



School of Theater, Film & Television

**Center for Performance Studies**

*the 2021 TAPS Graduate Conference*

# Contact: Performing Proximity

Feb. 19-21, 2021



*Presented by the UCLA School of Theatre, Film & Television  
and  
the Center for Performance Studies*

[www.tft.ucla.edu/taps-conference-2021](http://www.tft.ucla.edu/taps-conference-2021)

## **CONFERENCE SCHEDULE**

**Friday, Feb. 19 - Sunday, Feb. 21, 2021**

### **Friday, Feb. 19**

**10:00-11:45AM - Welcome & Opening Remarks (Prof. Suk-Young Kim, UCLA TAPS Chair) & Graduate Panel 1- Digital Touch: Technology, Performance, & (Dis)Embodiment**

**[REGISTRATION LINK](#)**

Panelists:

- Suzahn Ebrahimian - "Capitalism in Convergence: Somatic Experiences of Wearable Tech Devices."
- Adin Walker - "Coming In: OnlyFans and the Queer Archive"
- Henry Neim Osman - "The Kiss of the Electron: Haptic Vision and Sensuous Governance in the Hold of the Scanner."
- Angela Pinholster - "CON-tact: Performing Fandom and Building Community within Online Environments"

**12:00-1:30PM**

**Closed Working Sessions\***

- The Body as Interface: Co-presence, Intimacy, and Embodiment
- Art/History, Identities, and (Per)forming Place
- Race, Embodiment, and Historiography
- Performance as Practice and Research
- Human Migration & Identification
- Unsettling Matter(s)

***\*to observe a working session, please contact the Session Facilitator (listed on pp. 16-20)***

**1:34-2:45PM - Movement and Dance workshop hosted by Neve**

**"Access-Centered Dance Improvisation for Lovers Alone:**

**Special Edition - Un/Stable Connections and Close Contact of the Virtual Kind"**

**[REGISTRATION LINK](#)**

*Workshop Summary: This will be a lesson in falling in love with our bodies our domestic spaces, and our shared virtual spaces again, or for the first time. We will explore multicultural improvisational techniques that Neve has come upon throughout their 12 years of practicing solo improvisation, group improvisation, and contact improvisation. As we are sheltering in place so to speak, we have the*

*opportunity to more deeply invest in site-specific physical and performative exploration in the places we think we know so well. Will you be surprised? Absolutely. Will you be shocked? We don't know, but that would be fun. Let's have a fun, weird, beautiful, heinous, moving, goofy, wild, profound time with our bodies and the places we call HERE, NOW.*

**3:00-4:30PM**

**Keynote Address**

**G.L.A.M. (Galleries, Libraries, Archives, and Museums) Collective:**

**Dr. Heather Igloliorte, Dr. Julie Nagam, Dr. Carla Taunton**

**[REGISTRATION FOR KEYNOTE](#)**

**[REGISTRATION FOR Q&A](#)**

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**[Saturday, Feb. 20](#)**

**10:00-11:30AM**

**Keynote Address**

**Sarah Bay-Cheng**

**[REGISTRATION FOR KEYNOTE](#)**

**[REGISTRATION FOR Q&A](#)**

**11:45-1:15PM - Graduate Panel 2 - Performing Citizenship, Protest, and Penalty**

**[REGISTRATION LINK](#)**

Panelists:

- Madison House-Tuck - "Enacting Intimacies: Gestural Communication Inside and Outside Prison Visitation Structures."
- Marisa Plasencia - "Warnings from the Chorus: Reconstructing a Collapse of Citations on the Collective Body"
- Zach Loeffler - "Mass Magic"
- Zachary Easterling - "Streetbeefs: Conflict & The Undercommons"

**1:45-3:15PM - Graduate Panel 3 - Transnational Contact: Shaping Contested Categories and Relationality through Performance**

[REGISTRATION LINK](#)

Panelists:

- GJ Sevillano - "Queer *Kilig*: Contactlessness in Filipino Boys' Love Made in Quarantine"
- Mona Merhi - "The Audience as a Site of Performance"
- Patrícia de Nóbrega Gomes - "Lidia Lisboa's *cupinzeiros*: performing proximity, fugitivity, Orixá logics"
- Christina Novakov-Ritchey - "Hearing water as it screams: migration, ecology, and sound art in the Mediterranean Sea"

