

CATR/ACTR

Canadian Association for Theatre Research
L'association canadienne de la recherche théâtrale



Performing the Anthropocene

CATR/ACTR 2017

CANADIAN ASSOCIATION FOR THEATRE RESEARCH/ L'ASSOCIATION CANADIENNE DE LA RECHERCHE THEATRALE
27-30 MAY 2017 | TORONTO, ON

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Welcome

Dear CATR/ACRT members,

Welcome to Toronto and to CATR/ACRT 2017 - Performing the Anthropocene: Setting the Stage for the End of the World! I'd like to take this opportunity to thank this year's conference co-chairs, Nikki Cesare Schotzko and Jenn Cole, and the members of their programming and local arrangements committees, for the countless hours that have made this conference possible. This work is evident at each conference site, in every page of this program, and in the lively list of plenary sessions, paper panels, roundtables, seminars, workshops, career sessions, launches, and other events that fill the schedule. I look forward to chatting with many of you in the days ahead and learning more about the cutting edge research that is shaping theatre, dance, and performance studies research in Canada. Don't forget the dance party on Tuesday night, where we will also celebrate the achievements of several of our field's leading scholars and artists.

Sincerely,

Marlis Schweitzer

President CATR/ACRT



Land Acknowledgement

CATR/ACTR 2017 would like to acknowledge the sacred land on which the conference is taking place. This land is the territory of the Huron-Wendat and Petun First Nations, the Seneca, and most recently, the Mississaugas of the Credit River. The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and Confederacy of the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes. Today, the meeting place of Toronto is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work in the community, on this territory.

Adapted from the University of Toronto's Elders Circle (Council of Aboriginal Initiatives)



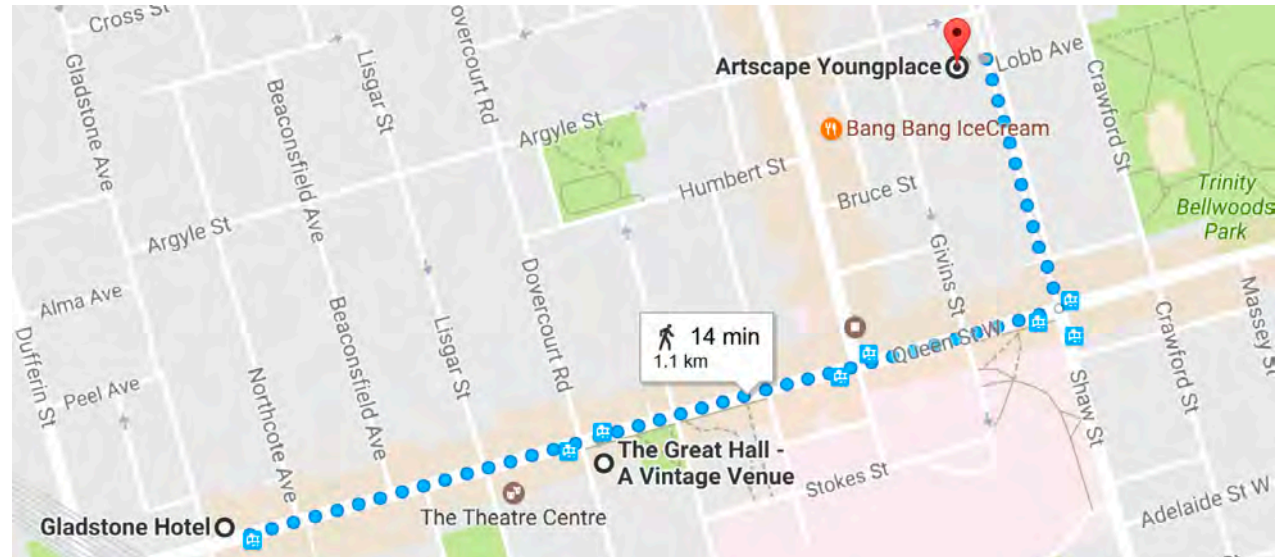
Maps

Queen St. W Venues

Artscape Youngplace
180 Shaw St

The Great Hall
1087 Queen St. W

Gladstone Hotel
1214 Queen St. W



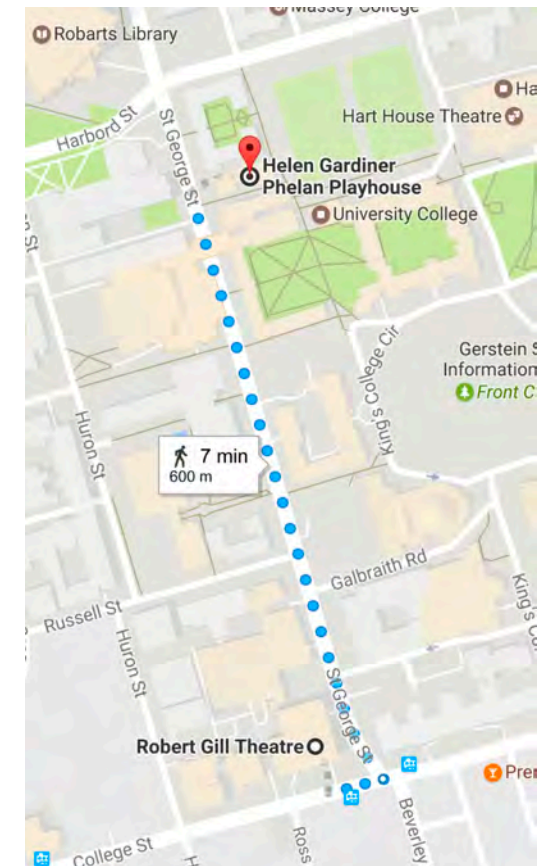
Walking time from Artscape to the
Great Hall: 10 mins

Walking time from Artscape to the
Gladstone Hotel: 14 mins

University of Toronto Venues

Helen Gardiner Phelan Playhouse
79 St. George St.

