

The Viewing of Politics and the Politics of Viewing: Theatre Challenges in the Age of Globalized Communities

18 – 20 April 2013, Aristotle University of Thessaloniki, Greece



ARISTOTLE UNIVERSITY
OF THESSALONIKI

DEPARTMENT OF AMERICAN LITERATURE AND CULTURE
SCHOOL OF ENGLISH



ΜΟΥΣΕΙΟ
ΒΥΖΑΝΤΙΝΟΥ
ΠΟΛΙΤΙΣΜΟΥ



MUSEUM
OF BYZANTINE
CULTURE



ΔΗΜΟΣ ΘΕΣΣΑΛΟΝΙΚΗΣ

ΜΟΝΟΧΡΟΜΙΑ
ΨΗΦΙΑΚΟ ΦΩΤΟΑΝΤΙΓΡΑΦΙΚΟ ΚΕΝΤΡΟ
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Thursday, April 18th 2013

15.00-16.00	Registration: Byzantine Museum - Main Lobby	
Time	Lecture Halls	
	Byzantine Museum – Main Amphitheatre	Byzantine Museum – Amphitheatre 2
16.15-16.30	Address <ul style="list-style-type: none"> • Professor Yiorgos Kalogeras, Chair of the School of English at Aristotle University 	
16.30-17.00	Keynote Speech Chair: Zoe Detsi <ul style="list-style-type: none"> • Professor Savas Patsalidis <i>Aristotle University of Thessaloniki, Greece</i> Political Theatre and Depression Greece	
17.30-19.00	1. Radical Performances in Public Spaces Chair: <ul style="list-style-type: none"> • Holly Gale Millette <i>University of Southampton, UK</i> Protagorians Among Us: Rebellious Performances of Word and Action at Occupy • Vassiliki Lalioti, Maria Papapavlou <i>National & Kapodistrian University of Athens, Greece</i> Street Performances of an ‘occupy movement’: Syntagma Square as a Cosmopolitan Stage • Maria Konomis <i>National & Kapodistrian University of Athens, Greece</i> Reclaiming the City: radical performance strategies in public urban spaces 	2. Space (Place) and Performance Chair: <ul style="list-style-type: none"> • Rebecca Worley <i>Southern Illinois University Carbondale, USA</i> Antigone and the Tomb of the Unknowns: The Rhetoric of Place and Protest Theatre • Chris Jury <i>Bath Spa University, UK</i> The Velvet Palaces of the Civilised: Why Dissenting Political Theatre In Theatres Is Futile • George Vlachos, Vassilis Papalexopoulos <i>Aristotle University of Thessaloniki, Greece</i> The Restless Shock: Reshaping Self through Event Space
19.00-20.00	Welcome Reception	
20.30-22.30	Performance at “Aneton” theatre <p style="text-align: center;">Ajax - Stockton University , USA</p>	