**3:30-5:00PM**

**Closed Working Sessions\***

- Framing Touch: Queer Proximities & Performance

***\*to observe a working session, please contact the Session Facilitator (listed on pp. 16-20)***

**6:00-6:30PM – Featured Performance: Live(ish) Performance of "The Party to End All Parties" by ANU Productions**

[REGISTRATION LINK](#)

Performance Summary: *Throughout history, crises are often the catalyst for change. On April 18th, 1949, the night that Ireland became a Republic, a nation was ready for a momentous change. O'Connell Bridge, the epicentre of many such tides, has been the place to gather, to protest and to dream of the future. Hope is central, as we spin between then and now, our need to reconnect is palpable as we listen closely, to each other and the city. We invite you to join us on a very personal journey through events that have formed and shaped us. Together we will hold you, from a distance, to embark on this live(ish) theatre experience across time, the city and the party to end all parties.*

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**[Sunday, Feb. 21](#)**

**10:00-11:30AM**

**Keynote Address**

**Daphne Brooks**

**[REGISTRATION FOR KEYNOTE](#)**

**[REGISTRATION FOR Q&A](#)**

11:45-12:45PM - Artist Talkback: ANU Productions

"The Party to End All Parties" Q&A with Director Louise Lowe and Producer Lynnette Moran

[REGISTRATION LINK](#)

12:45-1:30PM - The "Let's Be In Touch" Project Summary & Closing Remarks

[REGISTRATION LINK](#)

**Let's Be in Touch:** *This is a free durational analog performance, a collaboration between Elizabeth Schiffler and Sarah Guilbault who have met several times virtually, but whose only physical encounters have been through the post. The duo has been thinking through the intimacy that gets pressed into the paper, across mail systems, and between letter-writer and reader. In order to incorporate physical touch, [we invite you to sign up](#) by February 6<sup>th</sup> to receive a piece of mail from us.*

*Let's be in touch.*

## KEYNOTE SPEAKERS' BIOGRAPHIES

### Prof. Sarah Bay-Cheng



**Sarah Bay-Cheng** [pronounced Bay-JUNG, rhymes with “sung”] is the Dean of the School of the Arts, Media, Performance and Design at York University in Toronto, Canada. Her research focuses on the intersections among theater, performance, digital technologies, and media. Recent publications include *Performance and Media: Taxonomies for a Changing Field* (2015) and *Mapping Intermediality in Performance* (2010) as well as essays in *Theater*, *Contemporary Theatre Review*, and *Theatre Journal*, among others. She edits the Palgrave book series, *Avant-Gardes in Performance* and is a co-host for *On TAP: A Theatre and Performance Studies* podcast.

Bay-Cheng frequently lectures internationally and in 2015 was a Fulbright Visiting Scholar at Utrecht University in the Netherlands. She has served on the boards of Performance Studies international and the Association for Theatre in Higher Education, and is currently a member of the Executive Committee for the American Society for Theatre Research (ASTR).

### Prof. Daphne Brooks

**Daphne A. Brooks** is the William R. Kenan, Jr. Professor of African American Studies, American Studies, Women's, Gender, and Sexuality Studies & Music at Yale University. She is the author of two books: *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910* (Durham, NC: Duke UP), winner of The Errol Hill Award for Outstanding Scholarship on African American Performance from ASTR, and *Jeff Buckley's Grace* (New York: Continuum, 2005). Brooks is currently working on a three-volume study of black women and popular music culture entitled *Subterranean Blues: Black Women Sound Modernity*. The first volume, *Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound*, is forthcoming from Harvard University Press in





February 2021. She is the co-founder and co-director of Yale University's Black Sound & the Archive Working Group. Her writing has appeared in *The New York Times*, *The Guardian*, *The Nation* and numerous other press outlets.

### GLAM (Galleries, Libraries, Archives, and Museums) Collective



**GLAM Collective (Dr. Heather Igloliorte, Dr. Julie Nagam, Dr. Carla Taunton)** is a collective of scholars who work on and through Indigenous theory and methodologies, public art, performance art, digital technologies, and curatorial and artistic practices that engage with space and place. Founded in 2018, GLAM has co-edited the special

issue *PUBLIC 54: Indigenous Art: New Media and the Digital* as well as co-curated the three-part, nation-wide artist incubator and public art exhibition series, *Memory Keepers*, in the cities of Montreal, Charlottetown, and Halifax, as well as *Gathering Across Moana* (2019) in Toronto. Drs. Taunton, Magam, and Igloliorte are currently engaged in the \$2.5M SSHRC Partnership Grant, *Inuit Futures in Arts Leadership: The Pilimmaksarniq/ Pijariuqsarniq Project* (2018-2025), which trains and mentors Indigenous postsecondary students to take up agential roles in the arts.

