

SCHEDULE OF EVENTS

Friday, March 31

- 1 – 2pm** **Registration table open**
Location: Outside of the Studio Theatre
- 2 – 3:30pm** **Writing Workshop given by Kelly Tsai**
Location: Studio Theatre
- 3:30 – 6:30 pm** **Registration table open**
Location: Outside of the Studio Theatre
- 4 – 4:05pm** **Welcome address**
Location: A201
- 4:05 – 5:05pm** **PANEL #1**
Panel Title: Undergraduate Debut Panel
Panel Chair: Bridget Sundin
Location: A201
- “The Role of Inmate-Centered Prison Theatre Arts Programs in Community Development” by Anna Guse
 - "Male Humor and the Gender Dynamics of *Waiting for Godot*" by Nick Munson
 - "Morrison's *Desdemona*: Necessary Conversations in Afterlife" by Emily Sullivan
- 5:15 – 6:15pm** **PANEL #2**
Panel Title: Clothing, Narration, and Translation: The Creation of Meaningful Bodies
Panel Chair: Andrés López
Location: A201
- “Fashion, Politics, and the Modern Audience” by Stephanie Orr
 - “Body Narration of African American Female in *In the Blood*” by Huihui Huang
 - “*Windstorm*: Movement in Words and on Stage” by Eric C. Heaps
- 6:30 – 7:15 pm** ***Prospect Hill* pre-show talk with Bruce Walsh & Peter Gil-Sheridan**
Heavy hors d'oeuvres will be served
Location: Studio Theatre
- 7:30pm – 10pm** **Performance of *Prospect Hill* written by 3rd year MFA playwright Bruce Walsh**
Location: Wells-Metz Theatre
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Saturday, April 1st

- 10 – 10:25am** **Breakfast served in the DeVault Lobby**
- 10:25 – 10:30 am** **Day 2 opening remarks and welcome**
Location: Studio Theatre
- 10:30 – 11:45 am** **PANEL #3**
Panel Title: Intersections in Directing: Spicing Up the Creative Process
Panel Chair: Joseph D'Ambrosi

Location: Studio Theatre

- “Directing Interdisciplinarily: Calderón de la Barca’s *Life is a Dream*” by Joseph D’Ambrosi
- “Directing as Research: Michael John LaChuisa’s *See What I Wanna See*” by Joshua Robinson
- “Directing Collaboratively: Creating with Designers, Musicians and Choreographers” by Katie Horwitz
- “Directing as Visual Communication: Peter Schaffer’s *Equus*” by James Nelson

12 – 12:30 pm

Kelly’s Performative Keynote Address

Location: Studio Theatre

12:30 – 1:30 pm

Lunch on your own

1:45 – 3:00pm

PANEL #4

Panel Title: Identity, Tradition, and Politics in Modern Asian Theatre

Panel Chair: Greer Gerni

Location: A151

- “Reclaiming Tradition: Girish Karnad’s *Hayavadana* as Evidence for ‘Modern’ Drama in 20th Century India” by Joseph D’Ambrosi
- “Zuni Icosahedron and the Politics of Performance in Hong Kong” by Whit Emerson
- “Modern North Korean Identity on the Global Stage in *Yoduk Story*” by Greer Gerni

3:15 – 4:30pm

PANEL #5

Dance Performances choreographed by IU Faculty

Location: Studio Theatre

- *nóstos álgo*s by Stephanie Nugent
- *The Rise of Otherness* by Elizabeth Shea

4:30 – 4:45pm

Snacks served

Location: Outside of the Studio Theatre

4:45 – 5:45pm

PANEL #6

Panel Title: Performance Before: Speech, Acts, and the Early Modern

Panel Chair: Shane Vogel

Location: A151

- “Divine Song and Damned Speech: Looking Into The Power of Voice Within the *Canterbury Tales*?” By Sarah Line
- “Performance and Performativity in the *Libro del caballero Zifar (Book of the Knight Zifar)*” by Ali Alsmadi
- “Reimagining Whiteness and Authentic Performance in Ben Jonson’s *The Masque of Blackness* and *The Masque of Beauty*” by Sarah Le

6:00 – 7:00pm

Catered dinner

Location: The DeVault Lobby

7:30pm

***Formosa*, a solo performance by Kelly Tsai**

Location: Studio Theatre*

*Seating on a first come first serve basis, but will be reserved at the request of attendants of the conference.