Robert Gill Theatre
214 College St., 3rd Floor



Maps

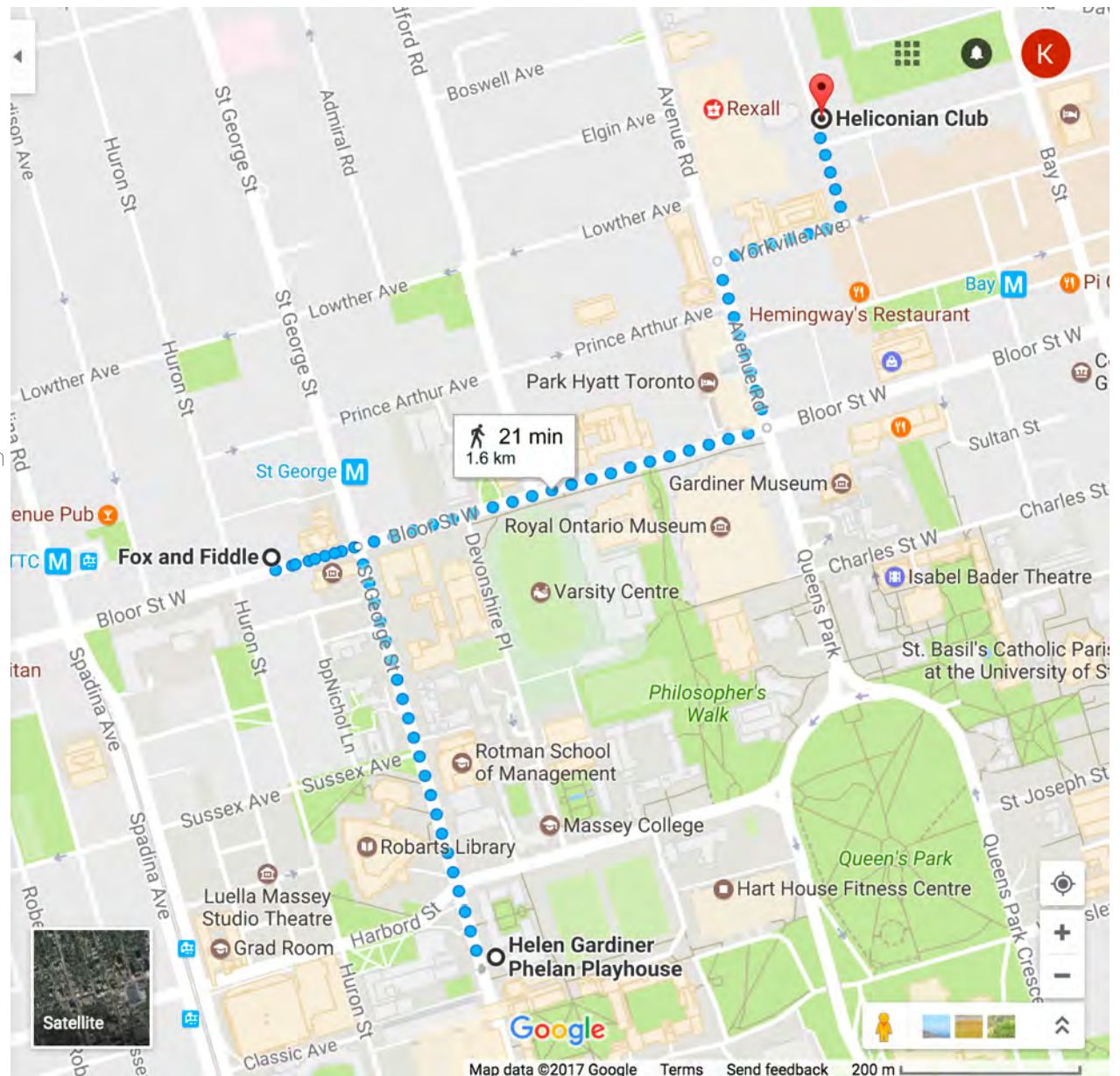
Other Venues

Fox and Fiddle
280 Bloor St. W

The Heliconian Hall
35 Hazelton Ave.

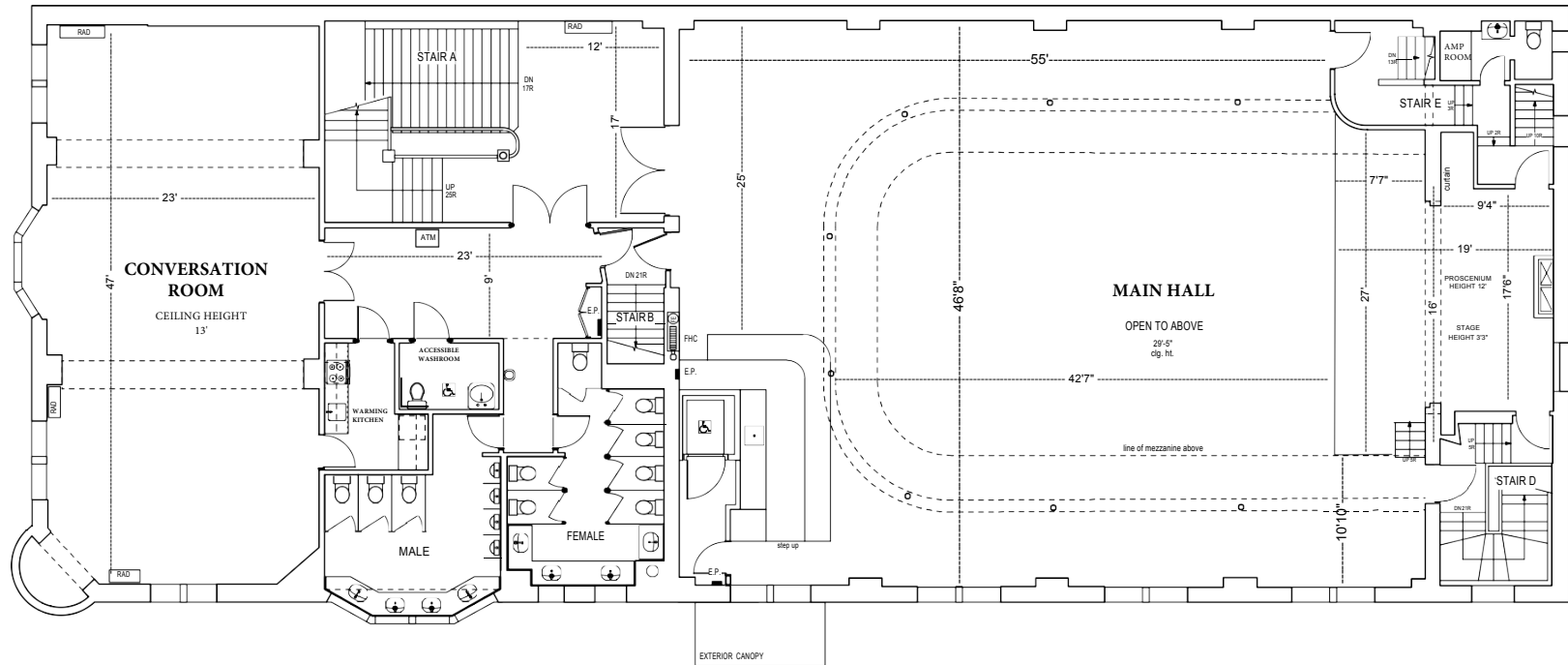
Walking time from Helen Gardiner Phelan Playhouse to Fox and Fiddle: 8 mins