**Dr. Heather Igloliorte**, an Inuk from Nunatsiavut (Labrador, Canada), holds the Tier 1 University Research Chair in Circumpolar Indigenous Arts and is an Associate Professor in the Department of Art History at Concordia University (Montréal, Québec), where she also serves as the Special Advisor to the Provost on Advancing Indigenous Knowledges. Igloliorte has been an independent curator for fifteen years and her exhibition *SakKijajuk: Art and Craft from Nunatsiavut* (2016-2019) received an Award of Outstanding Achievement from the Canadian Museums Association in 2017. She is the lead guest curator of the inaugural exhibition *INUA* at new national Inuit Art Centre at the Winnipeg Art Gallery. Her research, which centers Inuit and other Indigenous knowledges in the understanding of circumpolar and North American Indigenous art and art history, has been published by Duke University Press, *TOPIA, Art Journal*, and McGill – Queen's University Press, among others.

**Dr. Julie Nagam** (Métis/German/Syrian) is a Canada Research Chair in Indigenous Arts, Collaboration and Digital Media and is an Associate Professor in the department of Art

History at the University of Winnipeg. She is the inaugural Artistic Director for 2020/21 for Nuit Blanche Toronto, the largest public exhibition in North America. Dr. Nagam's SSHRC research includes digital makerspaces + incubators, mentorship, digital media + design, international collaborations and place-based knowledge. Her artistic work has been exhibited internationally, including in Brazil, France, New Zealand, and England. Dr. Nagam is the Director of Aabijijiwan New Media Lab and Co-Director of Kishaadigeh Collaborative Research Centre at the University of Winnipeg in Manitoba, Canada. Dr. Nagam recently co-edited *Becoming Our Future: Global Indigenous Curatorial Practice* (2020).

**Dr. Carla Taunton** is an Associate Professor in the Division of Art History and Contemporary Culture at the Nova Scotia College of Art and Design University and the Special Advisor Decolonization and Social Justice (NSCAD) and an Adjunct Associate Professor in the department of Cultural Studies at Queen's University. Taunton is a white-settler scholar whose areas of expertise include Indigenous arts and methodologies, contemporary Canadian art, and museum and curatorial studies. Currently she is co-editing a special issue on arts-based critiques of settler colonialism to be published in spring 2021. She has published in *Journal of Canadian Studies*, *PUBLIC*, *TOPIA*, *McGill-Queen's University Press* among others. She was a curatorial team member for the National Gallery of Canada's international Indigenous exhibition, *Abadacone* (2019) and is a co-founder and collective member of the Art and Activism Collective (Halifax).



## FEATURED ARTISTS BIOGRAPHIES

### NEVE

NEVE (they/he) is a Nubian (indigenous Sudanese) and Celtic/Germanic American



enchantress of queer joy and consequences (read: Black, queer, multivendor femme, trans, Disabled performing artist freak), creating and producing in the realms of dance, musical theatre, and experimental film, and casting punk spells in Duwamish (Seattle) and other Unceded Coast Salish Territories, and being of other rivers- the Raritan, the Mississippi, the Nile. He is a lover of Levar Burton, Reading, and Rainbows. He is a 2020 Pina Bausch Fellow, and one of the first two Americans to receive the award.

They are an award-winning actor and filmmaker, and they are currently working on the screenplay adaptation of their original play *Lover of Low Creatures*. NEVE is a co-founder and member of Access-Centered Movement®, Mouthwater Dance, and is the President Elect of the Dance Educator's Association of Washington. They are currently an arts writer and contributing poet at The South Seattle Emerald and has also been published in *Curve*, *The Black Scholar*, *Everyday Feminism*, *ModelViewCulture*, *Plenitude Magazine*, and *MaximumRockNRoll*, among others. Follow him on Instagram and Twitter, @nevebebad, and learn more or get in touch via their website [nevebebad.com](http://nevebebad.com).