Friday, April 19th 2013

Time	Lecture Halls	
09.00-10.30	Byzantine Museum – Main Amphitheatre	Byzantine Museum – Amphitheatre 2
	<p>3. Contemporary Political Theatre in the Age of Globalization Chair:</p> <ul style="list-style-type: none"> • Christina Papagiannouli <i>University of East London, UK</i> (Per)forming Political Spaces Within Cyberstage • Veronica Rodriguez <i>University of Barcelona, Spain</i> Neo-Brechtian Techniques for a Globalized Age: The Politics of David Greig’s <i>Brewers Fayre</i> (2009) and <i>Fragile</i> (2011) • Katia Arfara <i>Onassis Cultural Centre, Greece</i> Theater as political gesture: on <i>Rabih Mroué</i> performances and installations 	<p>4. Technology, History and Identity Chair:</p> <ul style="list-style-type: none"> • Emma Cox <i>Royal Holloway, University of London, UK</i> ‘The Perfect Refugee’: Myth and Legibility in Bell Shakespeare and Change Media’s Theatre Laboratory • Stella Keramida <i>Royal Holloway, University of London, UK</i> Threatening hybridities: Dramaturgy, multimedia directing and Identity • Theo Vurdubakis <i>Lancaster University, UK</i> Death on Screen: Terror, Technology and the Spectacle of (In)Security
	City Hall	Archaeological Museum – Amphitheatre
	<p>5. Greek Myths Retold: Ancient Tragedy on the Modern Stage Chair:</p> <ul style="list-style-type: none"> • Mark E. Mallett <i>Richard Stockton College, USA</i> The <i>Ajax Dilemma</i> • Robert Gregg <i>Richard Stockton College, USA</i> Giving <i>Frogs</i> Legs • Elena Delliou , Christos Tsarouchidis <i>Aristotle University of Thessaloniki, Greece</i> (Re)Making <i>The Bacchae</i>: Euripides and Charles Mee 	<p>6. Time, Place and Postmodern Identity Chair:</p> <ul style="list-style-type: none"> • Noelia Hernando – Real <i>Universidad Complutense de Madrid, Spain</i> The Politics of Time, Place, and Gender in Sarah Ruhl’s <i>Passion Play</i> • Panagiota Sotirchou <i>National & Kapodistrian University of Athens, Greece</i> “Impious” performances on a “holy” stage: The case of ancient Epidaurus theatre • Anna Suwalska – Kolecka <i>The State School of Higher Professional Education in Plock, Poland</i> ‘Up in the war zone ozone zany grey’ – Caryl Churchill’s theatrical landscapes of terror, pain and ecological destruction

10.30-11.00	Coffee Break
11.00-12.00	<p style="text-align: center;">Byzantine Museum – Main Amphitheatre</p> <p>Keynote Speech Chair: Savas Patsalidis</p> <ul style="list-style-type: none">• Professor Philip Auslander <i>Georgia Institute of Technology, Atlanta, USA</i> <p>Barbie in a Meat Dress: Performance and Mediatization in the 21st Century</p>

12.00-13.30	Byzantine Museum – Main Amphitheatre	Byzantine Museum – Amphitheatre 2
	<p>7. Politics and Theatre Chair:</p> <ul style="list-style-type: none"> Efterpi Mitsi <i>National & Kapodistrian University of Athens, Greece</i> <p>Performing Massacre</p> <ul style="list-style-type: none"> Aristi Trendel <i>Université du Maine, France</i> <p>Politics and Theatre in Philip Roth’s Sabbath’s Theater</p> <ul style="list-style-type: none"> Virginia Dakari <i>Aristotle University of Thessaloniki, Greece</i> <p>From Heiner Muller’s Ghost of Europe to Christoph Schlingensiefel’s Ghost in Venice: Performing German Maladies</p>	<p>8. The Politics of (In)visibility in the Age of Uncertainty Chair:</p> <ul style="list-style-type: none"> Marissia Fragkou <i>University of Birmingham, UK</i> <p>Imagining local/global communities: Stan’s Café Of All the People in the World and Rimini Protokoll’s 100% London</p> <ul style="list-style-type: none"> Marilena Zaroulia <i>University of Winchester, UK</i> <p>Distributions of (In)visible Subjects: Performing Displacement at the Age of Ab-Sense</p> <ul style="list-style-type: none"> Philip Hager <i>Goldsmiths, University of London, UK</i> <p>Wild Beasts and Predatory Capitalism: UK Riots, August 2011</p>
	City Hall	
	<p>9. Modern British Theatre: The Road to Repoliticization Chair:</p> <ul style="list-style-type: none"> Elizabeth Sakellaridou <i>Aristotle University of Thessaloniki, Greece</i> <p>How Diasporic? The Psychogeography of the New Britain in Post-Millennial British Theatre</p> <ul style="list-style-type: none"> Jose Ramon Prado <i>Universitat Jaume I, Spain</i> <p>The representation of the crisis and crises of representation in British political drama: Caryl Churchill’s Serious Money, Lucy Prebble’s Enron and David Hare’s The Power of Yes</p> <ul style="list-style-type: none"> Katerina Ziaka <i>Aristotle University of Thessaloniki, Greece</i> <p>In/Sanity as a Means of Repoliticization for British “New Political Writing”</p> <ul style="list-style-type: none"> Clara Escoda Agustí <i>University of Barcelona, Spain</i> <p>Witnessing, Spectatorship and Ethics in Martin Crimp’s The Country</p>	<p style="text-align: center;">Archaeological Museum - Amphitheatre</p> <p>10. Creating and Breaking Prejudice: Racism Chair:</p> <ul style="list-style-type: none"> Roaa Ali <i>University of Birmingham, UK</i> <p>"I’m not a traitor": Arab American Playwrights' Cultural Battle for Self-Representation against Stereotypes</p> <ul style="list-style-type: none"> Elisavet Ioannidou <i>Aristotle University of Thessaloniki, Greece</i> <p>Conceptual Metaphors, Prejudice and Racial Discourse: Max Frisch’s Andorra</p> <ul style="list-style-type: none"> David Roessel, Tyler Riley <i>Richard Stockton College, USA</i> <p>Dramatizing Race on the Frontier: Melvin B. Tolson’s One-Act Plays Written for Oklahoma’s Golden Anniversary</p>