Upon conclusion of *Formosa*

Essay prizes announced and conference closing remarks

Location: Studio Theatre

Indiana University Department of Theatre, Drama, and Contemporary Dance
5th Annual Graduate Symposium on Theatre and
Performance Studies at Indiana University



Featuring Performance Activist Kelly Tsai

Kelly Tsai is an award-winning writer, performer, and director based in Brooklyn. Her theatrical work has been developed and presented by Ars Nova, New York Live Arts, Downtown Urban Theater Festival, Museum of Chinese in America, Brooklyn Museum, El Museo del Barrio, Culture Project, University of California-Santa Cruz Rainbow Theater, and more. She was a founding ensemble member for Mango Tribe, an Asian American Pacific Islander women's and genderqueer spoken word theater group, and an original cast member for We Got Issues!, a national hip hop theater project promoting young women's leadership and electoral engagement. She has also collaborated with acclaimed dance companies and theater artists like Urban Bush Women and Ping Chong. Her work as a spoken word poet has been featured at hundreds of performances worldwide including audiences at the White House, Lincoln Center, Apollo Theater, Kennedy Center, and HBO's "East of Main Street: Asians Aloud" and "Russell Simmons Presents Def Poetry." Her current work spans screen, print, live performance, and new media. Throughout her career, Kelly has been committed to the arts as leverage for social change for issues as diverse as cultural identity, feminism, domestic violence and sexual assault prevention, immigrant rights, law enforcement reform, and voter enfranchisement.



Events with Kelly Tsai

Friday, March 31st:

Writing Workshop, 2-3:30pm, Studio Theatre (RSVP required: email bsundin@indiana.edu)
This workshop focuses on how to write & develop solo performance material of all kinds.

Saturday, April 1st:

Performative Keynote Address, 12pm, Room A201 (No RSVP required.)

Formosa, solo performance, 7:30pm, Studio Theatre
(Seating is extremely limited. First come, first serve basis.)

BIOGRAPHIES

Ali Alsmadi is a second-year doctoral student in Hispanic Literatures Program at Indiana University. He received his B.A. in Spanish and English language and literature from the University of Jordan, Amman, and his M.A. in Spanish Literature from Florida Atlantic University. Ali is interested in the Iberian literary and cultural productions from the late fifteenth through the seventeenth centuries. Ali is also interested in Aljamiado Literature (the clandestine literature of the last Muslims in Spain) inside the Iberian Peninsula and across the Mediterranean. Ali wishes to study the secret lives, religious and cultural practices of the Moriscos by examining their underground manuscripts.

Joseph D'Ambrosi is a first-year Ph.D. student in Theatre History, Theory, and Literature at Indiana University, Bloomington. He received his B.A. in Theatre from Messiah College and his M.A. in Theatre Studies from the University of Central Florida. An aspiring theatre scholar, artist, and teacher, Joe's research interests include the intersections between (evangelical) Christianity and theatre history/practice, as well as performativity as religious appropriation. Joe is an Irene Ryan-nominated actor, a dramaturg, director, and singer. His scholarship has been published in theatre journals and presented at conferences around the nation including the Association for Theatre in Higher Education, the American Society for Theatre Research, the Southeastern Theatre Conference, the Comparative Drama Conference, and the Midwest Popular Culture Association. He is the recipient of ASTR's 2016 Thomas Marshall Graduate Student Award and SETC's Robert Porterfield Graduate Student Award. Joe is originally from Long Island, NY, but calls Orlando home. www.josephrdambrosi.com

Whit Emerson received his B.A. in Theatre Arts from Appalachian State University and his M.A. in Theatre Studies from the University of Central Florida. Whit lived in China for three years teaching English and learning Chinese. His research interests include intercultural performance, modern Chinese theatre, comedy, state-controlled theatre, edutainment, stage movement, and the historical avant-garde. Whit has worked in theatre as an actor, director, producer, fight choreographer, dialect coach, playwright, sound designer, and dramaturg. He has presented papers and held workshops at academic conferences on *King Ubu*, puppet theory, tai chi, Shakespeare and Cultural Revolution Dramas. Whit is from Orlando, Florida.

Greer Gerni is a first-year Ph.D. student in Theatre History, Theory, and Literature at Indiana University. Her primary areas of interest are twentieth and twenty-first century Russian theatre. Greer is the Chief Operating Officer of the International Foundation for Theatre Education and Research (IFTER) which facilitates international training programs for American actors, directors, and designers, most notably at the Moscow Art Theatre School. Greer holds a M.A. in Educational Theatre from NYU and a post-graduate certification in Acting, Directing, and Meyerhold's Biomechanics from the Russian Academy of Theatre Arts (GITIS).