### ANU Productions

Heralded by the Irish Times as an "alternative National Theatre" having created the



"most searing and provocative works of the past decade", ANU is led by Theatre Director and Film-maker Louise Lowe, Visual Artist Owen Boss and creative Producers Lynnette Moran and Matthew Smyth. Pioneering a hybrid of art forms places the audience at the centre of our practice, together we have created 39 seminal works, including public art commissions, gallery installations and museum

interpretations, creating a brand that is gaining worldwide momentum. Building a global reputation for creating transformative experiences in unusual locations, we continue to challenge theatrical conventions by blurring the lines between immersive and site specific practice. We place the audience at the very centre of the experience to create autonomous and meaningful exchanges with them. Our aesthetic represents the independent and the experimental, creating a new kind of multi-disciplinary model—a daring new hybrid art at the forefront of Ireland’s cultural landscape. Learn more at <http://anuproductions.ie/>

### **Louise Lowe (Director) – ANU Productions**



As a theatre maker, Louise makes site-specific and immersive art works within communities of space, place and interest. Since co-founding ANU in 2009, she has directed all of the company’s work to date, including: FAULTLINE (Gate Theatre co-production for Dublin Theatre Festival), THE ANVIL (Manchester International Festival), THE LOST O’CASEY (Abbey Theatre, Dublin Theatre Festival) winner of 3 Irish Times Theatre Awards, PALS in collaboration with the National Museum of Ireland, ANGEL MEADOW (Winner Best Production and Best Ensemble Awards at Manchester Theatre Awards, Nominated for Best Director Award, UK National Theatre Awards / HOME Manchester). At the LIR Academy (Trinity College Dublin) Louise teaches devising theatre and the MFA Directing Course. She was awarded the Captain Cathal Ryan Scholarship Award and the International Artist Residency at the Robert Wilson Centre, New York. She has currently been awarded an Arts Council England, Ambition for Excellence Award. Louise trained at the Royal Central School of Speech and Drama (University of London) and Sam Beckett Centre, Trinity College, Dublin.

### **Lynnette Moran (Producer) – ANU Productions**



Lynnette Moran is a Creative Producer, Art Director & Festival Director specialising in Live Art, Theatre, Visual Art and Digital platforms; with distinct experience of producing collaborative & socially engaged arts practice & public art commissions. In 2009 Lynnette established Live Collision, Ireland’s leading annual curated festival of Live Art and Ireland’s first independent Creative Producing House working with exceptional artists nationally & internationally. Lynnette is Exec. Creative Producer with ANU productions. She is one

of two core producers on all productions to date including *The Anvil* (MIF, Manchester International Festival), *The Lost O'Casey* (The Abbey Theatre and Dublin Theatre Festival), *TORCH* (Arts Council England Ambition & Excellence Award), *Hawknest* (The Gate Theatre), *Zero-Hour*, *These Rooms* (LIFT, London International Festival of Theatre) and many more. Lynnette was also Associate Producer at Create for six years during which time she was co-founder & Lead Producer for CAPP (Collaborative Art Partnership Programme) between (2014 - 2018), an unprecedented four year transnational partnership across six European countries and nine partner organisations co-funded by the Creative Europe Programme of the European Union focusing on collaborative & socially engaged practice and commissions across Europe. Lynnette is EFA (European Festival Association) alumni and recipient of the EFFE's award for outstanding commitment to work of social and cultural relevance for three consecutive years.

### **The "Let's Be in Touch" Project**



**Sarah Guilbault** is a performer and scholar primarily following the possibilities of letters and other ghostly encounters. She lives in New York City with her roommate, a 1952 Smith Corona typewriter and an impossibly small dachshund. She is pursuing an MA in Performance Studies at New York University.



**Elizabeth Schiffler** is pursuing a PhD in Performance Studies at UCLA, with an emphasis on performance, new materialism, food studies, and multispecies and posthuman theories. The inaugural Artist in Residence at the Pacific Science Center, with residences and video art screenings along the West Coast, her work sifts through the relationships and crossings between food and performance. Elizabeth served on the Performance Committee for the Center for Performance Studies Conference.