Walking time from Fox and Fiddle to the Heliconian Hall: 13 mins



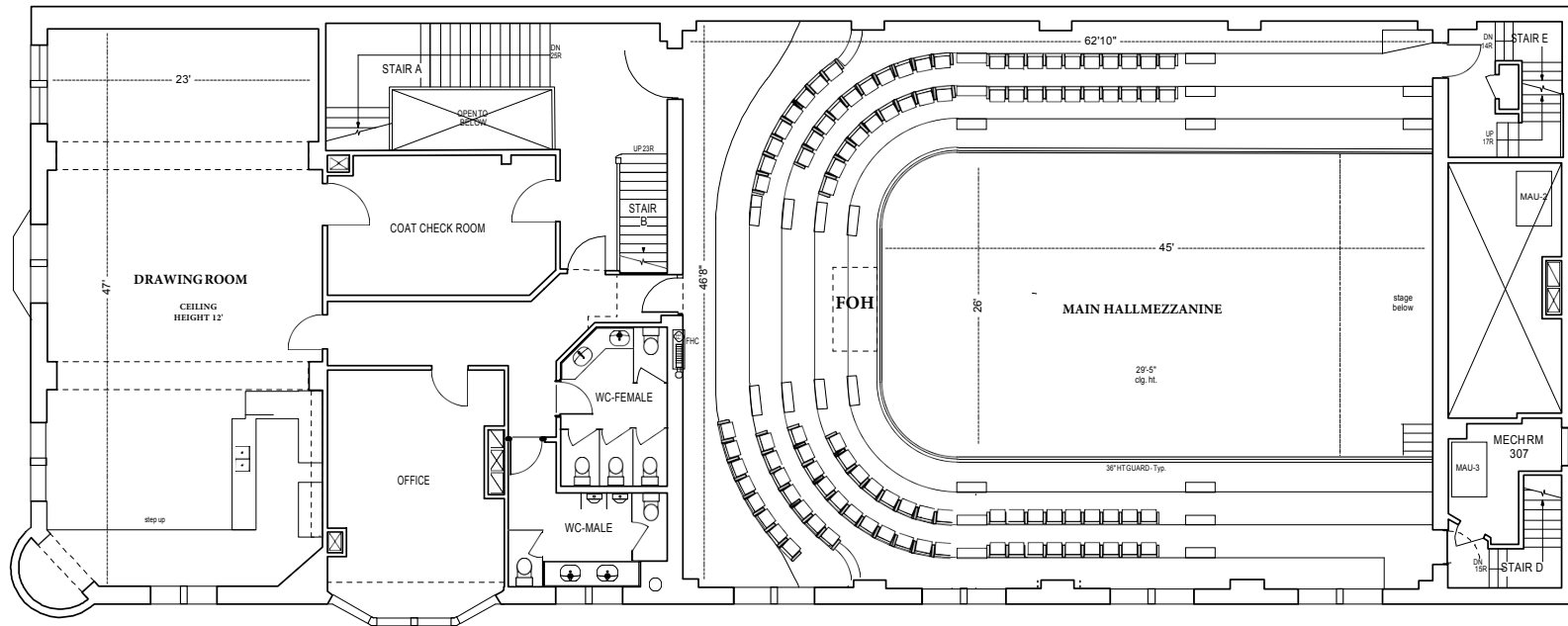
The Great Hall

Conversation Room and Main Hall



SECOND FLOOR PLAN
1087-1089 Queen Street West

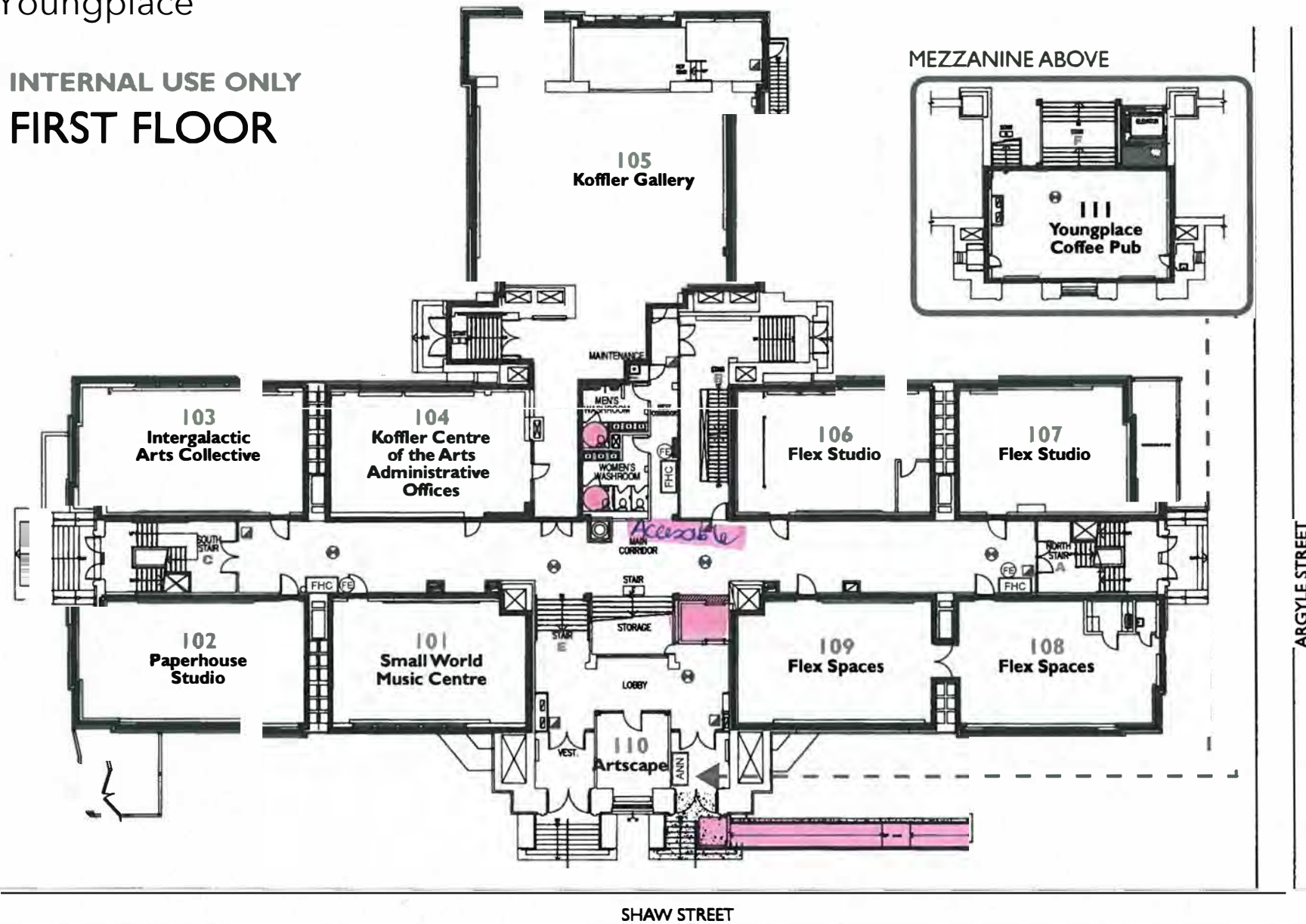
The Great Hall Drawing Room



THIRD FLOORPLAN
1087-1089 Queen Street West

Artscape Youngplace

INTERNAL USE ONLY FIRST FLOOR



CATR/ACRT 2017 Scholarly Awards, Prizes, and Honours

Lifetime Achievement Award/ Le prix hommage

Ric Knowles will be honoured in recognition of distinguished contributions to the study of theatre and performance in Canada and to the Canadian Association for Theatre Research/L'Association canadienne de la recherche théâtrale.

Honorary Membership/ Le membre honoraire

Yvette Nolan will be honoured in recognition of distinguished service to theatre in Canada.

Ann Saddlemeyer Award/ Le prix Ann Saddlemeyer

Rick Cousins, *Spike Milligan's Accordion: The Distortion of Time and Space in The Goon Show*. Leiden; Boston: Brill Rodopi, 2016.

Patrick O'Neill Award/ Le prix Patrick O'Neill

Winner: Stephen Orlov and Samah Sabawi, eds. *Double Exposure: Plays of the Jewish and Palestinian Diasporas*. Toronto: Playwrights Canada Press, 2016.

Honorable Mention: Dalbir Singh, ed. *Performing Back: Post-Colonial Canadian Plays*. Toronto: Playwrights Canada Press, 2016.

Richard Plant Award/ Le prix Richard Plant

Winner: Dylan Robinson, "Welcoming Sovereignty," in *Performing Indigeneity*, ed. Yvette Nolan and Ric Knowles. Toronto: Playwrights Canada, 2016. 5-32.

Honorable Mention: Jill Carter, "The Physics of the Mola: W/Riting Indigenous Resurgence on the Contemporary Stage." *Modern Drama* 59.1 (Spring 2016): 1-25.

Jean-Cléo Godin Award/ Le prix Jean-Cléo Godin

Winner: Nicole Côté, « Représentations des relations entre hégémonie et minorités dans trois pièces de théâtre franco-canadiennes ». *Theatre Research in Canada/Recherches théâtrale au Canada* 37.1 (Winter 2016) 1 : 11-26.

Honorable Mention: Catherine Cyr, « L'expérience immersive et les intermittences de l'attention », *Tangence*, n° 108 (2015) : 77-93.

Canadian Consortium on Performance and Politics in the Americas

The **Canadian Consortium on Performance and Politics in the Americas (CCPPA)** is working to develop a robust network of Canadian scholars interested in a broad range of issues around the relation of performance and politics in the Americas, linking them to the well-established capacities, innovations and structures of the Hemispheric Institute of Performance and Politics.

For more information, please visit:

<https://performanceandpolitics.org>

Please join our upcoming event Hemi Graduate Student Initiative (Hemi GSI) Fifth Convergence "Unsettling the Americas: Radical Hospitalities and Intimate Geographies", which will take place at York University, October 5-8, 2017.

<http://hemisphericinstitute.org/hemi/en/convergence-2017>



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Heather McCallum Scholarship/ La bourse Heather McCallum
David DeGrow and Katrina Dunn

Robert G. Lawrence Scholarship/ La bourse Robert G. Lawrence
Seika Boye

Robert G. Lawrence Prize/ Le prix Robert G. Lawrence (for 2016) *Winner:*
David Owen for his paper "Thrills and Chills: Embodying the Fiction at Fan
Expos, in Cosplay, and through Intermedial Performance."

Honorable Mentions: Julia Henderson for "Resisting Dominant Ideologies
of Aging: Sally Clark's *Moo* and *Ten Ways to Abuse an Old Woman*," and
Alana Gerecke for "Legislated Choreography and Sidewalk Design."

*Note: The winner of the 2017 Lawrence Prize will be announced several
weeks after the conference.*

CATR Awards/ Les bourses des l'ACRT

These awards will be announced on May 30 at the Emerging Scholars Panel
(consult schedule for exact times).

Talonbooks 1967 – 2017 50 Years of Publishing Canadian Drama



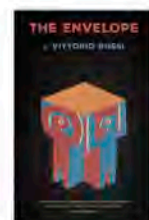
Creeds in the Caribbean Drew Hayden Taylor

A heartwarming comedy about two middle-aged First Nations elders, Evie and Cecil, on their very first trip out of the country.

Evie and Cecil are celebrating their thirty-fifth wedding anniversary. As a gift, their grown children send them on a second honeymoon – the only problem is that neither have ever been out of the country, let alone off their Cree reservation.

The past, present, and future all pay the couple a visit as they acclimatize to the pleasures of Mexico. Cast of 1 man and 2 women.

\$18.95 / 128 pp / Drama
978-1-77201-148-7 / ebook forthcoming



The Envelope Vittorio Rossi

How does the Canadian film industry measure up? Drawn from his own experiences, Vittorio Rossi's new comedy-drama exposes the bureaucratic institution that is the Canadian film industry. We follow the character Michael Moretti, a veteran playwright, as he struggles to get his new play, *Romeo's Rise*, turned into a movie.

