close Relations: the Spaces of Greek and Roman Theatre*, an international conference to be held in Melbourne in September 2006). His specialist research area is Greek and Roman Theatre in performance and he has directed a number of Greek and Roman plays over the years. He has also developed a series of physical workshops linking Grotowski training and sporting gestures.

Before joining the School of Creative Arts, Paul worked in the professional theatre industry for 16 years, in a variety of roles including actor, director, lighting designer, production and stage manager, general manager and artistic director. More recently he has also begun working as a dramaturg (as widely conceived). In 2005 Paul was a mentor with the Spark Program, funded by the Australia Council, and is currently Chair of Peepshow Inc, a theatre company that puts bodies and people in the same space.

Email pmonag@unimelb.edu.au

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Daniel Johnston (University of Sydney)

“Being/Artaud: Overcoming the Metaphysics of Consciousness”

This paper addresses the deficiencies of critical discourse in describing experience and posits that performance offers an alternative to academic research by using the experience of being to investigate being itself.

Antonin Artaud's 'Theatre of Cruelty' articulates the impossible hope of returning consciousness to itself by overcoming 'literature' and the alienating ossification of language. The 'self' is something that has always been stolen at birth yet it can be reborn in plenitude through the theatre. The Theatre of Cruelty is an overcoming of the structures of 'being'.

Martin Heidegger's *Being and Time* seeks to reveal the concept of 'Being' by destroying the historical misunderstanding of the term. Heidegger claims that 'Dasein' (Being-there), the human subject, is maintained by a radical continuity with the world in which it exists. Because human subjects are 'absorbed' in the world of practical activity, projects and tasks, they tend to misrecognise themselves as a 'thing'. But consciousness is not a 'thing' like other entities in the world. Heidegger also considers the necessary and basic human relation to 'others there in the world' with Dasein, and the fundamental horizon of 'time' that determines the nature of the human subject. But

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ultimately, Being still slips away, though Heidegger provides some useful concepts for analysis.

How can we use Artaud's concept of theatre as a 'singular' event to critique Heidegger's systematic approach to the question of Being? My contention is that the Theatre of Cruelty is a 'practical phenomenology' resisting the systemic structures of language and logic that calls for the priority of 'experience' in presenting consciousness on stage. Cruelty is a return of the pre-theoretical, the unspeakable words that need to be engaged if we are to explore the Being of consciousness.

Daniel Johnston is a PhD candidate in Performance Studies at the University of Sydney, Australia. He has received an affiliated degree in Philosophy from the University of Cambridge in 2002, honours in Performance Studies at the University of Sydney 1999 and a Bachelor of Arts in Media and Communications at Macquarie University, Australia in 1998. He has presented at the International Federation for Theatre Research (FIRT) New Scholars Forum in St Petersburg, Russia, 2004 and Maryland, USA 2005 and will also present at the 'Performance Consciousness' Panel for the Federation this year. He published his paper, 'Manual Metaphysics' in the University of Sydney online journal, *Philament*, 2004.

Email djoh0704@mail.usyd.edu.au

Panel 24 *Performance as Research 1* Rex Cramphorn Studio

Chair: Alison Richards (University of Melbourne)

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

Introductory comments framing the field of Performance Research in Australian Universities.

Alison Richards is a respected theatre maker and theorist with a commitment to culturally-informed practice research. She is Hon. Research Fellow, School of Creative Arts, University of Melbourne. An extract from her collaborative performance *The Fold* will be shown at this conference; recent publications include “Bourdieu and the Actor” in Browitt, J. ed., *Practising Theory: Pierre Bourdieu and the Field of Cultural Production 2004*; “Bicultural Bodies: The Production of Nation at Toi Whakaari/The New Zealand Drama School” in McNaughton, H. and Lam, A., eds, *The Reinvention of Everyday Life: Contemporary Australasian Cultural Politics* and Clark, S. and Richards, A., eds. *Creative Collaboration: Artists and Communities*, both forthcoming 2006.

Email alisonr@unimelb.edu.au

Note Alison will perform an excerpt of her work *The Fold* this evening in the Rex Cramphorn Studio.

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Tessa Needham (University of Western Sydney)

“Bodily: Conjunction and Fermentation”

*This cult of thinness has burrowed its way into my body.
Into our bodies. It is a way of life. The head knows we shouldn't,
but the heart has no choice . . . This is our contradiction.*

Bodily is a solo performance I produced in April 2006. The performance, and data resulting from it, forms a part of the research work for my PhD. *Bodily* explores the multiplicity of attitudes towards female beauty and body image in contemporary society. It focuses on the culture of thinness in our society, and in particular how this contributes to the beauty ideal which is damaging for so many people.

My current doctoral research is a combination of practical and theoretical research, and investigates the transformational potential of performance through a frame of the alchemical process of ‘projection’. My thesis explores the transformation of behaviours and attitudes through performance, and how ‘projection’ and the alchemical metaphor could be a key to understanding this.

This paper looks at the “before, during and after” of the performance. It traces the development of the performance, the experience during the show, and a discussion and evaluation of the receptions to the performance and its research outcomes. The focus of this paper is on how the theory and practice components of my project complement each other, emphasising the line of development from research and construction to performance and evaluation. It therefore investigates how I am integrating the experience of *Bodily* with my theoretical research

Note Tessa performed an abridged version of her work *Bodily* yesterday (Wednesday) evening in the Rex Cramphorn Studio.

Tessa Needham has completed Bachelor of Arts (Theatre Theory and Practice) and Bachelor of Performance, Theory and Practice (Honours) degrees at the University of Western Sydney, Australia. While undertaking these courses Tessa participated in various student productions, including *Awaiting Gravity*, a one-woman show she wrote, directed and performed in 2003. Tessa is currently researching for a Doctor of Philosophy degree at the University of Western Sydney, exploring the phenomenon of projection as an approach to discussing transformation through performance. A major part of her thesis is the performance project *Bodily*, a solo work she produced in 2006.

Email tessaneedham@gmail.com

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

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

Before, during and after are issues that obsess the community of Singapore’s Theatre Training and Research Programme (TTRP). They are indicators of specific challenges, and of challenges within those challenges.

An appreciation of TTRP begins with the image of a diagram of the flight paths of an airline, with ambitious lines arcing to and from the central fulcrum. In our case, this centre is our equatorial base in downtown Singapore, whither come students from all over the world for three years of practical study of a theatrical terrain as broad as the geo-cultural terrain of our cohorts.

Our ‘before’ assumes the cultures and performance cultures of the score of countries from which our students come. The ‘after’ that we contemplate must embrace the myriad social, political, religious and industrial environments to which our students will return.

Within our ‘during’ we have other significant before and afters, and these are the focus of this presentation.

The pedagogical foundation of TTRP is a series of immersions in traditional theatrical forms. These forms are not exclusively conceived as Asian, though all five of the forms that have been dealt with are. The four forms currently studied are *Kuttiyatam*, *Noh*, Beijing Opera and *Wayang Wong*.

In the case of the first three, the forms are taught by ‘traditionalist’ masters. *Wayang Wong* is taught by the celebrated Indonesian wayang-fusionist performer and author, Sardono.

The aim of these immersions—which consist of around 200 hours of practical classes and lectures over a ten-week period—is not, obviously, to have students achieve a performance-level competency in the form that would enable them to enter it professionally. The aim is to create a juxtaposition or series of juxtapositions (a gauntlet?) with the concurrent study of contemporary, Stanislavskian and post-Stanislavskian acting, and the pursuit of ongoing performance research projects in theatre-making.

One of the deeply problematic ongoing wrestles of TTRP is that Stanislavskian acting (in its broadest dreaming) is every bit as ‘foreign’ to many of our students as is *Wayang* transcendentalism.

Students enter the rigours of the immersion conscious of its context within their wider research aims. At the end of the process, students undertake a one-week research project called the Post-Modular Laboratory (PML).

The PML inherits a radically different environment from the immersion itself. The immersion tends to follow the pedagogy of antiquity and tradition, whereby the Master demonstrates and the novice repeats until some organic or kinaesthetic connection occurs. This connection is itself held, generally, to suspicion and constant restraint. Crucially, the PML occurs in a space liberated from this pedagogy, after the Master has been waved on his way. Students owe no allegiance to the ‘form as faith’.