14.00-18.00	Lunch Break – Conducted Winery Tour (optional)	
	Byzantine Museum – Main Amphitheatre	Byzantine museum – Amphitheatre 2
18.30-20.00	<p>11. Performing History and Awakening Memory Chair:</p> <ul style="list-style-type: none"> • Mina Karavanta <i>National & Kapodistrian University of Athens, Greece</i> Tragedy and Revolution in Edouard Glissant’s <i>Monsieur Toussaint</i> and Joan Anim-Addo’s <i>Imoinda</i> • Nicole Ollier <i>University Michel de Bordeaux 3, Montaigne, France</i> The Politics of Derek Walcott’s Poetic Drama • Lina Rosi <i>University of Patras, Greece</i> La guerre des mémoires in Contemporary French Theatre: Remembering the Algerian War of Independence • Neslihan Ekmekçioğlu <i>Hacettepe University, Turkey</i> Memory Theatre and Postmodern Aesthetics on the Contemporary Stage 	<p>12. ‘Revised’ and Re-Interpreted: Employing the Old to Decipher the New) Chair:</p> <ul style="list-style-type: none"> • Dorothy Chansky <i>Texas Tech University, USA</i> The Personal is Political: Reversed, Redux, Revised • Kate Adams <i>University of Salford, UK</i> The Transformative Potential in Performance: Reversals and Residues • Xenia Aidonopoulou <i>Aristotle University of Thessaloniki, Greece</i> “Punch-in-the-face theatre”: <i>The Homecoming</i> by Harold Pinter • Radmila Nastic <i>University of Kragujevac, Serbia</i> Political Theatre now is even more important than it ever was
	City Hall	Archaeological Museum – Amphitheatre
	<p>13. Engaging a Global Audience Chair:</p> <ul style="list-style-type: none"> • Deborah Leiser – Moore <i>La Trobe University, Melbourne, Australia</i> The Immersed Audience • Grigorios Ioannidis <i>National & Kapodistrian University of Athens, Greece</i> Discovering New Audience or Creating One? Hellenic Festival Spectatorship Under Crisis • Christina Papadopoulou <i>Theatrologist, Greece</i> Festival Audiences Through an Intercultural Lens 	<p>14. Politics as Performance / Performance as Politics Chair:</p> <ul style="list-style-type: none"> • Jerry Wasserman <i>University of British Columbia, Canada</i> ‘Ain’t we the Revolooshun?’: Canadian Theatre Fights the War of 1812 • Pierre Guerlain <i>Université Paris Ouest Nanterre, France</i> Hubris, Lies and Videotapes: The bad theater of US political debates • Alexandra Simou , Maria Ristani <i>Aristotle University of Thessaloniki, Greece</i> Face-less politics: Performance Art in the 21st century