## GRADUATE PANELIST BIOGRAPHIES

### Panel 1: Digital Touch: Technology, Performance, & (Dis)Embodiment



#### Suzahn Ebrahimian

##### **"Capitalism in Convergence: Somatic Experiences of Wearable Tech Devices"**

Suzahn Ebrahimian is a PhD candidate in Theatre Arts and Performance Studies at TAPS at Brown University. Their work currently focuses on anticapitalism, cyborg feelings, and the politics of embodiment. Prior to graduate school they were an activist-educator, writer, and community organizer.



#### Adin Walker

##### **"Coming In: OnlyFans and the Queer Archive"**

Adin Walker is movement director and associate director for the dance, puppetry, and climate justice-focused Phantom Limb Company. As a director and choreographer, he collaborates with writers Anya Pearson, E. Rosales, Khiyon Hursey, L M Feldman, Philip Dawkins, Roger Q. Mason, and Yilong Liu. Current research projects include a deep dive into the Fairy literary tradition and its reverberations in dance and music video, queer artists growing up after the 80s/90s exploring aging, and the history of how the musical *Cats* lived with HIV/AIDS. Adin graduated from Princeton and is a PhD student in TAPS at Stanford.



#### Henry Neim Osman

##### **"The Kiss of the Electron: Haptic Vision and Sensuous Governance in the Hold of the Scanner"**

Henry Osman is a PhD student in the Department of Modern Culture and Media at Brown University. Henry holds a BA in Comparative Literature from Washington University in St Louis and a MA in Visual Cultures from Goldsmiths, University of London. He is broadly interested in surveillance, security, and radiation.





**Angela Pinholster**

**"CON-tact: Performing Fandom and Building Community within Online Environments"**

Angela Pinholster is a Ph.D. student in the Theatre for Youth and Communities program in the School of Music, Dance and Theatre at Arizona State University. She is an educator, scholar, and semi-professional baker who is interested in creating and researching immersive performance experiences, particularly through food performance. She is currently exploring online and related fandom communities, especially in connection with the Disney brand and associated theme parks. Previously, Angela was the founder and principal of an arts integration elementary school in Arizona focused on social justice.

**Panel 2: Performing Citizenship, Protest, and Penalty**



**Madison House-Tuck**

**"Enacting Intimacies: Gestural Communication Inside and Outside Prison Visitation Structures"**

Madison House-Tuck is a graduate student in Theatre and Performance Studies at Washington University in St. Louis. Her research lies at the intersection of critical prison studies and performance studies, largely examining histories of resistance and refusal to the carceral state. Her most recent work attends to embodiments and gestures of withholding and noncompliance, artistic interventions, and temporal politics.



**Marisa Plasencia**

**"Warnings from the Chorus: Reconstructing a Collapse of Citations on the Collective Body"**

Marisa Plasencia is a doctoral candidate in the department of Theater, Dance, and Performance Studies at UC Santa Barbara. Her research focuses on the role of minimalism in postmodern choreographies of protest that respond to racial violence. For more information about her artistic practice, please visit [marisa-maribel-plasencia.com](http://marisa-maribel-plasencia.com).



**Zach Loeffler**  
**"Mass Magic"**

Zachary Loeffler is an adjunct who teaches at the University of Chicago and Eastman School of Music. He was previously a postdoctoral fellow at the University of Chicago, where he taught courses in philosophy and music history. His current book project examines the association of music with magic in global capitalist culture since the Great Depression of the late nineteenth century. Beyond research and teaching, Zach is a founding member of the University of Chicago Labor Council, a coalition of employee groups—from nurses to grad students—trying to help and protect one another. He is also a passionate devotee of group therapy, reading groups, and working to move with others who are stuck or left behind.



**Zachary Easterling**  
**"Streetbeefs: Conflict & The Undercommons"**

Zac "Sweet Tea" Easterling (they/them) is a first-year PhD student in the department of performance studies at NYU. The north carolina native leverages their background in anthropology, philosophy, african american studies, performance studies and boxing in order to generate illuminations about being as is, in order to begin the process of imagining/performing being as ought. Today their work most deals with western boxing as an expression of human virtuosity and public intimacy, with the main takeaway being how boxing gesturings toward the possibilities of being as being-together.