Within this dangerous territory, the PMLs are explorations of the residues of form and grammar. They are post-structuralist, post-modern performative indulgences; rude hybrids of wobble and grace; weeks of serious wonder.

The presentation is largely interested in the processes and results of our Post-Modular Laboratories.

Terence Crawford *A graduate of NIDA, I have worked with many major companies as an actor, and have been shot, spat on, hung and snarled at in many Aussie TV dramas.*

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The highlights of my career as an actor have been the premiere productions of new Australian plays by writers including John O'Donoghue, Stephen Sewell, Patrick White and Deborah Oswald. It is in such moments that I feel that I am playing in the Premier League. Everything else is reserve grade.

I started teaching acting in tertiary institutions in 1986. I had just a few tricks to cling to at that point, but David Kendall generously believed I had the nous and dedication to broaden and improve. Now I don't have any tricks to cling to and I take that as a sign of improvement.

I was Head of Acting at Theatre Nepean for 6 years, then held the same title at TTRP for 18 months before taking up my current position as Programme Leader: Acting at LASALLE SIA College of the Arts in Singapore.

A number of my own plays have been professionally produced. My verse comedy, Love's Triumph, will feature in The Collection 2006.

My Masters dissertation was on Chekhov's 'relationship' with Australia.

My book, Trade Secrets: Australian Actors and their Craft, was published last year by Currency Press.

Email macra@starhub.net.sg

1530-1600 Afternoon Tea Woolley Common Room

1600-1730 Plenary Session Lecture Theatre 351

Keynote Marilyn Miller (Kooemba Jdarra)

Session Chair: Laura Ginters (University of Sydney)

Respondents: Maryrose Casey (University of Queensland)
Amanda Card (University of Sydney)

“Putting on a Face”

What does it mean to ‘put on a face’?

What is the practice in different cultures? For example, in Western form the use of make up, in Australian Indigenous form the use of ochre.

What is the purpose of this practice? Transformation, transcendence?

Is there specific ritual/ ceremony in the practice itself? (Taking into consideration time, place, and relationships).

Does this purpose have a place in performance in a contemporary practice?

What difference, if any, does ‘Putting on a Face’ make to performance in a contemporary context?

Marilyn Miller began her Dance training as a 5 year old in Cairns, Northern Queensland. While still in college Marilyn was a Guest Artist with Queensland Ballet and upon graduating became the sole female co-founder of the Australian Indigenous Dance Theatre: AIDT-the Company, with whom she toured nationally and internationally as both a dancer and choreographer.

Marilyn has also choreographed and/or danced with Bangarra Dance Theatre, Australian Ballet, One Extra Dance Theatre, Kooemba Jdarra, FOXTV, SBSTV, and ABCTV. Her work Contemporary Welcome Dances also appears in the National Museum of Australia First People's Gallery.

Apart from being a dance practitioner, Marilyn has also graduated from the University of Technology, Sydney with a Business Degree and was committee member for Ausdance Qld and Ausdance NSW, and for the NSW Ministry for the Arts was Chair of the Dance committee, Chair of Indigenous Fellowship, Chair of Robert Helpman Fellowship, and committee member of Western Sydney Development.

Marilyn is currently Artistic Director Kooemba Jdarra, Qld's Premier Indigenous Performing Arts Company (Brisbane).

Email marilyn@kooemba.com.au

1930 Performances Rex Cramphorn Studio

7.30pm **Peter Snow (Monash University)**
and **Tess de Quincey (de Quincey Co)**

embrace: GUILT FRAME

The performance project ***embrace*** started in Kolkata in 2003 with a three month residency of De Quincey Co and associated artists, including Snow, who worked with Indian dancers and performers to create ***embrace: A SILENT THREAD*** at the Sangeet Research Academy in December, while ***embrace: LIMITLESS*** was performed with the children from the Calcutta Social Project shortly afterwards. The project continued in Australia in 2004 when De Quincey Co and guest Kolkata performer Santanu Bose created three performances: ***embrace: An IMMODEST GREEN*** at the Performance Space in May, ***embrace: A GREEN WAVE*** on the South Coast of NSW in June, and ***embrace: CHANGE STATE*** at the Performance Space Galleries in August.

The next stage, ***embrace: PORTRAIT SHIFT***, was performed in Kolkata in Feb 2006 by Bose, de Quincey and Snow as part of the international conference on Globalisation and Post-Colonial Writing organised jointly by Monash and Calcutta Universities. We plan to continue the project with a residency in Kolkata at the end of 2007, in which we will collaborate with Indian and Australian artists on a series of short filmed improvisations in different parts of the city. One continuing thread of this intercultural and interdisciplinary project is a performance research investigation into relations between the Natyashastra, the main classical

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exposition and theory of Indian dance practice, and Body Weather, the underpinning practice of De Quincey Company.

(20 minutes + discussion)

Tess de Quincey is a choreographer and dancer who has worked extensively in Europe, Japan and Australia as a performer, teacher and director. Based in Japan from 1985 until 1991, she was a dancer with Min Tanaka and his Mai-Juku Performance Co for 6 years which has provided the strongest influence on her performance work. Her teaching and performance practice in different terrains—from city to desert—around the world has engendered a series of works concerned with inhabitation and the nature of place. Besides her improvisational work with musicians and visual artists, her main emphasis is on intercultural, site-specific and durational performances.

Email tdq@dequinceyco.net

Peter Snow is a theatre artist and academic. Since reading Medicine and then Philosophy and Psychology at Oxford, he has worked on over 60 professional productions in Europe, Asia and Australia. He recently wrote and directed a version of Ovid's *Metamorphoses* for performance in Dresden, performed in the *embrace* project in Kolkata, and made a new work, *Four Grand Narratives*, for Melbourne and Sydney. He has an ongoing collaboration with European dancer Frank van de Ven; they have performed their *Thought/ Action improvisations* in Amsterdam, Copenhagen, Brussels, Ghent, Leeds, Alice Springs, Melbourne and Sydney. He has also worked with Tess de Quincey on several projects including *Square of Infinity* and *Triple Alice*. His PhD was on the training/ performance practice *Body Weather*, and he has written research articles on embodiment, contemporary theatre, methodologies of performance making, directing, and artist-audience relations. Recent research projects include 'Theatre Performs Culture', an Australian Research Council funded study of the relations between theatre artists and audiences.

Email Peter.Snow@arts.monash.edu.au

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8.15pm **Chris Babinskas (Victoria University)**

Window Reflection

(20 minutes)

Whether working deliberately on a particular set of constraints or allowing an intuitive response to occur, there is often a resonance present of previous works, emanating from a time 'before' the current project.

Many constraints affect one's ability to allow this settling of material to occur. One of the advantages of being engaged in post graduate research is that time is provided for a self-reflective process. Commercial constraints or working on specific commissions make it much more difficult for the independent artist to investigate their own process in this way.

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This performed presentation includes the video *Window–South*, a movement performance with audience interaction as well as a brief talk and discussion. It is an attempt to reveal the tangible threads that link and develop a particular line of enquiry, often not completely known ‘during’ the process of creating or performing. Found within an intuitive or improvisatory process of making a work, the present moment of ‘being there’ collapses the past and future into one. It does not have a linear progression through time or necessarily the prescriptive development of a concept. Trusting that process, of working in and on the unknown, keeping oneself on the edge of known parameters even in the repetition of a performance, recognizing that something is always different.

Christine Babinskas *has an eclectic performance history. Initial professional company work encompassed classical and contemporary dance repertoire. During and upon graduation from the Victorian College of the Arts Drama School, opportunities arose for interactive collaborations across disciplines, incorporating music, dance, text, photography and sculpture. Experimentation, improvisation and challenging the boundaries of performance were key elements to this work, performed at country and city tertiary institutions within residency situations. Artist in the Community, and Art in Working Life projects, supported by the Australia Council, were the catalyst for a new line of inquiry that resonates through to her current PhD research; centred in movement with a focus on the quotidian through digital and live art. Christine has worked within a range of community contexts and academic institutions including Victoria University where she is currently a member of the Critical Performance Project group and a lecturer within the Performance Studies course.*

Email christine.babinskas@vu.edu.au

Note Christine is a participant in the ‘Pedagogies of the Flesh’ installation in the Rex Cramphorn Studio, 9am Thursday morning.

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8.45pm Alison Richards (University of Melbourne)

The Fold (Excerpt)

(10 minutes)

Note Alison is chairing two sessions of the ‘Performance as Research’ panel, the first today (Thursday) at 2pm, the second tomorrow afternoon (Friday), again at 2pm.