Cast of 5 men and 2 women.
\$18.95 / 136 pp / Drama
978-1-77201-031-2 / ebook forthcoming



In a Blue Moon Lucia Frangione

When Frankie's dad dies, her mom, Ava, can't afford to live in the city anymore. The only asset they're left with is a farmhouse situated on twenty acres of land far outside of town. Ava decides to move there and start an Ayurveda clinic on the property, giving her precocious and grieving daughter a new start. One problem presents itself, though: a squatter who won't leave.

Cast of 1 man and 2 women.
\$17.95 / 120 pp / Drama
978-1-77201-035-0 / ebook forthcoming



A Taste of the Empire Jovanni Sy

Everything we eat tells a story. In *A Taste of Empire*, delectable samples from a real-time cooking demonstration offer food for thought about colonialism and the ethics of modern-day food systems.

Cast of 1 man.
\$16.95 / 96 pp / Drama
978-1-77201-160-9 / ebook forthcoming



Empire of the Son Tetsuro Shigematsu

Through a series of audio interviews, playwright Tetsuro Shigematsu discovers vast worlds contained within his emotionally remote father – from the ashes of World War II and Hiroshima to swinging London in the 1960s and work in broadcasting at the BBC.

It is the story of two generations of CBC broadcasters and the radio silence between them.

Cast of 1 man.
\$16.95 / 136 pp / Drama
978-1-77201-104-3 / ebook forthcoming



False Starts A Subterfuge of Excellent Wit By Louis Patrick Leroux

Translated by Alexander Sh-Laurent and Katia Grubisic

False Starts presents a series of determining moments between two people stuck reliving the same scene over and over, but in unexpected ways and in different genres (from diary to dramatic dialogue, film script to sound installation).

Cast of 1 man and 1 woman.
\$18.95 / 136 pp / Drama
978-1-77201-027-5 / ebook forthcoming



Messenger Wendy Lill

As in Ibsen's *Enemy of the People*, two brothers struggle for power and ideals each believes are right. A timely play in terms of environmental issues, full of great political dirty tricks.

Cast of 3 men and 1 woman.
\$18.95 / 136 pp / Drama
978-1-77201-152-4 / ebook forthcoming



You Will Remember Me François Archambault

Translated by Bobby Theodore

Memory – personal, familial, and societal – is the central theme of this new play by Governor General's Award-winning playwright François Archambault.

Edouard is a university professor and historian, a figure prominent in the public eye, and a long-time sovereignist. He has been proud throughout his life of his prodigious memory. As memory fails, Edouard tests the ability of family members to care for him.

Cast of 2 men and 3 women.
\$18.95 / 144 pp / Drama
978-1-77201-019-0 / ebook forthcoming



Monday, May 29th
5:30 – 7:30 pm in The Great Hall at C.A.T.R.
Authors Jovanni Sy and Tetsuro Shigematsu will be performing pieces from their one man plays.

Credits

CATR/ACTR Board of Directors 2017-2018

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Co-Treasurer – Stephen Johnson

Secretary/Co-Treasurer – Sasha Kovacs

CATR/ACRT thanks the departing members of the board for their service - Yana Meerzon, Wes Pearce, Allana Lindgren, Francine Chaîné

2016 Conference Programming Committee

Committee Members - T. Nikki Cesare Schotzko and Jenn Cole (Program Co-Chairs) with Bruce Barton *University of Calgary*, Jill Carter *University of Toronto*, Eury Chang *University of British Columbia*, Erin Hurley *McGill University*, Rilla Khaled *Concordia University*, Laine Zisman Newman *University of Toronto*, Juliet Palmer *Toronto*, VK Preston *University of Toronto*, Kim Solga *Western University*.

Sponsorship Coordinator - Kim Solga

Programming and Scheduling Assistant - Kelsey Jacobson

Production Manager - Johanna Lawrie

Accessibility Consultant - Jessica Watkin

Artistic Programming Consultant - Jessica Thorp

Program Design by Kelsey Jacobson, Cover Image by Nikki Cesare Schotzko



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Photo: Courtesy - Ben Moore, Art Wars



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Susan Knutson

Louise H. Forsyth

The Patrick O'Neill Award Committee

Robin C. Whittaker (Chair)

Moira Day

VK Preston

The Richard Plant Award Committee

Roberta Barker (Chair)

Benjamin Gillespie

Heather Fitzsimmons Frey

The Jean-Cléo Godin Award Committee

Nicole Nolette (Chair)

Yves Jubinville

Jean-Marc Larrue

The CATR/ACRT Awards Committee

James McKinnon (Chair)

Michelle MacArthur

Catherine Graham

The Robert Lawrence Prize

Moira Day (Chair)

Glen Nichols

Patrick Finn

Natalie Alvarez

Heather McCallum/Robert G. Lawrence Scholarship Committee

Heather Davis-Fisch (Chair)

Rosalind Kerr

Glen Nichols



Climate Change Theatre Action 2017
October 1 - November 18, 2017

Launches Monday, October 1, 2017 at York University

The playwrights come from every continent on the globe, represent over 25 cultures, are from industrialized and developing countries, urban and rural areas, and range in age from early 20s to mid 60s. Some are from low-lying island nations threatened by sea level rise, others are from countries facing severe heatwaves, floods, or droughts. Some are recent migrants, some inhabit the country their ancestors chose or were brought to, and many live on and fiercely protect the land where they were born. Together, they create an incredibly diverse and talented group with widely different perspectives.

CCTA 2017 is a collaboration between the Center for Sustainable Practice in the Arts, NoPassport Theatre Alliance, The Arctic Cycle, Theatre Without Borders, and York University.

 www.climatechangetheatreaction.com



The Centre for Drama, Theatre & Performance Studies at the University of Toronto, invites all current and former students, faculty, & staff to our 50th Anniversary Celebration

Sunday, May 28, 7:00 p.m.
Chestnut Conference Centre Colony Ballroom,
89 Chestnut St. Toronto

This event is free for alumni, current and former faculty & staff of the Centre; \$20 for guests.



Free for all current and former students!

Sponsors

We are fortunate to have a dynamic group of sponsors supporting our conference this year. Our sincere thanks to the following:

Major Conference Sponsors

Canadian Consortium for Performance and Politics in the Americas
Playwrights Canada Press
Talonbooks

Primary Sponsors

Canadian Theatre Review

Centre for Drama, Theatre, and Performance Studies, University of Toronto
Climate Change Theatre Action
Dan School of Drama and Music, Queen's University
Department of Theatre, York University
Department of Theatre, University of Ottawa
Graduate Program in Theatre and Performance Studies, York University

Modern Drama

Theatre Research in Canada/ Recherches théâtrales au Canada

University of Toronto Press

Associate Sponsors

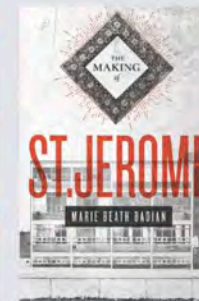
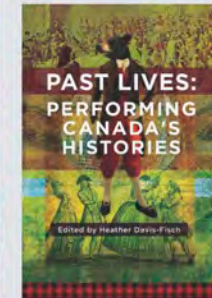
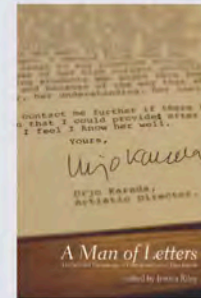
alt.theatre magazine - cultural diversity and the stage

Buddies in Bad Times
Fountain School of Performing Arts, Dalhousie University
National Arts Centre
Native Earth Performing Arts
Nightwood Theatre
McGill-Queen's University Press
Performance Studies (Canada) Project
Café Concret

Special Thanks

Laura Levin, Signy Lynch, Rebecca Tran

New titles from Playwrights Canada Press



Come find our table at the Great Hall during the conference, the Congress Book Expo May 27-30, or at our cocktail party at the Gladstone Hotel's Melody Bar on Sunday, May 28, 5:30-7:30!

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MODERN
Drama

Modern Drama, founded in 1958, is the most prominent journal in English to focus on dramatic literature. The journal features refereed articles written from a variety of geo-political points of view that enhance our understanding, both formal and historical, of the dramatic literature of the past two centuries; there is also an extensive book review section.

Modern Drama's complete online archive boasts more than 2,500 articles, reviews, and commentaries.