### Panel 3: Transnational Contact: Shaping Contested Categories and Relationality through Performance



#### GJ Sevillano

##### **"Queer Kilig: Contactlessness in Filipino Boys' Love Made in Quarantine"**

GJ Sevillano is a second year Ph.D. student in the Department of American Studies at George Washington University. He received his B.A. in Politics from Princeton University in 2019. At the nexus of Asian/Asian American studies, postcolonial theory, and gender and sexuality studies, his research focuses on the queer diasporic Filipinx figure. He is interested in the multiple ways the Filipinx/Filipinx American identity is historically and contemporarily constructed through popular culture, food and foodways, and racialized performance. His future dissertation seeks to unpack the racialized, gendered, and imperial politics of Filipinx foodways in the United States.



#### Mona Merhi

##### **"The Audience as a Site of Performance"**

Mona Merhi is a doctoral student at the University of Washington. She is a writer, researcher, TV producer, theatre maker and a cultural manager. As a theatre critic in many local and regional newspapers in the Arab world, Mona published articles about diversified performance landscapes. She was involved in research projects relating to cultural policies. To mention a few, she was commissioned to conduct research on *Cultural Activism in Lebanon After the Arab Uprising* and on *Syrian Art Production: Support Models and Sustainability Challenges*. Her current research interests are concerned with staging catastrophes in light of technology and contemporaneity (when the world is subsumed either to camps or to incarceration clusters).



**Patrícia de Nóbrega Gomes**

**"Lidia Lisboa's *cupinzeiros*: performing proximity, fugitivity, Orixá logics"**

Patrícia de Nobrega Gomes is a PhD student at the University of California at Berkeley in Performance Studies, focused on performance theory, black feminist thought, critical indigenous studies, new materialism, and women artist in Brazil. Her work addresses intergenerational repertoires of world-making, nonhuman relationships, and geographies of racial and gendered struggle through the analytics of crafting and geo-corporeality to seek the alternative articulations of disruptions, embodiment, and more life.



**Christina Novakov-Ritchey**

**"Hearing water as it screams: migration, ecology, and sound art in the Mediterranean Sea"**

Christina Novakov-Ritchey is a PhD Candidate in Culture and Performance at UCLA, where her research examines ecology and aesthetics in the Yugoslav region. She is the co-organizer of the cross-UC working group on postsocialism and has recently taught seminars on postsocialist performance, the paranormal, and global colonialisms. In 2019 Christina co-organized a symposium on race, gender, sexuality and empire in Southeastern Europe at the University of Toronto and her research on incantation-based healing practices in the postsocialist Balkans has recently been published by KAJET magazine.

## WORKING SESSION PARTICIPANTS

*\*To attend or observe a Working Session, please contact the Session Facilitator listed for each session.*

### The Body as Interface: Co-presence, Intimacy, and Embodiment

**Faculty Convenor: Prof. Sarah Bay-Cheng (York University)**

**Session Facilitator: Devon Baur (UCLA) - [dbaur@ucla.edu](mailto:dbaur@ucla.edu)**

- Ian Downes (SUNY – University at Buffalo) – “A Touch of Terror: Contact as Performative Horror in the Role-Playing Game Dread”
- Suzahn Ebrahimian (Brown University) - “Capitalism in Convergence: Somatic Experiences of Wearable Tech Devices”
- Kristina Friedgen (Arizona State University) – “Are You Still Watching?: The Necessity of Audience Presence in Digital Theatre”
- Kendra Kahl (Arizona State University) – “Mapping Presence: An Exploration of Embodiment and Knowledge Transfers in Cyber-Mediated Classroom Spaces”
- Alison Mahoney (University of Pittsburgh) - "Sensory Theatre for Neurodiverse Audiences During COVID-19."
- Lisa Moravec and Sarah Blissett (Royal Holloway, University of London) - “Touching (Virtual) Reality: Performing Together A/part”
- Henry Neim Osman (Brown University) - "The Kiss of the Electron: Haptic Vision and Sensuous Governance in the Hold of the Scanner"
- Angela Pinholster (Arizona State University) – “CON-tact: Performing Fandom and Building Community within Online Environments”
- Mike Poblete (University of Hawai’i) - “Building An Engaging Zoom World: Lessons From Dramaturging A Digital *Love’s Labour’s Lost*”
- Kelly Wilson (UC San Diego) - “Patterns of Cultural Production from Science Fiction to Sex Robots: A Feminist Critique of the Capitalist Consumption of the Female Form”
- Thea Wigglesworth (University of Hawai’i at Manoa) – “When We Were Young: an Exploration of Video Game Theatrics”
- Adin Walker (Stanford University) – “Coming In: OnlyFans and the Queer Archive”