Alison Richards *is a respected theatre maker and theorist with a commitment to culturally-informed practice research. She is Hon. Research Fellow, School of Creative Arts, University of Melbourne. An extract from her collaborative performance *The Fold* will be shown at this conference; recent publications include “Bourdieu and the Actor” in Browitt, J. ed., Practising Theory: Pierre Bourdieu and the Field of Cultural Production 2004; “Bicultural Bodies: The Production of Nation at Toi Whakaari/The New Zealand Drama School” in McNaughton, H. and Lam, A., eds, The Reinvention*

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of Everyday Life: Contemporary Australasian Cultural Politics *and Clark, S. and Richards, A., eds. Creative Collaboration: Artists and Communities, both forthcoming 2006.*

Email alisonr@unimelb.edu.au

* * *

9pm **Mary Oliver (Salford University)**

Wednesday Wednesday

(30 minutes)

A interactive double act exploring the subject of
liveness in this mediatised age.

“Wednesday Wednesday” is a new interactive comedy double act featuring Mary Oliver and Mary Oliver. We see live Mary negotiating (arguing) dancing (well that’s one word for it) and singing her digital self into submission. Mediatised Mary defends her right to perform and the result is a thirty minute highly visual, fast moving work, which sets out to prove that ‘live’, doesn’t have to mean ‘live’ in this digital age. The interplay of vaudeville versus high tech, deliberately explores the counterpoint between the wide mouthed music hall song with notions of L’Oreal on-screen perfection. The visceral, bigness of live Mary is used as a last ditch effort to draw attention away from the seductive television portal where the ‘screen’ is used to play with time; moving forwards and backwards in order to change the past, present and future.

Written and Performed by the afore mentioned artist and directed by Rob Thirtle (Jerry Springer the Opera and Thunderbirds), *Wednesday Wednesday* follows on from Mary Oliver’s last full scale interactive work *Mother Tongue*, in which she played five characters simultaneously with the aid of a purpose built computer programme. This new work demonstrates the use of technology in a light-hearted approach to the complex subject of Liveness.

Warning: There are sudden bursts into song, extremely short skirts, but most of the bad language has been censored

Mary Oliver is Director of Research for the Performance Division, in the school of Media, Music and Performance at the University of Salford. She has been writing and performing for over twenty years in the fields of visual performance, dance and jazz. Her solo career took off seven years ago with her interactive work *One two, one two—is that alright? A brief history of women’s mouths and microphones.*

Wednesday, Wednesday is financially supported by: The Arts Council England, University of Salford and Vip Productions.

Email m.oliver@salford.ac.uk

Day 3

0900-1030	Plenary Session	Lecture Theatre 351
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Keynote **Rustom Bharucha (Independent Scholar)**

Session Chair: **Ian Maxwell (University of Sydney)**

Respondents: **Jacqueline Lo (Australian National University)**
Helen Gilbert (Royal Holloway, University of London)

“Exit the Theatre: An Inventory of What Begins”

Circumventing the nostalgia of the death-in-life of theatre valorized in the question, ‘what remains when the play ends?’ this lecture chooses to ask ‘what begins when the play ends?’ This ‘beginning’ will prompt a series of reflections constituting an autobiographical inventory of decisive moments experienced on the borders of theatre: moments that have mutated and sparked new beginnings of narratives, actions, thoughts, and practices that challenge the protocols of legitimacy in the theatrical canon. Exploring the principles of rupture, disruption, the event, crisis, chaos, and process, this discourse will focus on the exit points of theatre, the afterplay that pushes the boundaries of theatre into the indeterminacies and politics of the real. Is there theatre beyond theatre? What other forms of cultural action could the ‘beyond’ catalyze? What are the new alliances and organizational challenges that are likely to sustain these forms? Do forms matter at all as they disappear into the habitus of everyday life?

Instead of pursuing a dystopian/utopian line on the future of theatre, or the possibilities of rethinking para-theatre, this improvised lecture will attempt to open up new modalities of cultural practice through activism and interventions in the public sphere. Avoiding needless speculation or abstraction, it will present concrete examples of performances relating to subaltern issues on land and memory in the Indian subcontinent, as well as to the linkage between the struggles against apartheid and HIV/AIDS in South Africa. Grounded in the difficult lessons, hopes, and positive failures of such emergent practices, this talk will attempt to highlight that the world beyond theatre demands new processes of interaction that may no longer be accommodated within the reassurances of unitary notions of space and time, or the protectionist devices of illusion. Embracing multiple and colliding spatialities and temporalities, this advocacy of process within the larger framework of ‘new beginnings’ will draw on the ethical necessity of betraying the civic limits of theatre for a more vulnerable, risk-laden chaos embodying a steadily disintegrating here and now.

Rustom Bharucha *is an independent writer, director, dramaturge, and cultural critic based in Calcutta, India. He is the author of several books including Theatre and the World, The Question of Faith, In the Name of the Secular, The Politics of Cultural Practice, Rajasthan: An Oral History, and Another Asia: Rabindranath Tagore and Okakura Tenshin (to be published by Oxford University Press in September 2006). Apart from his theoretical interventions in the fields of interculturalism, secularism, and globalization, he has been involved in conducting workshops with the Siddi (persons of African origin living in scattered communities in India) on issues such as income*

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generation, the politics of identity, and forest rights. In Durban, South Africa, he is connected to the Tangencya project, involving public art and cultural interventions in the public sphere, focusing on HIV/AIDS. Also involved in the conceptual processes underlying cultural policy, he is an advisor to the Prince Claus Fund for Culture and Development, the Netherlands.

Email bharucha@cal2.vsnl.net.in

1030-1100 Morning Tea Woolley Common Room

1100-1300 Parallel Sessions

Panel 25 *The ADSA History Project* Seminar Room 325

Chair: Jonathan Bollen (Flinders University)

The Australasian Association for Theatre, Drama & Performance Studies (ADSA) has convened an annual conference for several decades. These conferences provide a forum for the presentation of current research in theatre, drama and performance studies. Some research presented at ADSA conferences is subsequently published in journals and books; other presentations live on as memories, as a network of shared ideas, provocations and responses elaborated from conference to conference, but also at risk of being forgotten. The aim of the ADSA History Project is to document and investigate the contribution of the ADSA conference to the development of theatre, drama and performance studies in the Australasian region.

At the 2006 conference, the ADSA History Project will coordinate 2 hour session. Geoffrey Milne and Paul Makeham will present papers and invite discussion on aspects of ADSA's history. This will be followed by a meeting to chart the parameters of the project and devise a distributed method for analysing abstracts from past conferences. The analytical task is to investigate shifting trends in research topics, issues and approaches in conference presentations over the years. The session will be audio-recorded.

Prior to the conference, we are inviting participants to bring copies of materials from past conferences to the 2006 conference. This invitation will be coordinated and participants allocated years or year-ranges to ensure coverage and minimise duplication. At the conference, we will recruit analysts and allocate sets of conference abstracts to be analysed during 2006/2007. Findings will be presented and discussed in a meeting at the 2007 conference.

The project will work towards developing a collective account of the intellectual history of the ADSA conference, drawing on both the analysis of conference abstracts and the collection of oral histories at the 2007 conference. The intention is to present and discuss this account at the 2008 conference and submit it to Australasian Drama Studies along with a transcript of the discussion. The project will also work to enhance the conference history section of the ADSA website.

Abstracts

Geoffrey Milne (La Trobe University)

“ADSA and ADS: From Conference Presentation to Scholarly Publication and Wider Influence”

The Australasian Association for Drama, Theatre and Performance Studies (ADSA) has served several different functions over its life of nearly thirty years. Its major function is as the professional association of scholars in our fields in Australia and New Zealand (and sometimes beyond) but it has also sometimes fulfilled an advocacy role for the discipline and been an occasional publisher of play-texts and scholarly works. It has also played an influential role in determining the directions and kinds of research effort undertaken within Theatre Studies in our region (and again, beyond it) especially through its annual conferences. The support and development of Performance as Research practices and protocols is one example; infrastructural research projects like the Australian and New Zealand Theatre Record and the AusStage database (as well as its Aotearoa counterpart) have also arguably depended upon ADSA connections for their conception and execution.