Modern Drama Online
moderndrama.utpjournals.press

Project MUSE
bit.ly/MDpmuse

canadian theatre review

ctr.utpjournals.press

The *Canadian Theatre Review* features thought-provoking plays and articles on current issues and trends in Canadian theatre. Available in print and online at *CTR Online* and Project MUSE.
bit.ly/ctrmuse

FORTHCOMING ISSUE THEMES

CTR 171 Summer 2017
The Musicals Issue
Edited by Grahame Renyk
and Jenn Stephenson

CTR 172 Fall 2017
Artistic Research
Edited by Bruce Barton
and Natalia Esling

CTR 173 Winter 2018
Immersive Performance
Edited by Aaron Willis
and Natalie Alvarez

now available...



CTR 169 Winter 2017
Theatre and Sports
Edited by Peter Kuling



CTR 170 Spring 2017
emPowering Theatre
Edited by Donna-Michelle
St. Bernard and J. Paul
Halferty

Accessibility Statement/Déclaration d'accessibilité de l'ACRT and Some Conference Tips

The Canadian Association for Theatre Research is committed to the principles and practices of equity, diversity, and inclusiveness that respect the dignity and independence of all persons. To properly accommodate the bodies and the abilities of all our members, the Association will work to provide accessible materials, activities, and facilities in both physical and virtual environments.

L'Association canadienne de la recherche théâtrale a à cœur les principes et pratiques d'équité, de diversité et d'inclusion qui respectent la dignité et l'indépendance de toutes les personnes. Pour que tous nos membres soient accueillis correctement avec leurs particularités corporelles et leurs capacités, l'Association travaillera à rendre le matériel, les activités et les installations accessibles dans les environnements tant physiques que virtuels.

CATR/ACRT is committed to making arrangements that allow all members of the association to participate in the annual meeting. Below are steps we ask you to take to ensure this is possible (you can also download a copy of these tips by clicking [here](#)):

- Access Copies: Presenters should plan to bring three copies of their papers, even in draft form, for the use of attendees who wish to follow the written text. Presenters who use handouts should prepare some copies in a large-print format (Sans-serif font, 16-point type size). Presenters should indicate whether they want their papers and handouts returned.
- When speaking, position your face at an angle that allows participants to read your lips. Avoid speaking while facing away from the audience, or while looking down at papers or screens.
- Please say your name before asking a question.
- Please describe any power points or visuals.
- If you are planning on showing video during your presentation, please plan on captioning/subtitling your video or having transcripts available.
- If engaging in experiential activities make sure you have planned for the inclusion of all, regardless of physical abilities.
- Consider making it possible for attendees to obtain an electronic version of any text that allows for type size adjustments or use of text readers (creating audio from written text).
- Please allow for understanding for anyone who may need to leave a space for a calmer environment during conference events.
- Please allow for a smell-free environment, and refrain from wearing perfume or cologne.

The achievement of the Association's goal depends on the participation of each and every member of our community, including board members, established and emerging scholars, and artists alike. Each of these parties has a role in creating an equitable and safe environment, as well as in the accommodation process and the identification, removal, and/or reduction of barriers. Our goal of an accessible environment is a process and so we encourage dialogue within the community and welcome feedback and questions. Not one accommodation is suitable for every person, and the only solution is to consistently commit to conversations and creativity in every aspect of our organization.

Wifi

On U of T Campus

Username: catr2017to

Password: Anthropocene

Instructions for connecting to wireless network: <http://help.ic.utoronto.ca/category/20/wireless-access.html>

If the device needs a security certificate to be installed by IT administrator beforehand, it can be downloaded from: <http://wireless.utoronto.ca/cert>

At the Great Hall

Instructions will be posted on-site when available

At Artscape Youngplace

There is public wifi available throughout the first floor: "Artscape" no password required
Please note that this wifi is not intended for streaming or large download

UofT

EAP method

PEAP

Phase-2 authentication

MSCHAPV2

CA certificate

Use system certificates

Domain

radius.wireless.utoronto.ca

Identity

catr2017to

Anonymous identity

Password

anthropocene

CANCEL SAVE

Canadian Association for Theatre Research/ L'Association canadienne de la recherche théâtrale 2017

Performing the Anthropocene

Toronto, ON 27-30 May 2017

SATURDAY, 27 MAY 2017

8:30-9:30

Playhouse

79 St. George St

REGISTRATION (ongoing until 5pm)

In the entrance of the Helen Gardiner Playhouse building

9:30-1:30

Lobby, Robert Gill

Theatre

214 College St

CATR EXECUTIVE MEETING

9:30-12:30

Helen Gardiner

Phelan Playhouse

79 St. George St

SEMINAR

Difficult Knowledges and Performances for/by/with Young People

Organizer: H. Fitzsimmons Frey

Participants: S. Boye, S. Chamberlain-Snider, D. S. Craig, R. Deverell, K. Gallagher
and D. Rodricks, M. Mendonça, Z. Nyarady, M. Silagy, B. Zatzman

Hannah Arendt argues that humans, "though they must die, are not born in order to die, but in order to begin" while cultural studies is rife with insistence that children be seen as "human beings" rather than "human becomings." Positioned along the beginning-becoming-being trajectory, a child's presence is a living reminder of each possibility. This seminar encourages thinkers to consider the precarity of human presence on the planet through the lens of those people on whom we tend to place the greatest burden of hopes for the future: children and young people. We will focus on performances for/by/with young people that engage with the difficult knowledges (Belarie Zatzman 2015), uncomfortable truths, horrific memories, challenging impacts, and potential dystopias of humanity on earth, in all scales of imagination, from the profoundly personal, to the national, to global, from the micro-moment to the epic to the timeless. The place of "hope" in work for/by/with young people looms large. Adele Senior (Theatre Research International, 2016) asks that critics think carefully and with open minds about the ethics of children performing on stage, and argues that using child performers and children's bodies radically changes the dynamic experience for audience members who have come to expect children to represent and stand in for the future. Meanwhile, in terms of content *for* children, Shifra Schonmann and GRIPS Theatre Germany argue that people can make theatre about any subject, as long as artists leave children with hope. If

children are viewed as human beings rather than human becomings, child and youth *presence* as actors, creators, audience members and subject matters is less about the future of the anthropocene, and more about the *now* and the relevance of the moment, stressing present-mindedness and mindfulness in a variety of issues that, because of the way young people are constructed culturally, is typically in conflict with ways discourses about youth are always already reaching towards the future, often at the expense of considering the present now.

"Reflections, Illusions, Recognition in African-Canadian Social Dance: how a mid-century photo helped me understand my 21st century self, an auto-historiography"

S. Boye

"Bearing the burden of duty: Arts Umbrella's Laboratory Theatre Troupe's production of Dangers of a Total War"

S. Chamberlain-Snider

"Napalm: He Can't Wait for the Anthropocene"

D. S. Craig

"Hard Plays for Young Audiences (Or: I wish I'd written about bunny rabbits)"

R. Deverell

"'It could happen to me': The Pedagogy of Drama/Applied Theatre in Precarious Times"

K. Gallagher and D. J. Rodricks

"The End of the 'Sweet Girl' Era: How Matinee Girls Challenge and Redefine Identity Politics Through Public Consumption of Pleasure"

M. Mendonça

"To climb. To catch. To spin. To explore "circus metaphors", youth led social circus and mental health with Talk to Youth Lately"

Z. Nyarady

"Sharing and Cultivating Playful Call and Response among youth through creative movement and live music"

M. Silagy

"Performing Memorial with Youth in Response to Canada's New National Holocaust Monument"

B. Zatzman

10:00-12:00 **FIRST STORY WALK**

Since 1995, First Story Toronto (formerly the Toronto Native Community History Project), within the Native Canadian Centre of Toronto, has been engaged in researching and preserving the Indigenous history of Toronto with the goal of building awareness of and pride in the long Indigenous presence and contributions to the city. Join us for a walking tour and dig into Indigenous History in the outdoors.

12:30-2:00 **LUNCH**
On Your Own

2:00-5:00 **EMERGING SCHOLARS SEMINAR**
Front Rm, Long Rm,
and Perf Playhouse
79 St. George St
Seminar Conveners: K. McLeod, S. Samur, and S. Lynch

The first part of this seminar will present the findings of the CATR Emerging Scholars Task Force including presentations by members: K. Blair, K. Dunn, J. Henderson, H. Fitzsimmons Frey, K. McLeod, D. Owen, S. Samur, E. Rollie, M. Andrews, A. Gerecke, and will include brainstorming sessions for follow-up action. The second will focus on job applications with invited speakers N. Alvarez, LJ Nelles and VK Preston. Participants have the option to bring their CVs, cover letters, and post-doc applications for peer review. Snacks will be provided.