Anna Guse is a sophomore at Indiana University Bloomington double majoring in Theatre & Drama and History, with concentrations in Literature, History, and Theory of Drama and American History, respectively. Anna has performed in IU Theatre's productions of *Antigone* (Nurse) and *The Duchess of Malfi* (Pescara/Officer/Madman). Anna's dramaturgical work includes the University Players' *Picasso at the Lapin Agile*, *The Heidi Chronicles*, *The Great American Trailer Park Musical*, and *Ghost Quartet*. Anna served as co-dramaturg for IU Theatre's 2017 production of *The Duchess of Malfi*. Anna is from Columbus, Indiana and looks forward to spending several weeks in London studying theatre and history this summer.

Eric "C" Heaps received his B.A. in Theatre Arts Studies and Portuguese from Brigham Young University in Provo, Utah, and his M.A. in Theatre History, Theory, and Literature from Indiana University, where he is currently a doctoral candidate. His research interests include translation, Luso-Brazilian theatre, and hemispheric studies. He has recently presented on cognitive linguistics and translation at the American Society for Theatre Research and showcased his translation of *The Meal* by Newton Moreno at the Association for Theatre in Higher Education, where he is also a graduate student representative for the Latinx, Indigenous, and the Americas Focus Group.

Katie Horwitz is the current third year M.F.A. Directing candidate at Indiana University and recipient of the 2016 Fontaine Syer Directing Fellowship. For IU Theatre: Jean Anouilh's *Antigone*, *Occupants*, *Tape* (first year M.F.A. project), and assistant directed *M. Butterfly*. Before IU she spent five years working in Chicago after finishing her undergraduate degree in theatre at Butler University. In Chicago she was the Casting Associate and an Artistic Associate at Stage Left Theatre where she directed *The Liar Paradox* and *Raggedy And* for their new plays summer festival, LeapFest. At SLT she assistant directed *A Day in the Death of Joe Egg*, *Farragut North*, *Warped*, and *The Fisherman* as well as *Mother Bear*, *Warped*, and *Autonomy* for LeapFest. Katie has directed two successful Bikini Shakespeare productions for Gorilla Tango Theatre: *Much Ado About Nothing* and *The Tempest*. Katie has directed for Jewish Theatre of Bloomington, Genesis Theatrical Productions, and in a number of 10 minute play festivals. Other companies she has assistant directed for include Hip to Hip Theatre Company, Two Pence Shakespeare, Cincinnati Shakespeare Company, Cardinal Stage Company, and Indiana Repertory Theatre. Katie has also acted with IU Summer Theatre, Babes with Blades, Lincoln Amphitheater, and Clear Stage Cincinnati.

Huihui Huang is from China. She received her M.A. in English Language and Literature from Nanjing Normal University, China. She has worked as a lecturer at a university in China for years, teaching history of English and American literature, and British and American Drama. Her research interests include the works of playwright Suzan-Lori Parks, modern and contemporary American theatre, and Chinese theatre. Her paper on Suzan-Lori Parks' plays was awarded the second prize in the Eighth Philosophy and Social Science Academic Conference in Jiangsu Province in China in 2014.

Sarah Le is a second-year Ph.D. student in the English department at Indiana University. She specializes in Early Modern British drama and other performative texts. Her research interests include performances of race, black and brownface, and colonialism as well as the intersection of race and gender/sexuality in dramatic and literary texts of the time period. She deals in questions of violence, performance, representation, and authenticity in dealing with these issues and these texts—as they reflect her social and political investment in academia and non-academic social activism.

Sarah Line is enrolled in the M.A./Ph.D. program in English Literature at Indiana University, Bloomington. She focuses on medieval literature, and her research interests include heroes and heroic perspectives within Anglo-Saxon literature and Icelandic saga.

Andrés López received his B.A. in Interdisciplinary Studies from Michigan State University in East Lansing, Michigan and his A.L.M. in Liberal Arts with a concentration in Dramatic Arts from Harvard University in Cambridge, Massachusetts. His research interests include the theatre of the psychic, the works of playwright Nilo Cruz, and the cultural hybridity of 'American' and 'Latino' cultures. Andrés is from Detroit, Michigan.

Nick Munson is a Junior double majoring in English and Theatre & Drama. He is a member of the Hutton Honors College, a member of the student theatre organization University Players, and an actor and playwright in the theatre department. Nick is from Muncie, Indiana.