This paper focuses on some of the recurrent themes and areas of interest that emerged at ADSA conferences over the years between 1987 (the year of my own ADSA ‘initiation by fire’) and 2005 and traces how some of those bright ideas for a conference paper made the journey into publication and thus achieved wider influence. In particular, it examines the connections between ADSA conference papers and publications in Australasian Drama Studies over the period.

Geoffrey Milne teaches contemporary Australian theatre and drama at La Trobe University. He has published a range of articles and book chapters on Australian theatre, plays, actors, playwrights and companies, as well as Theatre Australia (Un)limited: Australian theatre since the 1950s (Amsterdam: Rodopi, 2004) and (with Peter J. Wilson) The Space Between: The Art of Puppetry and Visual Theatre in Australia (Sydney: Currency, 2004). He is also editor of Australasian Drama Studies.

Email g.milne@latrobe.edu.au

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Paul Makeham (Queensland University of Technology)

“Revisiting Industrial Relations”

In 1999 I convened Industrial Relations, the annual ADSA Conference hosted by QUT in Brisbane. This event was promoted as ‘a conference exploring the links between theatre scholarship and professional theatre practice’. As well as academics, there was to be substantial representation by ‘industry professionals’, although interest from the latter category turned out to be modest. One day of the conference was designated a special ‘Links with Industry’ day, during which the Association launched its now defunct ADSAIL (ADSA Industry Links) initiative. Keynote speaker Wesley Enoch commented on ‘the very strong resistance in “the industry” to acknowledging any role of academics’. ‘What is the practical role of having them?’ he asked the ‘them’ gathered before him. In a letter declining our invitation to speak (he later changed his mind), David Williamson remarked that he always felt ‘uneasy at such conferences’:

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My view of my work is that I've successfully filled theatres for 30 years now, something dramatists are supposed to do. I suppose there's part of me that hopes this will be celebrated. It often is, but rarely in academic drama departments. Perhaps in fifty years time someone in academe will realise that I wasn't just reinforcing the attitudes of the Anglo Celtic ruling class.

Several years on it seems timely to revisit Industrial Relations; to look again at the extent to which problems of intercultural communication between industry and academy are being addressed. And what are the implications of this for the ADSA History project, which seeks to investigate ADSA's contribution to the development of theatre / performance studies in Australasia? What are the 'external' impacts of ADSA's ongoing conference enterprise, and how might these be measured? Reflections from delegates on these and other questions will be warmly encouraged.

Paul Makeham is Head of Performance Studies at QUT. He is also President of ADSA. He was inaugural Coordinator of QUT's Bachelor of Creative Industries—the first ever degree of its type. He has research interests in Australian theatre; community cultural development; interdisciplinarity and performance innovation.

Email p.makeham@qut.edu.au

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Contact The ADSA History Project is coordinated by Jonathan Bollen, Drama Department, Flinders University; email jonathan.bollen@flinders.edu.au

The other members of the ADSA History Project are

Helena Grehan, Murdoch University
Adrian Kiernander, University of New England
Paul Makeham, Queensland University of Technology
Geoffrey Milne, La Trobe University
Meredith Rogers, La Trobe University

Panel 26 *Unethical Spectators: Some Exceptions* Lecture
Theatre 351

Chair: Helena Grehan (Murdoch University)

We are all ethical spectators aren't we? We don't participate in the festival of cruelty taking place on our TV screens. We offer an informed critique and then retire to our offices and living rooms. But isn't restricting oneself to spectatorship precisely an unethical activity in the age of compassion fatigue and distant suffering? How can aesthetic activity offer a useful perspective on these dynamics of state power and the production of a "mass mediated machining synonymous with distress and despair" (Guattari)?

This panel aims to interrogate these dynamics through an analysis of a diverse range of performance works in which the possibility of the ethical response is directly broached

or even structurally implicated in the work itself. We ask whether this is efficacious or what if any ethical functions can performance play in the contemporary political moment?

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Peter Eckersall (University of Melbourne)

“NYID’s *Blowback*: Ethics, Biopower and Staging the Global state of War”

“A war to create and maintain social order can have no end.”

Hardt and Negri, *Multitude* (2004:14).

Not Yet It’s Difficult’s production of *Blowback* (David Pledger/NYID, 2004) explores the contemporary condition of warfare and the possibilities for and against local sites of anti-war resistance in life under the American global imperium. It documents experiences in a world in which war has become everyday; as Hardt and Negri argue, war has become “the primary organising principle of society” (2004: 12). This paper will explore NYID’s production in relation to Hardt and Negri’s description of the “global state of war.” Hence, interacting forms of media and live bodies, images of torture contrasting with TV soap opera, and the explicit mix of comedy and ultra-violence are characteristic of NYID’s critical representations of biopower.

As Australian politics winds us evermore into a state of fearful neo-liberal fundamentalism, all other life forms are criminalised, tortured and banished. We are stunned by the unethical hypocrisy of those who declare self-righteousness (an anger that powers the political theatre, less righteous by the manner of its collective structures). Hardt and Negri’s work and NYID’s *Blowback* are critically reactive and seek to resist this sense of imperium. The notion of the multitude in the former is parallel to the radical assertion of memory and place in *Blowback*. But these strategies (even as strategic essentialisms, according to Spivak), these representations in art and philosophy have their own unethical dilemmas. How can we return to something so problematised, or is it a case of rethinking and moving forward? And what function does ethics play? Art often explores the unethical experience of life; ethics in Australia have competing terminologies.

These claims and counterclaims arising in the analysis of war and biopower will be considered in relation to trying to understand the impossible ethics of power and the dilemma of resistance.

Peter Eckersall teaches theatre studies at the University of Melbourne. His most recent publication is *Theorising the Angura Space: avant-garde performance and politics in Japan 1960-2000* (Brill Academic, 2006). He is co-editor of *Performance Paradigm* and works as the dramaturg for the Not Yet It’s Difficult performance group.

Email eckersal@unimelb.edu.au

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Jo Donovan (University of Sydney)

“Smash and Grab”

About halfway through their set, Sydney punk band Smash and Grab invite their audience to engage with them in an ‘unethical’ act. Spider, the singer of Smash and Grab tapes a ten dollar note to his forehead and requests the spectators knock him out in order to get the money; they do.

By framing this act as a "game", this performance is rendered play, though the threat of actual physical violence is very real. It is understood by the participants of “smash and grab”, (or so I have been told) that this is not a violent act, or at least not an act of malice towards Spider.

The game of ‘smash and grab’ illustrates how the ethical state of the act of a mugging (that is, punching someone out to take their money,) is problematised when we understand the event in its context and in its own terms; that is, through an experience-near engagement with the post-punk sensibility.

I will demonstrate therefore, that this apparently ‘unjustified’ violence is not, in fact, unethical at all.

Jo Donovan has a honours degree in Philosophy and is currently preparing her PhD, at the Department of Performance Studies, on Hard Core Punk subculture.

Email johanneedwina@hotmail.com

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Helena Grehan (Murdoch University)

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

This paper understands the spectator as a subject who experiences both a desire and obligation to act, and at the same time an anxiety about how to act in an increasingly fraught globalised world. The subject is urged, in this media-saturated environment, to be “alert but not alarmed” and to immediately report anything suspicious to authorities. While on alert she battles ‘empathy fatigue’ as she navigates her way through a barrage of images of death, trauma, horror and pain. It is in this context of fear and bombardment that the subject lives, and it is with this frame that she enters the performance space. Given this environment, then, performance has the potential, and perhaps even the mandate, to provide an alternative space for discussion, reflection and possibly resistance to the current world order. It can raise ethical questions, act as a site for the exploration of historical or politically charged themes, and can involve the spectator in ways that allow her to respond to both the ideas presented and the ways in which these relate to or reflect upon her position as a citizen within the wider world.

I will engage with the performances, *Sandakan Threnody* by Ong Keng Sen and Jonathan Mills, *The Career Highlights of the MAMU* by Andrew Ross and Black Swan Theatre and *Le Dernier Caravanserail* by Ariane Mnouchkine and Théâtre du Soleil as each deals in different ways with the recuperation or representation of a significant political issue or historical event. Through my analysis I ask questions about the relevance of this material to the contemporary world order, as well as interrogate the ways in which aesthetic form allows the spectator to think both critically and creatively

about international political and social issues beyond the immediate context of the performance.