21.30-22.30

Performance at “Aneton” theatre:

***The Park* - Thomas Velissaris, Aktis Aeliou**

Saturday, April 20th 2013

Time	Lecture Halls	
09.00-10.30	Byzantine Museum – Main Amphitheatre	Byzantine Museum – Amphitheatre 2
	<p>15. Theatre in Combat / Combat as Theatre Opening/Framing Remarks: Ilka Saal - <i>University of Erfurt, Germany</i> Barbara Ozieblo - <i>University of Malaga, Spain</i></p> <ul style="list-style-type: none"> Laura Browder <i>University of Richmond, USA</i> <p>‘In Theater’: On the Theatrical Practices of the U.S Military</p> <ul style="list-style-type: none"> Julia Boll <i>University of Konstanz, Germany</i> <p>Last Girl Standing: on Zinnie Harris's War Plays</p> <ul style="list-style-type: none"> Katherine Skoretz <i>Wayne State University, USA</i> <p>Out of Focus: The Construction of Home in Post- Combat Reintegration</p> <ul style="list-style-type: none"> Sharon Friedman <i>The Gallatin School of New York University, USA</i> <p>Catherine Filloux's Luz: Bearing Witness in an Expanding theatre Community</p>	<p>16. Towards a Unique Voice: Stereotyping Chair:</p> <ul style="list-style-type: none"> Sherry Engle <i>Borough of Manhattan Community College, USA</i> Susan Croft <i>Independent Scholar and Director, UK</i> <p>A Staged Reading of <i>The Master</i> by Gertrude Mouillot with Introduction and Discussion</p> <ul style="list-style-type: none"> Nelson Barre <i>National University of Ireland, UK</i> <p>Racist Entrance Music: American Viewership and Stereotypes in The Elaborate Entrance of Chad Deity</p> <ul style="list-style-type: none"> Adriana Carolina Bulz <i>Military Technical Academy, Romania</i> <p>Enduring Stereotypes and Authorial Self-Subversion: Investigating the Touristic Treatment of the Oriental in Eugene O'Neill's <i>Marco Millions</i> and Henry David Hwang's <i>M. Butterfly</i></p>
	City Hall	Archaeological Museum – Amphitheatre
	<p>17. In search of Identity in a Globalized World Chair:</p> <ul style="list-style-type: none"> Carmen McClish <i>University of the West Indies, St. Augustine, Trinidad</i> <p>Performance, Experience and Liveness: Dalton Narine's <i>Mas Man</i></p> <ul style="list-style-type: none"> John F. Bourke <i>La Trobe University, Melbourne, Australia</i> Rosemary Lucadou-Wells <i>Murdoch University, Western Australia</i> <p>The Rhetoric of Tasmanian theatre of indigenes: an exploration of themes in Tasmanian Aboriginal playwright</p>	<p>18. Cultural Politics in Greek Theatre Chair:</p> <ul style="list-style-type: none"> Alexia Altouva <i>National & Kapodistrian University of Athens, Greece</i> <p>The political vision of Charilaos Trikoupis and the influence to the Greek theatrical star-system of his time</p> <ul style="list-style-type: none"> Demetrios P. Tryphonopoulos <i>University of New Brunswick, Fredericton, Canada</i> <p>The viewing of cultural politics and the politics of viewing in Iakovos Kambanellis' <i>The Courtyard of Miracles</i></p> <ul style="list-style-type: none"> Anastasia Koumidou <i>International Baccalaureate @ CGS, Greece</i> <p>Politics of Style in <i>The City</i></p>

	<ul style="list-style-type: none">• Ismail Serdar Altac <i>Ankara University, Turkey</i> <p>The Role of Space and Identity in the Conflicts of the <i>Walworth Farce</i></p>	
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10.30-11.00	
	Coffee Break
11.00-12.00	Byzantine Museum –Main Amphitheatre Keynote Speech Chair: Zoe Detsi <ul style="list-style-type: none">• Professor Baz Kershaw <i>University of Warwick, UK</i> “This is the way the world ends, not...” ... towards a polis of performing ecology