## Art/History, Identities, and (Per)forming Place

**Faculty Convenors:** GLAM Collective (Dr. Heather Ilgoliorte, Dr. Julie Nagam, Dr. Carla Taunton)

**Session Facilitator:** Clara Wilch (UCLA) - [cwilch@ucla.edu](mailto:cwilch@ucla.edu)

- M. James Becker (UC Santa Cruz)- "*Treillageur*: Collectively Building Trellis as Support Systems"
- Zena Bibler (UCLA) - "Engaging Complexity: Training Polyattentiveness in Parcon Resilience"
- Lidia Ferrara (UCLA) – "A 'Strange Loop': Time as Medium and Material in the Work of Joan Jonas"
- Jillian Groening (York University) - "Marking Space/Touching Time: The Artist's Book as Performance Practice"
- Emily Irvin (University of Colorado Boulder) – "Valley: Violence in Three Acts"
- Victoria LaFave (University of Pittsburgh) – "Touched by History: Senti-Mental Embodiment in the Titanic Museum Attraction"
- Mona Merhi (University of Washington) – "The Audience as a Site of Performance"
- Patrícia de Nóbrega Gomes, (UC Berkeley) - "Lidia Lisboa's *cupinzeiros*: Performing proximity, fugitivity, Orixá Logics."
- Allison Smith (California Institute of the Arts) - "Re: Re: Performativity of the Wall"

## Unsettling Matter(s)

**Faculty Convenor:** Prof. Anurima Banerji (UCLA)

**Session Facilitator:** Sarah Lewis (UCLA) - [sarritlewis@ucla.edu](mailto:sarritlewis@ucla.edu)

- Doria E. Charlson (Mills College) - "Digging the Line: Movement and/of Incarcerated Labor Fighting California's Wildfires"
- J.W. Clark (UCLA) - "The Hens, the Cock, and the Operatic Fox: Vulpine 'Voice' in Janáček's *Příhody lišky Bystroušky*"
- Taylor Culbert (CUNY) – "Interspecies Utopia and the Dramaturgy of Contact in *Cavalia Odysseo*"
- Margit Galanter (UC Davis) – "New Landings: Unsettling as a Creative, Embodied Practice in Place"
- Caitlin Gowans (University of Toronto) - "Posthuman Animals at the Point of Crisis in Stef Smith's *Human Animals*"
- Aisha Lesley-Bentham (Independent Scholar) – "The Reimagining of Movements with My Ancestors: a Performance-Installation"
- Mika Lillit Lior (UCLA) - "Performing Contact at the Crossroads of Devotee, Bird, and Tree bodies"

- Sonya Merutka (NYU) – “Moving Politically: Maintenance Choreographies and Disgruntled Intimacies”

### **Race, Embodiment, and Historiography**

**Faculty Convenor: Prof. Daphne Brooks (Yale)**

**Session Facilitators: Farrah O’Shea (UCLA) and Danielle Howard (UCLA) -**

**[ofarrah@ucla.edu](mailto:ofarrah@ucla.edu) / [danielle.davis@ucla.edu](mailto:danielle.davis@ucla.edu)**

- Jordan Ealey (U Maryland, College Park) – “Compositions and Choreographies of the Jukebox in Black Musical Performance”
- Zachary Easterling (NYU) – “Streetbeefs: Conflict & The Undercommons”
- Jenny Henderson (Tufts University) - " 'In the Wake' of the Ohio River"
- Aaron Jacobs (Brown University) - “Impersonating the Ku Klux Klan: Memory, Performance, and the Cultural Logic of Revival (1877-1905)”
- Cody Jones (University of Michigan) – “Staging Sincerity: Music, Race, and Historical Memory in *The Stephen Foster Story*”
- Zach Loeffler (University of Chicago) - "Mass Magic"
- Marisa Plasencia (UC Santa Barbara) – “Warnings from the Chorus: Reconstructing a Collapse of Citations on the Collective Body”
- Sara Speller (University of Oxford) – “Scattered Archives: Margaret Bonds, *Diary of a Divorcée*, and the Black [Bourgeois] Archive”