The performances addressed here are inherently political. They engage the spectator, to varying degrees, in a process of reflection about ethics, ambivalence and exchange. Drawing on the work of Kelly Oliver, Emmanuel Levinas and Zygmunt Bauman I will consider whether or not and to what degree they engage the ethically aware subject in a process of negotiating pathways through the contested, fraught and media-saturated globalised landscape.

Helena Grehan teaches in the English and Creative Arts Program at Murdoch University. Her areas of research include: performance theory, spectatorship, ethics and ambivalence, and interculturalism.

Email h.grehan@murdoch.edu.au

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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”

During the Magdalena Australia Festival 2003, a number of local and international participants identified a need to develop support systems for women aiming to create ‘good’ theatre. One of the results of this discussion was the establishment of a small network of theatre practitioners, playwrights and academics in Brisbane called Magdalena Talks Back (MTB). MTB has been meeting every month since the Festival in 2003 to offer interested artists opportunities to discuss work in progress, compare evaluative strategies and obtain feedback on specific productions. Since the network aims to support the development of good theatre, questions and arguments about what is valuable and valued have been intrinsic parts of these sessions. Indeed, much consideration has been given to what aesthetic values are supported by various practitioners and when, how and if feedback can be effectively and ethically conveyed by those with different values. While MTB members aim to identify biases and preferences informing creative processes and funding decisions, they argue that the definition and implementation of a firm yet flexible ethical framework is an essential part of any process designed to develop work on a range of levels. As a member of MTB who is usually identified as a performance theorist rather than a performer, I want to discuss how the various positions we can assume as spectator still actively perform the ethics of ‘care’ promoted within these sessions. I then want to explain how the ethical framework emphasised within this network connects with contemporary re-workings of Aristotelian arguments about the role of practical wisdom in the development of individuals and communities

Gillian Kehoul is in the final stages of her PhD at The University of Queensland and her research explores the relevance of Virtue Theory for the study and practice of theatrical performances.

Email gilliankehoul@hotmail.com

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Edward Scheer (University of New South Wales)

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

On April 8 2005 at 6.30pm Mike Parr commenced his latest performance action before a predominantly youthful audience at Artspace in Sydney. In a bright orange suit complete with matching shoes and socks and a handkerchief in the breast pocket of the jacket, Parr sat on a bright orange chair beneath powerful lights and a battery of cameras. Attached to the toes of his right foot was a small electrode transmitting a low voltage shock whenever anyone activated the electroshock system by crossing the path of sensors located both in front of the space where Parr sat and on both sides. The voltage was just strong enough to force Parr's body into a momentary spasm and his face to register the shock and anger of receiving pain. Crossing the path of the sensors would also trigger the microphone and the video camera which would beam a dissolving image of Parr's surprised, irritated face onto the wall of an adjacent gallery.

Who is in power here, the audience shocking the artist or the artist who has set up the double bind of an audience member wanting the work to proceed but not at the cost of the pain of the artist? What does this work represent about the similarly compromised ethics of the silent watchers of televisual torture who may want to protest or intervene in the distant suffering they witness but do not and perhaps cannot? Does it also play to those sadists in the audience who wish to see this violence enacted and to see it continue and are not ethically challenged at all?

This panel is a response to the ethical problems raised by this type of work in which an audience has to be willing to give the artist an electric shock as the price of entry to the work.

Edward Scheer lectures in the School of Media, Film and Theatre at the University of New South Wales in Sydney Australia and is a founding editor of Performance Paradigm, an online journal of contemporary culture and performance. He has completed a book on Mike Parr's performance art (forthcoming Schwartz Press 2006) and two books on Antonin Artaud and aesthetics: 100 Years of Cruelty. Essays on Artaud (Artspace and Power Publications 2000) and Antonin Artaud. A Critical Reader for Routledge (London and New York 2004). He is chairman of the board of directors of the Performance Space in Sydney. His current ARC funded research project is a study of time and performance in nineteenth century experiments in art and science.

Email e.scheer@unsw.edu.au

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Tom Burvill (Macquarie University)

“Un-assumable Responsibility”

This ‘paper’ is a short personal piece of writing—an interior monologue really—about “being there” at Mike Parr's *Punch Holes in the Body Politic* at Artspace. I wrote this initially at the time and have added to it some what for this occasion but my aim was to record my contradictory experience—thoughts, puzzlings—of attending this show, which of course (as it turned out) was based on ethically compromising the spectator if at all possible by almost forcing them to hurt Mike.

I had sent students along and had tried to prepare them as far as I could, but I did not

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Tiffany Stern is a Lecturer in English Literature, Oxford University, and Tutor in English Literature, University College, Oxford. Dr Stern specialises in Shakespeare, sixteenth to the eighteenth century theatre history, book history and editing. Her monographs are *Rehearsal from Shakespeare to Sheridan* (Clarendon Press), and *Making Shakespeare* (Routledge); with Simon Palfrey she is co-authoring *Shakespeare in Parts* (Oxford University Press, forthcoming). She edited *King Lear for Globe Quartos* (Routledge) and *Sheridan's The Rivals* (New Mermaids, A & C Black); her published work explores theatrical and editorial concerns of the early modern period.

Dr Stern's current project is to complete a monograph, *The Fragmented Playtext in Shakespearean England* (Cambridge University Press, forthcoming). She is also editing *George Farquhar's Recruiting Officer* (New Mermaids, A & C Black), *Brome's Jovial Crew* (Arden Early Modern Drama), and *Shakespeare's Merry Wives* (Barnes and Noble). She is a general editor of the *New Mermaids play series*, and is on the editorial board of the forthcoming *RSC Complete Works of Shakespeare* and the journals *Shakespeare* and *Shakespeare Yearbook*.

Email tiffany.stern@univ.ox.ac.uk

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Tim Fitzpatrick (University of Sydney)

“Stage Directions and Spatial Mapping on the Elizabethan Stage”

This paper will discuss initial work that points to a degree of directionality in some Elizabethan stage directions: they are not merely telling the actors to enter and exit the stage, but may in addition be indicating more specific points of entry and exit which relate to the spatial geography of the fictional world in its onstage and offstage components. It seems that ‘comes in’ and ‘goes out’ does not merely mean ‘comes onstage’ and ‘goes offstage’; and ‘comes out’ and ‘goes in’ does not just mean ‘comes out of’ or ‘goes into’ the tiring house. This research suggests that playwrights were writing themselves into practical production processes by inscribing important logistical information in their texts: my previous work has focussed on analysis of spatial indications in the dialogue, and this work on stage directions corroborates that. This analysis has broader implications for an understanding of how rehearsal might have been organised, and of the role the playwrights might have played, through their texts, in that process.

Tim Fitzpatrick's research field is late-16th early 17th century European popular theatre. He has published articles and a book on the oral/popular origins and processes of the *Commedia dell'Arte*, and has subsequently focussed on Elizabethan and Jacobean staging at the public playhouses in London. In that regard he has published articles questioning the reliability of the iconographic evidence on which the Globe reconstruction is based, outlining evidence in the playtexts for particular staging resources in the public playhouses, and positing on the basis of such evidence the existence of a stage-management system for using the staging resources to facilitate preparation and performance. His principal interest is in how external performance factors (pre-existing oral traditions or architectural and scenographic resources and constraints on the staging) feed into the performance process, how such resources and constraints can be traced through textual structures as ‘pre-inscribed parameters’ in playwrights’ mindsets, and how such considerations lead the historian to posit a

performance process significantly different from more modern 'norms'.

Email Tim.Fitzpatrick@arts.usyd.edu.au

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John Golder (University of New South Wales)

“Rehearsing Theatre and Opera at the Court of Louis XVI”

The first duty of the actors and singers of the Comédie-Française, Comédie-Italienne and the Opéra was to the King, and the Papers of the Royal Household, together with the holdings of the libraries of the Comédie-Française and the Opéra, provide detailed evidence regarding the programmes of performances given at Versailles, Fontainebleau and elsewhere. More to the point of our present concerns, these papers provide precious information regarding the circumstances of and arrangements for the rehearsal of the work presented at court. This paper will present some of this archival material and, by collating it with other evidence, drawn from sources such as the diary of the delightfully-named Papillon de La Ferté, surintendant des Menus Plaisirs du Roi, speculate on what ‘rehearsal’ might have consisted of for performers at the French court in the last years of the ancien régime.