12.00-13.30	Byzantine Museum – Main Amphitheatre	Byzantine Museum – Amphitheatre 2
	<p>19. Politics as Theatre / Theatre as Politics: The Case of Israel Chair:</p> <ul style="list-style-type: none"> • Linda Ben-Zvi <i>Tel Aviv University, Israel</i> Documenting Political Problems / Using Performative Means • Nurit Yaari <i>Tel Aviv University, Israel</i> Jews and Arabs on the Israeli Stage • Ronnie Mirkin <i>Tel Aviv University, Israel</i> Gender, Power and Politics: The Performance of Schiller’s <i>Mary Stuart</i> on a Fringe Stage in Israel 	<p>20. Theatre and Activism – or Activism as Theatre Chair:</p> <ul style="list-style-type: none"> • Claudia Alonso Recarte <i>Universidad de Castilla-La Mancha, Spain</i> Terrorism and the Politics of Animal Rights on the Stage: Developing a New Theory through Martin McDonagh’s <i>The Lieutenant of Inishmore</i> • George Sampatakakis <i>University of Patras, Greece</i> The Aphanisis of the Subject: Viewing the Absence in the Art of AIDS • Malgorzata Chrzan <i>College of Foreign Languages, Świecie, Poland</i> Radical views in the USA – African American stand-up comedy and political correctness
	City Hall	Archaeological Museum – Amphitheatre
	<p>21. Floating Around in the Mediterranean: Theatre and Politics in 20th century Theatre and Drama Chair:</p> <ul style="list-style-type: none"> • Emilios Charalambides, Andri H. Constantinou <i>Frederick University, Cyprus</i> The Search of a New Identity in the Contemporary Cypriot Dramaturgy: The Case of the Project <i>Scenic Affairs</i> • Marco Galea <i>University of Malta, Malta</i> Alfred Sant: A Playwright/Politician in Search of an Audience • Ellada Evangelou <i>Cyprus University of Technology, Cyprus</i> Playwrights of the World Unite: Representations of Communism in 20th century Greek-Cypriot Historical Plays 	<p>22. Theatre of the Oppressed Chair:</p> <ul style="list-style-type: none"> • Naya Boemi <i>Osmosis - Centre for the arts and intercultural education, Greece</i> Christina Zoniou <i>University of the Peloponnese, Greece</i> Between theatrical space and reality: theatre forum with the Union of African Women • Ioana Moldovan <i>National University of Theater and Cinematographic Arts, Romania</i> Open Society Theater • Renata Noronha Cossio , Leticia Rani Pedrozo Dohms <i>Universidade Tecnologica Federal do Parana, Curitiba, Brazil</i> The Theatre as an Alternative Means of Communications – The Agrarian Question