4:00-7:00 **THEATRE RESEARCH IN CANADA/ RECHERCHES THÉÂTRALES AU CANADA BOARD MEETING**
Walden Rm, Playhouse
79 St. George St

5:00-7:00 **EMERGING SCHOLARS CINQ-À-SÉPT**
Fox and Fiddle 280
Bloor St W
All graduate students, post-doctoral fellows, independent scholars, and early career academics welcome

8:00 **CAFÉ CONCRET and CONFERENCE SOCIAL**
The Heliconian Hall
35 Hazelton Ave
Sponsored by McGill-Queen's Press, the York University's Graduate Program in Theatre & Performance Studies, Café Concret, and the Performance Studies (Canada) Project
Including the presentation of the Heather McCallum and Robert Lawrence Scholarships

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SUNDAY, 28 MAY 2017

7:30-8:30

Great Hall

1087 Queen St W

REGISTRATION (ongoing until 5pm)

In the entrance of the Great Hall

8:30-9:55

Conversation Room

Great Hall

1087 Queen St W

OPEN PANEL

Performance and Protest in the World

Moderated by: N. Alvarez

"Beyond Politics and Into Protest"

Y. Kandil

The 2011 Egyptian Uprising created a new wave of Applied Theatre initiatives by budding artists and activists. Through interviews and personal observations the author captures the birth and evolution of this wave in three stages: utopian dreams; disillusionment; and testimonies. The author refers to Jill Dolan's scholarship on Utopia in Performance (2005) and Julie Salverson's work on Witnessing (2006) to draw out the political and social implications of this wave of theatre that its members are utilizing as a form of healing and a continuation of the resistance that started in January 2011.

"Of foreign maids and cartoneros: Geographies of Identity and Waste in Hong Kong and Buenos Aires"

J. Ortuzar

Every Sunday the central business district of Hong Kong is transformed into a cardboard city when thousands of Filipina migrant domestic workers turn out en masse to socialize with one another at the city's core. Escaping from the cramped high-rise apartments of their employers where they work as live-in maids, Filipinas take over Central, sprawling out in front of posh boutiques and building make-shift temporary houses from cardboard boxes under bank towers—a highly visible transgression that is often seen as physically and socially polluting the urban landscape of Hong Kong. The women's recovery of cardboard for the collective making of temporary homes recalls for me another highly visible marginalized group in my own home city of Buenos Aires: the *cartoneros* (cardboard collectors) that emerged in the wake of Argentina's 2001 economic political crisis. The phenomenon was perceived as a novel strategy for poverty-stricken sectors of society to earn a living, and yet the increased presence of poor men, women and children pulling carts of cardboard in upper middle-class neighbourhoods was seen much like the presence of foreign maids in Hong Kong's public spaces, namely as polluting the urban environment and threatening the image of maintenance these sites uphold for the well-off. In both cases, undesirable others are associated with contamination when they are deemed to be out of place, even if, paradoxically, they are converting trash into material that can be reused and recycled. What links these two different scenarios, then, is not only the

materiality of waste; it is also a particular geography of waste through which power relations and identity constructions become visible. Taking into account how social views of waste have shifted through concepts of green economies (from being considered useless to becoming a source of emerging value), this paper explores the geography of waste in Hong Kong's transient cardboard cities and Buenos Aires's *cartoneros*, with particular attention to the 'glocal' histories that brought about these phenomena. Whereas the homemaking practice of Filipina maids in Hong Kong is an outcome of the ways in which the global division of labour shapes the lived experience of migrant workers, the emergence of *cartoneros* is the result of a decades-long economic decline that led the country to ruin and mass unemployment. However, I want to consider how the emergence of each scenario is linked to a neoliberal rationality that informs the actions of governments—one that is particularly salient in the context of the Anthropocene in which we are witnessing the boomerang effects of neoliberal capitalism. Though these effects reproduce global inequalities, they also give rise to new political subjectivities: both domestic workers and *cartoneros* resist public exclusion in their production of a material culture of waste. This culture of waste, I will argue, reveals new ways of adapting to material surroundings that challenges normative forms of inhabiting urban spaces.

"Site Specific Monodramas by a South African Youth: Theatre as Protest on a Contested Stage"
J. Rudakoff

Over the past two years, students at universities throughout South Africa have protested the proposed raise in tuition fees as well as the state and content of higher education. Calls for decolonizing higher education and increased accessibility to that education have incited actions that have ranged from peaceful artistic expression in public spaces to violent clashes with authorities. In August 2016, just days before the most recent violent protests erupted and universities throughout South Africa (including University of Cape Town's Hiddingh Campus where the Drama Department is housed) were occupied by students, and invaded by private security personnel and the military, I (as invited artist/scholar in residence) initiated, dramaturged, and directed a site-specific cycle of short original, thematically linked monodramas. These monodramas, focusing on home as a contested site and questioning citizenship, were created and subsequently performed at sites throughout Hiddingh Campus by the sixteen members of the UCT 3rd year Conservatory Acting program. The performer/writer participants identified their heritage as Xhosa, Sesotho, Afrikaaner, white European, South Asian/Cape Malay, Danish, Chilean, with a large proportion of them also identifying as mixed race. In this paper, I will document the process of creating the work, and show video samples of the short monodramas, and identify the ways in which the actors (none of whom had written for live performance prior to this experience), translated their strongly felt fears, anger, pride, and individual identity into dramatic characters and theatrical narratives in an attempt to reclaim power, perform politics, and protest colonization.

8:30-9:55

Main Hall

Great Hall

1087 Queen St W

ROUNDTABLE

Embodying Place: Thinking Through Projections, Body and Land as Sites for Social Change

M. Dangeli, T. Lukin Linklater, S. MacDonald, J. Nagam, K. Sider, E. Sutherland, C. Taunton, C. L'Hirondelle

This roundtable will explore concepts of place through Indigenous performance and installation art. Projection through or onto land and the body will be investigated through various works as a group of scholars and artists. Our methodology will be collaborative and steeped in Indigenous methods and practices. We will exchange ideas, questions and images of work. We will conduct the roundtable as a kitchen table (inspired by Metis Kitchen Table Logic by Dr. Sherry Farrell Racette) that shares and privileges feminist Indigenous women contributions to art and performance. Our curated round table will consist of Julie Nagam, Carla Taunton, Tanya Lukin Linklater, Shana MacDonald, Erin Sutherland, Mique'l Dangeli and Kim Sider. We will discuss various projects that we are involved in such as Indigenous performance art, installations, artistic and curatorial collaborations.

8:30-9:55

OPEN PANEL

Drawing Room

Performing the Anthro(s)cene

Great Hall

Moderated by: M. MacArthur

1087 Queen St W

"Tempus Fugit: Letters from another time and the Mysterious Package Company"

M. Wilmink

My dearest colleagues, I write this letter hesitantly, as I am unsure if I am able to convey the utmost importance and delicacy with which this matter must be handled. I recently received some correspondence that intrigued me greatly, but I am sworn to secrecy by the Curator of the Mysterious Package Company, from whence these delights were procured. However, gifts are at their most pleasurable when shared. So—with the caveat that I may be unable to do this story justice—I will proceed... In May 2016 I received a strange letter in the mail. Enclosed was a water-stained press clipping regarding an archeological dig where a Professor Wilmink had found a mysterious artifact with the inscription "Angela Tompkins, please find me. Bruce." Printed on fine linen and addressed directly to me, the letter from Ramshorn, Gregory and Frum law firm informed me of the sad passing of my uncle Jules Wilmink, and promised further deliveries as requested by his final testament. I have no such uncle. Thus began my entanglement with the Mysterious Package Company. Through a series of increasingly elaborate mailings, a story of time-travel and lost love unfolded, culminating in the previously-mentioned artifact and a black, wax-sealed envelope revealing the benefactor who had purchased this experience for me. Drawing on the histories of mail-art and immersive theatre, I will examine the execution of this experience from the point of view of a recipient, but also as an academic interested in the performance of spectatorship. Not limited to the mailings themselves, the performance of subterfuge continues through every correspondence with the Mysterious Package Company, and the Curator who sends promotional information and responds to email inquiries. The Company somehow manages to carefully control the release of information, including the full erasure of spoilers about the experiences from the internet. For their trouble, fans of the Company seem to participate wholeheartedly, playing along with the tone of the experience in comments and forums, and raising \$556,530 over the \$50,000 goal for the Company's most recent "Filigree in Shadow" Kickstarter campaign. In an era where electronic media often makes us feel disconnected from the world, and where the reality of geopolitics may seem overwhelming, what does an aesthetic experience like this offer? There is obviously a draw in the materialist qualities of the mailobject, and also in the lure of a mystery, of stories that are bigger than our own, and of worlds that are more fantastical. A community of individuals is drawn together by these projects—if not in the encounter itself, then by the mystique of shared

membership in an exclusive elite—who know that beautiful and mysterious things can walk off the page and into the real world, for a few wonderful, unexpected moments through a simple linen letter.