John Golder is an Honorary Senior Research Fellow in the School of Media, Film & Theatre at the University of New South Wales. His research interests centre on theatre architecture and performance practice in seventeenth- and eighteenth-century France. He is currently working on two projects: (a) the study of a set of architect’s plans for the HÛtel de Bourgogne, France’s first public playhouse, which he unearthed recently, and (b) the study of Comédie-Française rehearsal practice on the eve of the French Revolution.

Email j.golder@unsw.edu.au

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Laura Ginters (University of Sydney)

“Richard Wagner and the Little Ballet Master that Could”

Theatre history accounts of the 19th century always throw up the names of two geniuses of the German theatre who made significant reforms to the theatre of their day: Richard Wagner and the Duke of Saxe-Meiningen. Richard Wagner wanted to create a new form of music drama, a Gesamtkunstwerk (“total art work”) uniting music, poetry, dance, the visual arts in works for which he was solely responsible. Accounts of the emergence of the director in the 19th century also regularly begin with the Duke’s resident court theatre troupe which toured widely throughout Europe to great acclaim up to 1890. Long before the Meininger troupe was formed, however, Richard Fricke had been putting together notable productions in Dessau, with singers who could also act, drawing on a system of movement training which he himself had developed—doing, in short, much of what the Duke has been credited with initiating. He’d been doing this for over 20 years, in fact, before Wagner visited Dessau in 1872, looking for soloists for the premiere of his Ring cycle at the new Bayreuth Festspielhaus. Wagner was amazed by the production he saw there—“I have never witnessed a more noble and more perfect theatre performance than this production”—and insisted that Fricke assist him in Bayreuth. He

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began by claiming that he needed only Fricke's choreographic skills—"I do not need a 'stage director'"—but he soon began to rely heavily on Fricke to recommend, recruit and train singers and performers; co-ordinate stage machinery and the performers' use of it; choreograph scenes; and solve other problems of staging, scenery, props and costumes. The "lone genius" did require help to realise his work: the contributions of others, and especially his "ballet master"—actually more of an assistant or co-director—remain undervalued. This paper look behind the scenes at Bayreuth to investigate how performance preparation and rehearsal—essentially collaborative practices—may inflect a notion of individual, directorial ownership of a resulting production. This will allow me to problematise a remarkably persistent "few great men of history" narrative, identifying other underacknowledged practitioners and their practices, and thereby also to cast new light on early developments in the evolution of the contemporary director.

Laura Ginters is a lecturer in the Department of Performance Studies at the University of Sydney; her doctorate is in Germanic Studies and Performance Studies. Her translations of contemporary German and Austrian plays have been both performed and published—most recently her translation of Brecht's Threepenny Opera was adapted for Company B Belvoir—and she also works occasionally as a dramaturg and script assessor. She has had articles published locally and internationally in the areas of feminism and theatre, translation, rehearsal, performance analysis, Indigenous theatre, writing for performance and radio drama, as well as performance reviews for various arts journals.

Email Laura.Ginters@arts.usyd.edu.au

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Closing discussion, future directions

Panel 28 *In the Zone: Sport as Performance* Seminar Room 458

Moderated discussion chaired by Lowell Lewis (University of Sydney)

Lowell Lewis is a senior lecturer in Performance Studies, University of Sydney. He received his Ph.D. in Anthropology at the University of Washington (Seattle), and his dissertation was published as Ring of Liberation: Deceptive Discourse in Brazilian Capoeira (Chicago 1992). Recently he has contributed chapters to the forthcoming volumes Victor Turner and Contemporary Cultural Performance (Berghahn) and Unstable Ground: Performance and the Politics of Place (Peter Lang).

Email Lowell.lewis@arts.usyd.edu.au

1300-1400 Lunch Woolley Common Room

1400-1530 Parallel Sessions

Panel 29 *'Eftermaele'—That which remains
after the event* Lecture Theatre 351**Convener:** Gay McAuley (University of Sydney)**Presenters:** Dominique Sweeney (Australian National University)
Russell Emerson (University of Sydney)**Discussants:** Amanda Card (University of Sydney)
Mark Seton (University of Western Sydney)
Suzanne Little (University of Otago)
Laura Ginters (University of Sydney)

Eugenio Barba used the Danish word *Eftermaele* to refer to the traces left behind after a theatrical performance, the memories and the ripples in the pond that may still be present many years after the event. Video recording is now a key element in the *Eftermaele* of performance but it brings with it complex issues arising from the disjunction between live event and technologically mediated representation and between the necessarily ephemeral and the artificial memory constituted by recording. In this panel we wish to discuss what makes a “good” recording from the point of view of the performance makers themselves and other end users (analysts, historians, theorists, archivists, publicists, entrepreneurs, funding bodies).

There will be two case studies, each of which will be opened up to discussion. The respondents have wide experience in using video recordings of performance in a variety of contexts (teaching, analysis, promotion and entrepreneurial activity).

Russell Emerson (University of Sydney)**“Constructing Remnants: Determining Strategies for Effective
Performance Documentation”**

Russell will present an extract of a recording he made of Brink Theatre’s 2005 production of Sarah Kane’s *4.48 Psychosis* in the Queen’s Theatre, Adelaide. He will explain his goals in the documentation process and comment on the inadequacies of video by providing the meta data required to enable a viewer to understand the spatial and performance-related information represented within the video recording. He will also consider feedback from the director and an academic user of the recording.

Following ten years of working as a Scientific Instrument Maker for I.C.I in the Heavy Chemical Industry, three years to complete a BA in Drama and History, six years of freelance production and design, primarily in theatre and to a lesser extent in television and film, Russell Emerson commenced working full time at the University of Sydney in 1983. Since that time he has completed a MA in Design and been employed in the task of facilitating the engagement between performance practitioners and academics in the field of Performance Studies. The development of appropriate strategies for performance documentation has become increasingly central to his work as has the issue of determining effective methods for the storage of and access to the data generated by this work.

Email Russell.Emerson@arts.usyd.edu.au

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Dominique Sweeney (Australian National University)

will talk about his work recording corroborees in North West Australia and will describe taking film made in 1964 back to people in whose community it was shot. He will show some of this film as well as the DV footage he took of discussions with the Traditional Owners recording their responses to material they thought had been lost. He will also raise issues concerning the ease, immediacy and vibrance of spontaneity that can be captured with on the run video versus the time, effort and knowledge required to make a shot really look and sound good.

Dominique Sweeney trained and works as a performer. His education included two years in Paris at L'ecole de Théâtre, Jacques Lecoq, while his work has seen him on stages, screen and other locations throughout Australia. Dominique is a core member of Theatre Kantanka, a company that specialize in site specific performance. He was a teacher in theatre studies at Griffith University and in masked performance at the Institute for Cinematography and Dramatic Art, St. Petersburg, Russia. Dominique was the artistic director of The Anvil Theatre, Melbourne, producing a number of masked productions performed nationally and internationally. He has a B.Ed in drama/dance/philosophy from Deakin University (Rusden) and in 2001 received 1st class honours for his thesis entitled "'Beyond the confines of the body . . .' Are Waranggi masks or are masks part of what Waranggi are?" Working with masks, (directing, devising and performing) has led to Dominique's current PhD documentary film project: Masked Corroborees of Northwest Australia.

Stage: Anvil Theatre and Playbox Theatre (Victoria), Queensland Theatre Company, Grin and Tonic Theatre Troupe and Twelfth Night Theatre (Queensland), Companie 108 (France, Russia) Film and Television: Ch 9 production of A Fortunate Life played Albert Facey; Ch 10 production of The First Kangaroos played Daly Messenger; ABC production series Phoenix played Wheels; Jim Henson production series Farscape in 3 episodes as masked aliens.

Email dominique.sweeney@anu.edu.au

Panel 30

Acting

Seminar Room 459

Chair: To be advised

Matthew Emond (University of Sydney)

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

Dissatisfied with the state of Australian Theatre in the 1960's—a theatre developed within a specific ‘topography of the self’ (Appadurai)—Rex Cramphorn was in the pursuit of creating an ensemble of actors with the intent purpose of developing ‘a valid Australian contribution to world theatre.’

This paper will use Appadurai's theory to distinguish the explicit and implicit understandings of a western ‘emotional substrate’ and eastern ‘community of sentiment’ in the unfolding practice of late Rex Cramphorn and its subsequent influence on contemporary actor training in Australia.