13.30-16.30	Lunch Break	
16.30-18.00	Byzantine Museum – Main Amphitheatre	Byzantine Museum – Amphitheatre 2
	<p>23. ‘Dressing’ the ‘other’ Chair:</p> <ul style="list-style-type: none"> • Christina Dokou <i>National & Kapodistrian University of Athens, Greece</i> Bare Bodies, Unbearable Bodices in Migdalia Cruz and Lynn Nottage • Ludmila Martanovshi <i>Ovidius University, Romania</i> Political Engagement in Lynn Nottage’s Drama • Murat Kadiroglu <i>Ankara University, Turkey</i> Political Representations in Athia Sen Gupta’s <i>What Fatima Did</i> 	<p>24. Provoking Changes from Within: Theatre of the Peoples Chair:</p> <ul style="list-style-type: none"> • Barbara Ozieblo <i>University of Malaga, Spain</i> The Witness’s Pleasure: the Power of Naomi Wallace • Cristina Delgado – García <i>Aberystwyth University, UK</i> “Look at us. All this is art”: Capitalism, Aesthetics and the Invisible Politics of Consent in Tim Crouch’s ENGLAND • Radoje Šoškić , Mirjana Lončar-Vujnović, <i>University of Pristina, Serbia</i> ‘To love without a motive is Art’: Steve Tesich’s <i>On the open road</i> and Naomi Wallace’s <i>Things of dry hours</i> as a discourse on freedom and art
	City Hall	
	<p>25. American Masters: Highly Politicized, Globally Acclaimed Chair:</p> <ul style="list-style-type: none"> • Konstantinos Blatanis <i>National & Kapodistrian University of Athens, Greece</i> Aspects of the Political Impetus of the Contemporary American Stage: Sam Shepard’s <i>Kicking a Dead Horse</i> (2007) and David Mamet’s <i>November</i> (2008) • Athena Coronis <i>University of Patras, Greece</i> Arthur Miller’s Political Thought, Activism and Theater • Maria Hamali <i>National & Kapodistrian University of Athens, Greece</i> Tennessee Williams’s <i>Glass Menagerie</i> : The “rebellious” prologue of the Reading Edition, in theory and practice • Guiliana Muscio <i>University of Padova, Italy</i> Orson Wells between the Soviets and FDR 	Archaeological Museum - Amphitheatre
		<p>26. Political Vision on stage: Success and Failure Chair:</p> <ul style="list-style-type: none"> • Ivan Lacko <i>Comenius University in Bratislava, Slovakia</i> No More Disobedience: The Waning Politics in 21st Century Slovak Theatre • Kathleen Elphick <i>Independent Scholar</i> An Aesthetic Resistance: The Politics of Representation in the work of the Belarus Free Theatre • Martynas Petrikas <i>Vytautas Magnus University, Lithuania</i> Politics Made Visible: Lithuanian-Polish Relations in Contemporary Lithuanian Theatre

18.00-18.30	Coffee Break	
	Byzantine Museum – Main Amphitheatre	Byzantine Museum – Amphitheatre 2
18.30-20.00	<p style="text-align: center;">City Hall</p> <p>27. Dramatizing the [Terror of the] Real Chair:</p> <ul style="list-style-type: none"> Matt Jones <i>University of Toronto, Canada</i> The Shock and Awe of the Real: Verbatim Theatre and the War on Terror Sabrina Hüttner <i>University of Wuerzburg, Germany</i> “That Country is Like a Body with Every Bone Inside it Broken”: The Experience of War, Power, and Otherness in Naomi Wallace’s <i>In the Heart of America</i> (1994) and <i>The Retreating World</i> (2002) Sanjay Kumar <i>Hans Raj College, University of Delhi, India</i> Performing in the Margins and the Mainstream 	<p>28. National Vs Global Chair:</p> <ul style="list-style-type: none"> Clare M. Reddan <i>University of Melbourne, Australia</i> Globally Orientated, Locally Grounded - challenges of aesthetics, theatre and the 'everyday' Stratos Constantinidis <i>Ohio State University, USA</i> Political Play and its Local Audience Laura MacDonald , Myrte Halman <i>University of Groningen, The Netherlands</i> So Much of Me Is Made From What I Learned From <i>Wicked</i>: Transnational Identity Formation and the American Musical Chrysovalantis Kampragkos <i>Aristotle University of Thessaloniki, Greece</i> Dramatizing the Burden of History in the Age of Globalization <p style="text-align: center;">Archaeological Museum – Amphitheatre</p> <p>30. Theatre(s) of War Chair:</p> <ul style="list-style-type: none"> Maria Beach <i>Oklahoma State University, USA</i> Tea and Empathy: Western Islamic Women’s Post-9/11 Experiences in Rohina Malik’s <i>Unveiled</i> Joseph Michael Gratale <i>The American College of Thessaloniki, Greece</i> National Insecurities in Times of War: The Response of American Political Theater After 9-11 Agata Dziadul <i>Queen’s University of Belfast, UK</i> Theatricality of Terrorism. Layers of Performance in the Chosen Aspects of the Nord-Ost Hostage Crisis: Case Study

20.30 - ?

Farewell Party:

“Paparouna” Bar – Restaurant