James Nelson is the first year directing M.F.A. candidate at Indiana University, and will direct *Machinal* in IU's 2017-2018 season. As a freelance director in the San Francisco Bay Area, James has directed for Custom Made Theatre Company (*In Love and Warcraft*, for which he received a San Francisco Bay Area Critic's Circle Award), Ross Valley Players (*A Month in the Country* and *Chapter Two*), Masquers Playhouse (*Farragut North* and *Dead Man's Cell Phone*), FaultLine Theater (*The Ice Cream Sandwich Incident*), Dragon Productions (*Becky's New Car*), Novato Theater Company (*Inspecting Carol*), and others. He was previously the artistic director of the Anglo-Irish Theatre Group in Tübingen, Germany, where he directed productions of *Equus*, *Translations*, *The Pillowman*, *And Then There Were None*, *Black Comedy*, and *Romeo and Juliet*. James is from Kansas City and has a B.A. in theatre from UMKC.

Stephanie Nugent is a choreographer, performer, and educator of dance/theater and contact improvisation, invested in collaborations with artists and scholars addressing social issues surrounding identity, empathy, and communication. Since 1991, her choreography, improvisation scores, and inter-disciplinary collaborations with composers, visual

artists, and playwrights, have been presented throughout the US and abroad, and she has toured internationally with companies including Ririe Woodbury Dance Company, Keith Johnson/Dancers, Malashock Dance and Company, Victoria Marks. Nugent's choreography has been commissioned by organizations such as Sushi Visual and Performance Art, Ririe Woodbury Dance Company, CONDER/Dance, and the Indianapolis Museum of Art, honors include The Lester Horton Awards and The American College Dance Festival, and she has received grant support from The Durfee Foundation, The Indianapolis Arts Commission, and The National Endowment for the Arts. Her academic posts have included California Institute of the Arts (Full-Time Faculty 2008-2013), UC-Santa Barbara (Associate Professor 2001-2007), and The Ohio State University (Visiting Full-Time Faculty 2014). She currently serves on Adjunct Faculty at IUB in the Department of Theatre, Drama, and Contemporary Dance and as Director of the annual IU High School Summer Dance Intensive. An avid practitioner/teacher of contact improvisation, Ms. Nugent also currently serves as Artistic Director for the Great Lakes Area Contact Improvisation Enthusiasts Retreat (G.L.A.C.I.E.R), and has lead intensives at festivals including Seattle Festival of Improvisational Dance (S.F.D.I), Portland Dance Jam, and The West Coast Contact Improvisation Jam. Upcoming Events include Nugent Dance's production of "Thinking in Motion" at the Indy Fringe Festival, a performance and teaching residency at Lawrence College in Appleton, WI, and on-going facilitations of HOURGLASS events with partner/composer Robin Cox. www.nugentdance.com

Stephanie Orr is a second-year M.F.A. Costume Technology student. She received her B.F.A. in theatre in costume design from the University of Oklahoma in 2008. She has worked in New York, Oklahoma, and Kansas. Stephanie is originally from Orlando, Florida.

Joshua Robinson received his B.A. in history from Kean University and his M.A. in American Studies from Columbia University. He is pursuing a dual PhD in Theatre and American Studies. His research interests include interactions between American Popular Culture and queer theory, American Horror Film, and American Musical Theatre as a site of queer political expression. He is the Producing Artistic Director of Outcast Theatre, a company committed to producing and developing theatrical works that promote dialogue regarding so-called social "outcasts." His play *Valentine*, based on the 2008 murder of transgender middle school student Lawrence King, was awarded the inaugural New Horizons award for contributions to the LGBTQIA community. He is a proud member of the Stage Directors and Choreographers Society.

Elizabeth Shea's work has been called "stunning...mesmerizing...powerful," and "a remarkable contemporary dance display." She has received numerous grants and commissions to create dance works. This past July, Liz presented a program of her own choreography, Elizabeth Shea Dance and Guests, at the John F. Kennedy Center for the Performing Arts in Washington, D.C. She was recently a featured artist at the 2016 Wave Rising Series and her choreography has been produced by PUSHfest, Detroit Dance City Festival, the American Dance Guild, DUMBO Dance Festival, Footprints Dance Festival, Boston Contemporary Dance Festival, the Midwest Alternative Regional Dance Festival, the National College Dance Association, the World Dance Alliance, Regional Dance America, and the International Conference and Performance Festival on Somatic-Based Dance. Liz has been a guest artist for Moving Collective, Dance Kaleidoscope, Eisenhower Dance, Karen Reedy Dance, and the Jerusalem Academy of Music and Dance, where the Academy's Ensemble performed her work in Jerusalem and in Tel Aviv. Liz has also served on the faculty and as a guest artist at many universities and dance schools; she was an Artist-in-Residence for the State of Florida and taught at several schools in China. Liz has developed an approach to training the nervous system for flexibility and ingenuity through somatic practices, feedback, and muscle engagement which she presents at workshops in the USA and abroad, and teaches at Dance Italia each summer. An active 200-hour Registered Yoga Teacher, Liz serves on the dance faculty at Indiana University, Bloomington, where she is Director of Contemporary Dance.