Matthew Emond *is an actor, director and teacher who splits his time between a range of projects in New South Wales and Victoria. He is completing postgraduate research at the Department of Performance Studies at the University of Sydney.*

Email mattemond@yahoo.com.au

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Meredith Rogers (La Trobe University)

“What Do Actors Think They’re Doing?”

The trope of “transformation” has proved to be a useful way of thinking about acting in the Western cultural paradigm perhaps since Stanislavski. It can describe a range of techniques and processes on the one hand and a set of aesthetic and/or political positions on the other.

The larger project, of which this paper is a part, will unpack the ways the concept of transformation is applied to the reception of performance as well as to its production. Here though, the focus is on training and work processes. The research asks a group of actors and directors whether and in what ways they speak of transformation in relation to their own work either when they describe it to others or when they are engaged in making it on the rehearsal floor or in the theatre.

The paper will report on the findings of those interviews to elucidate some parameters and subsets for a range of processes and theoretical positions, if not a common understanding of the concept of transformational acting.

Meredith Rogers *is a theatre director and designer and teaches production and performance-making at La Trobe University. She is co-convenor with Dr. Peter Eckersall of the next ADSA Conference: EXTREME STATES: Issues of Scale: political, performative, emotional.*

Email m.rogers@latrobe.edu.au

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Floyd Kennedy (University of Queensland)

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

Spencer does it, that’s all. Feels it. Says it. Talks. Listens. He means what he says when he says it, and if you think that’s easy, try it

(Humphrey Bogart, in *Peter Hall Diaries: The Story of a Dramatic Battle* 1983)

As Bogart suggests, Spencer Tracy epitomizes what we have come to think of as acting ‘in the moment’. On the big screen Tracy seems to be saying just what he is thinking, and what he thinks is precisely what the character is thinking, at that moment. I propose that when this is successfully achieved the illusion of ‘natural’ speech owes its existence to a particular meta-performative quality adhering in the voice. In the performance of text, language functions on at least two levels of performativity, the first (linguistic performativity) inherent in the utterances provided by the playwright for the character in the play, to be used as if they were in normal use. The second level, meta- or over-

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performativity occurs as the text is spoken by the actor, when the performative act of the utterance also assumes the form of a demonstration (the utterance is used by the actor to demonstrate its assumed meaning), or a citation, (the words have a ‘quotational’, or ‘being remembered’ quality). There is a third level occurring when the actor appropriates the words as her own; when thought, voice and words are, as far as discernible, ‘as one’, something unremarkable in everyday speech, but needing to be consciously facilitated by the actor. This latter, third level, or meta-performativity is especially challenging when the text is heightened or dramatic verse such as Shakespeare, whose codes of linguistic performativity must be balanced with those of the verse and the needs of public performance.

Floyd Kennedy has worked in Australia and abroad as an actor, director, and singer, and was artistic director of Golden Age Theatre, Scotland, 1991-96. Now resident in Brisbane, she directs theatre and opera productions, (professional and student), performs with local theatre and film companies and provides voice, dialect and acting training. She is presently a candidate for the degree of M.Phil at UQ, her topic being “Towards a Theory of Voice”, researching the voice in performance (with particular reference to Shakespeare in Australia).

Email flloyd@being-in-voice.com

Panel 31 *Positioning Indigeneity* Seminar Room 458

Chair: Mary Ann Hunter (University of Queensland)

Georgia Seffrin (Queensland Performing Arts Centre)

“Being There as Other than Freaks and Monsters”

This paper will focus on the QPACifika Feast to Feast event, curated by the Queensland Performing Arts Centre, Griffith University (Queensland College of Art), and the Queensland Museum. Feast to Feast was a five-hour performance and visual-arts driven event held in December 2005, which culminated in a Pacific-style feast. It can be seen as part of the wider QPACifika initiative between the organisations, which seeks to profile and celebrate the cultures of the Pacific region.

The conference title has invoked two threads that impact on this analysis of Feast to Feast: the first is from the 1979 film *Being There* in which Peter Sellers, as idiot-savant Chance the gardener, is feted by the upper echelons of US political society for what is perceived as his extraordinary insight into a media gluttonous world. Chance is in actuality a *tabula rasa*, a soul whose emotional, intellectual, sexual and spiritual life is a blank canvas onto which the aspirations and anxieties of upper class America are projected.

The second thread is from John Docker’s *Postmodern and Popular Culture: A Cultural History* (Cambridge: Cambridge University Press, 1994), in which he advocates:

A crucial point of intersection between the European citizen and the ‘imperialist’ spoils of the nation-state, [was] where show would increasingly include exhibition of exotic colonised peoples, from the West Indies to the South Pacific to Africa, as freaks and monsters (p.192).

The twin demons of the tabula rasa and the monstrously uncivilised have characterised the manner in which the colonised have been represented by the colonisers, and have a long tradition of critique in post-colonial theory. For contemporary culture, these representations may be considered redundant.

But for a project such as QPACifika, in which the pillars of “civilised” society: an arts institution, a university and a museum, depict the Pacific region, such demons still cast long shadows over current cultural and aesthetic endeavour.

This paper will explore the manner in which the curatorial processes employed in Feast to Feast, the first realisation of the QPACifika consortia, aimed to overcome the obstacles of further colonising the colonised. At the heart of the processes was the very notion of “cura” itself, as the key means by which to effectively engage artists and audiences, rather than further exoticising them.

Georgia Seffrin *'s current role is as the Artistic Development Coordinator at the Queensland Performing Arts Centre. This position draws on her background in which she originally trained as an actor, and worked in this capacity for several years before undertaking a Bachelor of Arts degree at the University of Queensland, majoring in Drama and French. She then completed an Honours degree, her thesis focussing on the work of playwright Louis Nowra.*

Georgia worked within the Performance Studies Department at QUT for a number of years, as a lecturer, tutor and director, and furthering a personal interest in Asian theatre, especially Japanese theatre, commencing a Masters degree focussing on perceptions of Asia in Australian drama.

She has recently submitted her PhD thesis, which focuses on festival culture, particularly looking at those events for young people, and she has a special interest in the boutique festival, and the festival as it functions as part of the Creative Industries, and youth culture generally.

As well as an academic profile, Georgia also worked as a Speechwriter and Liaison Officer for the State Minister of the Arts, and regularly undertakes consultancy work for The Queensland Performing Arts Centre, and for Youth Arts Queensland in a range of roles, from writer, workshop facilitator, producer and session leader.

Email Georgia.Seffrin@qpac.com.au

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Maryrose Casey (University of Queensland)

“Indigenous Australian Intangible Cultural Heritages and Theatre Practices: Positioning the Cultural Interface of Reception”

Representations and practices of identity on the street and on the stage are always marked and read on many levels within the tension between self claimed concepts and understandings of identity and imposed external concepts of that identity. These concepts provide the basis for definitions of cultural practice and cultural production; definitions that establish hierarchies of authenticity, including and excluding work. Over the last few decades there have been many transitions in the framing of ‘other’ cultures and their artistic work ranging from multiculturalism through critical frames such as postcolonialism and interculturalism. However implicit within these different critical

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and social positions are apriori premises about contemporary cultural practices. Paralleling these critical movements has been the establishment of international conventions aimed at protecting and preserving cultural heritages in a myriad of forms. This paper examines the current frames of reception of Indigenous Australian theatre performance and the possible alternative presented by the definition within the UNESCO intangible cultural heritage convention as a potential basis for a broader and more meaningful way to frame Indigenous theatre work

Maryrose Casey is an ARC Postdoctoral Research Fellow with the Australian Studies Centre at the University of Queensland. Her research focuses on the readings of public events within cross-cultural communication. Her previous publications include the award winning *Creating Frames: Contemporary Indigenous Theatre (UQP 2004)*.

Email maryrose.casey@uq.edu.au

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Jacqueline Lo (Australian National University)

“Marketing Aboriginal and Asian Cultures at the Adelaide Festival”

As a site where identity is performed, the festival constructs, mediates and legitimises specific forms of knowledge about the cultures that are on display. This paper examines the cosmopolitics of marketing Aboriginal and Asian cultures within the Adelaide Festival. I aim to analyse the ways in which cultural difference is framed within the panoramic logic of the festival, and examine the ways in which the curatorial imaginary positions itself in relation to Asian and Aboriginal cultures. Particular attention will be paid to the 1994 Asia-themed festival and the 2004 festival, which emphasized Aboriginal performing arts.