“The End of the Anthropocene” A Performative Lecture (30min)

M. Kenney

How would the world change if we knew humans would be extinct by the end of the century? In Alfonso Cuarón’s science fiction film *Children of Men* (2006), the prospect that no more children will ever be born plunges the world into despair, nihilism, and greed. This is a humanist vision, where the death of humanity is the death of meaning and the impossibility of a future. However, this isn’t the only possibility. Although it would be heartbreaking to bear witness the end of our species, from a feminist ecological perspective, I also wonder what possibilities for living would emerge if we knew we would be the last humans to live on planet earth. How would the inability to reproduce interrupt the capitalist imperative of infinite economic growth? What forms of kinship would arise if we were unable to have our own children? Would we learn to live on our planet differently?

It’s September 2036, eighteen years into an ongoing global reproductive crisis. I’m a professor in San Francisco, now 52, welcoming the final class of students graduating from California high schools. In this performance piece, I give my first lecture to the students in my 2036 “Gender, Race, and Reproduction” class, narrating how the class has evolved since first time I taught it before the reproductive crisis. My performance draws on scholarship in feminist science studies and my experiences teaching at SFSU to consider how we might work together to make more livable worlds in the promising, but institutionally circumscribed, space of the classroom. Telling bittersweet stories about our own extinction, I suggest, can act as an imaginative resource in a time when the way we are living is causing extinction of so many others.

10:10-12:00 **LAND ACKNOWLEDGEMENT, OPENING REMARKS, and KEYNOTE**

Main Hall **Sponsored by Climate Change Theatre Action**

Great Hall Natasha Meyers and Ayelen Liberona, *Becoming Sensor*

1087 Queen St W Moderated by Ian Garrett

Ayelen Liberona

Born in Toronto to Chilean political refugees, Ayelen began with a career in dance that has evolved toward radical explorations of movement and the moving image as powerful tools for change and social justice. She began her training dance in Cuba, received an anthropology degree at the University of Toronto and co-founded Womb Dance before moving to New York City and Barcelona. Her dance theater creations have been performed to wide acclaim across 4 continents and can best be described as multidimensional cinematic experiences often occurring in site-specific spaces and provoking ideas of ancestry, ritual and responsivity. Through her work she has collaborated with artists such as Rubin Kodheli, Harry Mavromichalis, Ballet Jörgen, Gabrielle Roth, Noemie Lafrance, Jenn Goodwin, Sylvie Bouchard, lal and Cirque du Soleil.

Ayelen's obsession with the moving image led her to film and an evolving partnership with filmmaker Joseph Johnson-Cami. Their most recent film [*The Shift*](#), starring Margie Gillis can be seen [here](#). Since 2005 they have directed numerous experimental and documentary films among them [*Becoming*](#), [*Keepers of the Water*](#) and [*A Grain of Sand*](#) that have garnered awards such as CFC's Best Emerging Canadian Filmmaker Award (2009), the Miami International Short Film Festival's Best Experimental Film Award (2009) and the Mark Haslam Award at the 2011 Planet in Focus Environmental Film Festival; awarded to films that "demonstrate the power to inspire reflection and positive action towards the social and ecological health of the planet". Staging plant-people conspiracies alongside ecologist Natasha Myers has been the fountainhead of Ayelen's most recent work [*Becoming Sensor*](#), a research-creation project based on High Park's Oak Savannah that cultivates the art of attention and explores new ways of telling stories about lands and bodies.

Ayelen is grateful for the support of Toronto Arts Council, Ontario Arts Council and the Canada Council for the Arts for her film work and educational initiatives. As an educator she has developed numerous arts based programs aimed at empowering young people with the tools to express their own shaping ideas as a means of collaboration, conflict resolution and affecting change. In 2011 Ayelen was nominated to TIFF's Emerging Filmmaker Award and in 2012 she received the K.M. Hunter Award for Film & Video. Ayelen is currently Artistic Advisor to Corpus, Director/Producer for the Future of Storytelling's theater presentations and resident Production Designer for Music in the Barns.

Natasha Myers

Natasha Myers is an associate professor in the Department of Anthropology at York University. Her ethnographic research examines forms of life in the contemporary arts and sciences. Her first book, *Rendering Life Molecular* (Duke University Press, August 2015, winner of the 2016 Robert K. Merton Book Prize from the American Sociological Association) is an ethnography of an interdisciplinary group of scientists who make living substance come to matter at the molecular scale. This book maps protein modeling techniques in the context of the ongoing molecularization of life in the biosciences. It explores how protein modelers' multidimensional data forms are shifting the cusp of visibility, the contours of the biological imagination, and the nature of living substance. What, it asks, does life become in their hands? This book was the recipient of the 2016 Robert K. Merton Award from the Science, Knowledge, and Technology Section of the American Sociological Association. With support from an Early Researcher Award from the Ontario Government and a SSHRC RDI Grant, she convened the Plant Studies Collaboratory in 2010 to serve as a node for collaborative interdisciplinary research on plant-based ecologies and economies. In new work, she is experimenting with ways to document the affective ecologies that take shape between plants and people, and among plants and their remarkably multi-species relations. One project looks at ways the phenomena of plant sensing and communication are galvanizing inquiry in both the arts and the sciences. Another project looks at the ways that human/plant relations are staged in botanical gardens and in ecological restoration sites in city parks. Professor Myers is the convenor of the [Politics of Evidence Working Group](#), co-organizer of [Toronto's Technoscience Salon](#), and co-founder of the [Write2Know Project](#). Links to her projects can be found on her website: <http://natashamyers.org>.

10:30-12:00 CURATED PANEL Joint Session with the Canadian Association for Food Studies
Room POD 250 *Performing Food, Eating Ourselves: a little embodied course work*
Ryerson University Moderated by: D. Szanto
Participants: N. Doonan, P. Tudge, E. Whittall

This praxis panel will include three courses, each composed of performative and participatory activities involving the communal preparation and eating of food. It is a collaborative session between the Canadian Association for Food Studies and the Canadian Association for Theatre Research. The first course will be an appetizer created through collaboration and collage. The main course will be a reflection of communities in Toronto's diverse neighbourhoods, using ingredients from different areas of the city. The final course, dessert, will present the complexity of waste as an integral part of our food systems in the most tantalizing way, through non-essential nutrients. David Szanto will contextualize the session and facilitate a discussion about the epistemic value of arts-based, performative, and materially engaged research-creation practice in food studies. Our goal is to challenge long-held ontological assumptions about the nature of food, humans, and the boundaries that both divide and unite them. Performing with food reorients ocularcentric understandings of performance that posit its contingency on its own disappearance. A cross-modal or "intersensorial" approach (Howes 2011: 177-179), on the other hand, draws attention toward a continuum of actions and material transformations as they belong to and trigger dispersed chains of reactions. Food neither appears nor disappears in acts of production and consumption; it is continually transformed across space and time. Humans are co-creators in this process. This understanding of performance has ethical implications for considering the roles that we each play as participants, rather than as spectators, in the Anthropocene.

12:00-1:00 LUNCH
On Your Own

1:00-2:25 OPEN PANEL
Studio 106 *Truth and Gender*
Artscape Youngplace Moderated by: J. Stephenson
180 Shaw St.

"A Woman, Her Family, and All the Water in Canada"
L. Aikman

Janelle Reinelt argues in her essay "The Promise of Documentary" that documentary promises to allow its audience access to reality through the facticity of documents, even though that promise can never truly be kept, saying "Desire outstrips what is or can be provided. The shards of the document are tattered and thin. The mediation is always suspect. And yet...it has the measure of efficacy; it is a way of knowing" (23). What kind of way of knowing then, are we adopting when viewing the already mediated reality of documentary through the deeply subjective lens of autobiography?

Annabel Soutar's documentary play about water in Canada takes audiences from Quebec to Alberta to learn about our relationship to

water and the environment's relationship to our economic structures, but not without a slew of interruptions along the way courtesy of Soutar's daughters and their friend. Soutar made the conscious decision to include herself and her family in the research process and in the finished playscript with the belief that, in order for audiences to connect to the play, she had to make it about people more than about ideas. How does the subjective lens of one artist's personal experience limit the political or activist possibilities of the play? Even with those limitations, how does filtering the facts through the human core of this play – a human willing to stage their own short-comings and failures, no less – invite us as spectators to engage with seemingly insurmountable topics? By analyzing the playwright figure's place in the narrative both as a filter for the audience and as a flawed and possibly unreliable narrator, this paper will investigate which avenues to political and environmental engagement are encouraged by an anthropocentric dramaturgy in a play about environmental issues far too large for any one person to contend with.