Emily Sullivan is a senior studying Theatre & Drama and English. Her particular interests are performance, classical theatre, poetry, and feminist criticism. At IU, she has recently appeared onstage as The Duchess in *The Duchess of Malfi* and Agnes Mundy in *Dancing at Lughnasa*. Emily spent last spring studying Shakespeare in performance at the Royal Academy of Dramatic Art in London, and will be performing at the Cincinnati Shakespeare Company for the next year. She currently holds the James and Virginia Cozad Scholarship within the Wells Scholars Program.

Bridget Sundin is a third-year Ph.D. student who received her B.F.A. in Theatre Performance from Illinois Wesleyan University, her M.A. in Teaching from National-Louis University, and her M.A. in Theatre from San Diego State University. Bridget has her Ph.D. minor in Gender Studies and her research interests include the extraordinary body in performance, feminist theory, queer performance, and theatrical representations of women avenging their honor in masculine dress during the Golden Age of Spain. Bridget has worked widely as an actor, educator, director, and dramaturg in New York City, San Diego, and the Chicago area. She has shared her scholarly writing at conferences hosted by the American Society of Theatre Research, Comparative Drama Association, Midwest Modern Language Association, and the Midwest Popular Culture Association. Bridget is from Chicago, Illinois.

Kelly Tsai is an award-winning writer, performer, and director based in Brooklyn. Her theatrical work has been developed and presented by Ars Nova, New York Live Arts, Downtown Urban Theater Festival, Museum of Chinese in America, Brooklyn Museum, El Museo del Barrio, Culture Project, University of California-Santa Cruz Rainbow Theater, and more. She was a founding ensemble member for Mango Tribe, an Asian American Pacific Islander women's and genderqueer spoken word theater group, and an original cast member for We Got Issues!, a national hip hop theater project promoting young women's leadership and electoral engagement. She has also collaborated with acclaimed dance companies and theater artists like Urban Bush Women and Ping Chong. Her work as a spoken word poet has been featured at hundreds of performances worldwide including audiences at the White House, Lincoln Center, Apollo Theater, Kennedy Center, and HBO's "East of Main Street: Asians Aloud" and "Russell Simmons Presents Def Poetry." Her current work spans screen, print, live performance, and new media. Throughout her career, Kelly has been committed to the arts as leverage for social change for issues as diverse as cultural identity, feminism, domestic violence and sexual assault prevention, immigrant rights, law enforcement reform, and voter enfranchisement.

CONFERENCE ORGANIZING COMMITTEE

Performing Intersections, Indiana University's 5th Annual Graduate Symposium on Theatre and Performance Studies, is presented with support from the Department of Theatre, Drama, and Contemporary Dance as well as the Indiana University Student Association (IUSA). The event is among several scholarly projects organized by the Association for Research in Theatre at Indiana University (ART@IU), a student organization that provides a place for graduate and advanced undergraduate students to meet and share their work in theatre and performance studies.

ART@IU OFFICERS & CONFERENCE COMMITTEE

Conference chair:	Bridget Sundin, President
Planning committee:	Whit Emerson, Vice President Andrés López, Treasurer Joseph D'Ambrosi, Secretary Huihui Huang, Historian
Faculty Advisor:	Dr. Jennifer Goodlander

AFFILIATE FACULTY & STAFF

Department Chair:	Jonathan Michaelson
Director of Graduate Studies:	Ronald Wainscott
Production Manager:	Thomas Quintas
Managing Director:	Drew Bratton
Fiscal Officer:	James Barrow
Business Manager:	Cindi Severance

SPECIAL THANKS

Bloomington Bagel, Drew Bratton, Peter Gil-Sheridan, Dr. Jennifer Goodlander, IUSA, Jimmy Johns, Laughing Planet, Thom Quintas, Cindy Severance, May Takahashi, Kelly Tsai, Dr. Shane Vogel, Dr. Ronald Wainscott, Bruce Walsh

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