Jacque Lo convenes the *Literature, Screen and Theatre Studies Graduate Program at the ANU*. Publications include *Staging Nation: English Language Theatre in Malaysia and Singapore (2004)* and *Performance and Cosmopolitics: Cross-cultural Transactions in Australasia, with Helen Gilbert (forthcoming 2006)*.

Email Jacqueline.Lo@anu.edu.au

Panel 32

Times of Performance

Seminar Room 325

Chair: Stuart Grant

A moderated panel discussion session, during which panel members and other conference attendees may ask questions. This session will be overseen by a facilitator who will ensure adherence to the following guidelines.

- a) There will be no argumentation. Questions must be framed with an aim to achieve accord and attunement. The aim of the questions is to seek and provide clarity and understanding for both the panelist and the questioner. The questioner must attempt to understand from the presenter’s viewpoint. The practice of questioners taking an opportunity to push their own barrows must be avoided.

b) Confusion over terms and definitions must be addressed directly. Disputes in an academic context are often disputes of terminology and connotational ambit. This can sidetrack the enquiry into irrelevancies. It is the responsibility of the questioner to understand what the panelist is referring to in the terms they are using, and the responsibility of the panelist to clarify their definitions for the questioner.

c) Turn taking. Each panelist will be given twenty minutes to answer questions concerning their performance/presentation, to avoid monopolization by more dominant personalities. Each panelist must formulate one question of each other panelist. Although there may not be time to ask all questions during the discussion panel, all questions should be submitted in writing, and answered, where possible by the panelist. The idea of the panel is to lay out for further development some of the basic issues that need to be addressed in the question of the temporality of performance.

Panel 33 *Performance As Research 2* Rex Cramphorn Studio

Chair: Alison Richards (University of Melbourne)

A discussion forum, chaired by Alison Richards, and with ‘discussion starters’ from people involved in the supervision and assessment of Performance as Research projects.

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Michael Foster (Griffith University)

“Making Performance—Performing Research”

I will touch on a number of case studies of research/performance, including:

1. An ethnographic performance piece based on the researcher’s own adoption story.
2. A biographical/ reminiscence project about artist Ian Farirwether to be performed as a one man show
3. An examination of the nature of the comedian’s work linking the student’s own development with theoretical notions of bricolage and the history of selected Australian comics.
4. A comparative study of Canadian and Australian feminist playwrights culminating in the production of a work progress of a Canadian Play with an Australian cast
5. An investigation of the nexus between dance and theatre and the processes involved in creating a new original dance/theatre piece.

Michael Foster *has over 25 years experience in various capacities in the field of Community Arts, Community based performance and Community Cultural Development. He was a founding co-director of 2 Til 5 Youth Theatre Newcastle N.S.W. 1976-1989, before changing career with an appointment as lecturer at Griffith University, Gold Coast. As an academic he has planned, written and implemented courses covering the entire of theatre studies range including Acting, Directing, Stagecraft, Technical production, Australian Theatre, Theatre History, Comedy, Community Theatre Performance, Young Peoples’ Theatre and Contemporary Theatre Practice and was nominated for the Griffith University “Excellence in Teaching Award” in 2001 and 2003*

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His recently completed Doctoral Thesis (The Praxis Of Theatre Directing: An Investigation of the Relationship Between Directorial Paradigms and Radical Group Theatre in Australia, 1975-1995), focused on the history as well as the theoretical and practical applications of radical and alternative theatre in Australia from the Whitlam era to the present. The field-work involved case studies of many companies and individuals involved in community based and grassroots arts practice.

Dr Foster has mentored students in the establishment of profit share and semi professional theatre companies in partnership with the School of Arts. As consultant director, writer and occasional performer he sees this work as part of the core business of the Theatre program.

Email m.foster@griffith.edu.au

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Kim Durban (Arts Academy, University of Ballarat)

“The Necklace Theory”

I completed my Master of Dramatic Art (Direction) at VCA, by Research, over two and a half years, ending with a Performance season supported by an exegesis. In this presentation I will briefly touch on the stages involved in that project, with a view to raising key issues: the set up of the research environment; issues of interpretation: the process of creating research—the necklace theory; supervision; and what actually happened.

*Initially trained as a director, **Kim Durban** is a Senior Lecturer and Course Coordinator in Performing Arts at the Arts Academy, University of Ballarat, where she has directed several productions including *The White Rose*, *Sweet Charity*, *42nd Street*, *Chekhov in Black and White*, *A Midsummer Night’s Dream*, *The Night Before The Day After Tomorrow*, *Kiss Me Kate*, *All’s Well That Ends Well*, *Richard the Third*, and *On the Towns*.*

*Prior to taking up that appointment in 2001, Kim was the Director of Drama at the National Theatre Drama School 1997-2000. As a professional director since this late 1980s, she has established a strong reputation as a director of both new work and classic texts for the State Theatre Company of SA (*Goodnight Desdemona (Good Morning Juliet)* and *Scenes From An Execution*), *La Mama (The Dam)*, *Playbox (Gary’s House, Good Works and The Conjurers)*, *Queensland Theatre Company (Lovechild)*, *St Martin’s Youth Arts Centre, Zootango, Araleun Arts Centre, VCA (Happy End, Three Sisters, The White Devil, Ghosts and King Lear)*, and the *Melbourne Theatre Company (The Recruiting Officer)*. Her new work *Alice Arden* was a Masters of Dramatic Art (Direction) by Research production, which radically reinterpreted female representation. In 2000 Kim was invited to address a Directors’ Forum in New York on the topic “Expanding the presence of Women directors”.*

In 1990, Kim was awarded the Ewa Czajor Memorial Award, for study in Europe. She was the recipient of an Australia Council Training Artistic Directors grant, working as Artistic Associate at Playbox 1994-5. During her Masters studies, she received the Yvonne Taylor Award for Directors. Kim has taught workshops at many institutions including Playbox and Melbourne Theatre Company Education programs, St Martins Youth Arts Centre, VCA, RMIT and Showbiz. She was a founding member of the Australian Women Directors Association, and a judge for the Victorian Premier’s

Literary Awards (Louis Esson Prize for Drama).

Email k.durban@ballarat.edu.au

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Susan Pilbeam (Arts Academy, University of Ballarat)

“Research Models in a Practice-based Environment”

This presentation will raise the questions of, first, student expectations and, second, the tensions arising from the research push towards a theoretical model in a practice-based environment, such as that of the Arts Academy of the University of Ballarat. While we have a highly developed Visual Arts higher degree program at the Arts Academy, the models for those modes of study do not translate easily from visual arts to performing arts. Additionally, as we go about developing a suitable model, we confront issue around attendant issues such as research modes and supervision.

My research has looked at a range of 4th year Performing Arts models. The Arts Academy uses the atelier/studio style model in Visual and Performing Arts, an approach that includes performance projects and journal writing. The Critical Studies area is evolving to better complement this pedagogical style and the move to Honours and Higher degrees. The decision to focus on Creative Research was significantly influenced by the success of the HE Visual Arts Creative Research program, developed here over the last decade. We anticipate sharing some tutorial classes and the encouragement of cross-media approaches. Obviously the recent RQF models, regional staffing and financial issues also influence decision making.

I am currently examining options for cross faculty and institution study at 4th year level. My surveys suggest students find Creative Research a challenging concept, as opposed to, for example, skills development or more traditional models. I anticipate a slow growth in student numbers for various reasons. Performing Arts staff, coming from various training backgrounds, understand differently the impact of this model on their teaching and learning practices. The Collaborative learning model encompasses much of what is already done at the Arts Academy. While I do not consider myself an expert in the area of Creative Research, but am sure my research journey and some key issues will have resonance for other delegates.

Susan Pilbeam is a Performing Arts teacher, researcher and practitioner. She is currently undertaking Performing Arts Curriculum Development at the University of Ballarat, including the development of an Honours year and Post Graduate degrees. Her MEd thesis examined the changes in the role and support of "The School Production". Her MA thesis "3 Australian Women Theatre Directors: In the mainstream, the margins and the past" covered the 1930s-90s, through the work of Irene Mitchell, Ros Horin and Andrea Lemon. She addressed the issue of developing technologies in the Performing Arts at Magdalena-Australia (Brisbane 2003).

Email s.pilbeam@ballarat.edu.au

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