### **Migration and Identification**

**Faculty Convenor: Prof. Summer Kim Lee (UCLA)**

**Session Facilitator: Yun-Pu Yang (UCLA) - [yunpuyang@ucla.edu](mailto:yunpuyang@ucla.edu)**

- Galia Cozzi Berrondo (Stony Brook University) - "Relational Ways of Walking Together in the World: Collective Performances of Latinx LGBT/Q Migrants in the US"
- Lia Christine Dewey (The Ohio State University) – “We Have Always Seen You: Applying Cohen’s Framework of Marginalization to the American Theatre Industry”
- Keir GoGwilt (UC San Diego) - " 'This is a Scream': Historical and Affective Mediation in Carolyn Chen’s Compositions"
- Madison House-Tuck (Washington University in St. Louis) - “Enacting Intimacies: Gestural Communication Inside and Outside Prison Visitation Structures"
- Chengyuan Huang (UC Irvine) - "Between the Soil and the Concrete: Lesbianism as a Rural-Urban Interface for Migrant Factory Workers in China"
- Qianru Li (UC Irvine) - "Dangerous Contact: the Shooting of Akai Gurley"

- Jisun Myung, Alejandro Bastien Olvera and Benedicta Akley-Quarshie (Arizona State University) – “Virtual Spontaneous Theatre Workshop: A Way to Practice Active Listening and Improvised Performance in Hopes of Making Connections”
- Katayoun Salmasi (U Illinois, Urbana-Champaign) - “Resuscitating the ‘Dream’: New Immigrant Drama in Relation to Modern American Drama After September 11”

### **Performance as Practice and Research**

**Faculty Convenor: Sylvan Oswald (UCLA) and Marike Splint (UCLA)**

**Session Facilitator: Guillermo Aviles-Rodriguez (UCLA) - [gavilesrod@ucla.edu](mailto:gavilesrod@ucla.edu)**

- Diana Cage (UC Davis) - "Making Community, Writing Care"
- Sarah Guibault (NYU) – “Touch and Go: Epistolary Hauntings and Shared Affect”
- Rina Hajra (The Ohio State University) – “Drama Therapy and Performance: Improving Student's Mental Health”
- Sarah Hart (UC Davis) - "Affecting Humanity, Challenging Exclusion, *Moving-with* Stories of Deportation"
- Meg Kirchoff (University at Buffalo) "Lakes and Bodies: Finding a Posthuman Praxis in Site-Specific Dance"
- Kwabena Slaughter (George Washington University) - “She Put Her Foot In It: Tap Dance, Electricity, and Light”
- Christopher Staley (University of Pittsburgh) – “The Traditional Antinomy of Suzuki Tadashi’s Theatre: Globalism and Interculturalism as Multipodal Performance”

### **Framing Touch: Queer Proximities & Performance**

**Faculty Convenor: Prof. Joshua Guzman (UCLA)**

**Session Facilitator: Elizabeth Schiffler (UCLA) - [eschiffler@g.ucla.edu](mailto:eschiffler@g.ucla.edu)**

- Jay Buchanan (Washington University in St. Louis) - "Contacting Unknowable Selves: Laura Aguilar’s Self-Portraits and the Archive Prosthetic"
- Stephen Cedars (CUNY) - “‘That Melancholy Fiend’: Charles Ludlam’s *Bluebeard* and the Horrific City”
- Sariel Golomb (Stanford University) - “Undetectable Equals Untransmittable”: Visions of Bodily Containment and Intimacy
- Triwi Harjito (UCLA) - “Dancing the Intimate: Tradition and Transgression in *Lengger Lanang* Performances on Stage and Screen”
- Catherine Heiner (University of Washington) – “Offering ‘Post-Scene’ Care: What Theatre Can Learn from BDSM”



- Tim Reid (NYU) – “ ‘Touching Me, Touching You’: Clowns, Eros, and Laplanche's General Theory of Seduction”
- GJ Sevallano (George Washington University) – “Queer *Kilig*: Contactlessness in Filipino Boys' Love Made in Quarantine”
- Elyse Singer (CUNY) - "Hand-to-Head: Gestures of Excess and Mental Distress"
- Gabriel Vivas-Martinez (Royal Central School of Speech and Drama – University of London) – “Get in Contact: Applied Theatre Workshops and the Connection Between Touching and Masculinity”
- Shannon Woods (U Texas at Austin) - "Feminized Care and The Masculine State: Choreographic and Gendered Imperatives During The Pandemic"

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