"Women and Wilderness: Three Attempts"

N. Copeland

Biography, and drama, which still substantially focuses on "men in action" (Aristotle, 37), are quintessentially androcentric genres. Yet some dramatized lives demand an engagement with the environment. The conference theme prompts me to explore attempts to incorporate "wilderness" into biographical drama, drawing on three examples from my larger research project, which looks at performed biographies of women who lived during the first half of the twentieth century. In each of these plays the subject is closely connected to the natural world, conceived as "wilderness": Emily Carr in Joy Coghill's *Song of this Place*; Georgia O'Keefe in John Murrell's *The Faraway Nearby*; and the early-twentieth-century botanist, Mary Schaffer Warren, in Sharon Stearns's *Hunter of Peace*. These plays demonstrate a variety of dramaturgical techniques for incorporating their subjects' relationships to nature, but at the same time expose the tensions between these lives and the character-driven form within which they are represented.

"Everything is True, Some Things are Scripted: *Good Fences* and a Dialogue of Truths"

K. L. Jacobson

The title quotation comes from the Artistic Producer of Downstage Theatre, Ellen Close, as she responds to an audience member's question asking how much of the show *Good Fences* is 'real'. The show, which considers the relationship between the oil and gas industry and agriculture in Alberta, was created through interviews with ranchers, oil workers, and other Albertans, but, the creators emphasize, the final result is neither verbatim nor site-specific nor documentary, but true.

This response is made all the more impacting when framed by the recent declaration of the word 'post-truth' as word of the year for 2016 by the Oxford English dictionary, and the prevalence of fake news outbreaks and 'alternative facts' following the 2016 Presidential Election. As Carol Martin outlines, the predilection for the media and governments to spin the facts in order to tell and sell stories (*Dramaturgy* 23) has invoked a demand for 'realness' that has become increasingly prevalent, even as what is understood to be real is continually revised and reinvented (*Theatre of the Real* 1). Indeed, spectators of *Good Fences* felt the show's strength lay in its ability to present sometimes entirely contradictory opinions: something they felt was missing in public government and media representations characterized as less-than-truthful (Audience Interview, 28 March 2015).

Using the theories of Carol Martin, Erin Hurley, and Jan Cohen-Cruz, in this paper I suggest that *Good Fences* is emblematic of a wider trend toward a kind of affective truthiness in performance that *feels* real and supplants the 'really real' to both constructive and destructive means: a relationship that is itself fascinating and fraught with complications as art meets reality/ies of political, environmental, and social dimensions in a play about Alberta's oil and gas industry. What does it mean to present truth on stage, and what forms of truth are possible, or indeed desirable, as we move into the age of the Anthropocene?

1:00-2:25

OPEN PANEL

Studio 107

Sacred Spaces

Artscape Youngplace Moderated by: VK Preston

180 Shaw St.

"Consecration and Desecration of Shaheeds' Post-apocalyptic Vision on the Iranian Stage"

M. Moosavi

"Shaheeds (martyrs) are always alive," their death is a spiritual transcendence to eternity. It is simultaneously a denial of any hope for saving humanity and a passion for uniting with God. Post-apocalyptic futures are bright and meaningful for shaheeds of Islamic Revolution (1979) and Iran-Iraq war (1980-1988). To Shi'ite artists, considering shaheeds as their invisible spectators, theatricalizing shaheeds' spiritual post-apocalyptic vision, and their sacred bodies and memories is a continuation of martyrology vision. In the post-war era, a unique dramaturgy and scenic language, known as value-based (*arzeshi*) theatrical modality, emerged. This modality that relies on surrealistic depictions of stories of shaheeds' return and revelation is able to generate an affective engagement with its audience, thus providing spaces for collective grievance and catharsis.

To the new generation of artists, however, the culture of "sacred defence" and shaheeds' virtues can barely provide a legitimate, useful answer for their existential doubts. Their *counter-value-based theatre* offers an alternative narrative of shaheeds' embodied memories and post-apocalyptic visions of an afterlife by focusing on the realities of the corporeal and emotional aftermath of war. While respecting shaheeds' "intuition for transcendence," this new modality makes visible the ideological spiritualism and politicized religiosity as one of the power sources that lie behind the state's necropolitical agendas. This emerging interventionist theatre plays with shaheeds' values and questions its legitimacy through techniques of fantasy, grotesque, and parody.

This paper traces the shift in the dramaturgy and scenic language of these two theatrical modalities, while probing into their creators' mindsets and artistic practices. Bridging recent scholarship in a number of fields, including body studies, religious studies, war studies, and semiotics and contextualizing them in the Iranian religio-political circumstances, this research aims at providing a localized critical and analytical methodology that recognizes the autonomy of Iranian indigenous epistemic and affective experience. In this sense, it proceeds through a survey of theatre reviewing in Iranian journals and blogosphere, interviewing with artists, and formal and textual analysis of two case studies. One of the methodological advantages of this localized method is to develop an applicable model of analysis for studying the theatre of the Middle East that has remained heavily underresearched.

"*The Kyler Prescott Garden*: Flowering Foliage, Buzzing Bees, and Transgender Juvenilia Before the End of the World"

A. Sansonetti

The Kyler Prescott Garden (2016-) is a San Francisco-based green land of flourishing seeds and small arthropod animals nurtured by a community amalgamating the suicide and memorial of a twelve-year-old transgender boy named Kyler Prescott with land restoration in what was once an ecocatastrophe, an infertile land (Figure 1). The garden is a testament to the pervasive experiences of loss intrinsic to the deaths of human and other-than-human life on earth. The garden also combats and warns against warming sea temperatures, sedimentary erosion, the acidic pollution of water, pesticides, carbon dioxide, and the effects of plastic trash. Like other communal gardens participating in the sustainment of ecological bodies across species, *The Kyler Prescott Garden* depends on the corporeal actions of human, animal, and plant in an effort to 'spread roots' and stage a public art intervention—a theatrical performance, if you will—about the ways in which transgender life continues to emerge in the face of eradication through everyday physical engagement with the material world—the act of tending and cultivating a garden, preventive action against the foreseeable extinction of pollinators such as bees, and enhancing an attentiveness to the pervasive deaths of transgender or gender-nonconforming children to name a few. Throughout this paper, death and extinction, mourning, pollination, soil, seed, and rebirth within *The Kyler Prescott Garden* forge an unraveling of life and death in decorative, poisonous, fruitful, and warm environments wherein transgender populations continue to exist.

I read *The Kyler Prescott Garden* as a memorial in the form of earth art to think seriously about writing and theorizing the end of the world¹ while framing this extant moment of 'beforeness' with the help of Judith Rudakoff's earthbound method for facilitating creative projects, where we "live in a garden, where cross-pollination is vital to survival: art is the last line of defense in the war against cultural and environmental obliteration."² Here, *The Kyler Prescott Garden's* contribution to nature and culture offers arts-based scholarship and the literature of the Anthropocene a broader concept of what we might think of as a transgender art or, perhaps, juvenilia³ of habitation across species—human, other-than-human, sex, gender, and 'home.' While humans mourn the deaths of transgender life, I harness *The Kyler Prescott Garden* to argue that the garden has other work to do when assisting them in this process. After all, is it going beyond the garden's capacity—with all the life inhabiting it—to feel for and work with the dead transgender child, neither peripheral nor center stage, for future generations, for ordinary, everyday acts of pain, healing, and memorial before the end of the world?

"Passover Ethnographies: Reading the Anthropocene through Jewish Objects and Choreographies"

S. Schwartz

This paper begins with the questions, how do religious objects construct choreographies that swirl around and between religious spectacles? How do human bodies impact religious environments and performance scripts through the inhabiting of public spaces and ritual objects? How might the Anthropocene give rise to altered aesthetics in Jewish domesticity rituals and performance practices? How does their conscious dis/engagement play a role in creating - and, in some cases, dismantling - particular socio-religious orthodoxies and geographies?

My research in the area of Jewish performance practices within Canadian orthodox communities will address these questions with specific emphasis on the Pesach Seder. This performance spectacle, literally translated as Passover "order" or "arrangement," is a ritual feast that tells an exodus story marking the beginning of the Passover holiday. The Seder follows a structure outlined in a scripture called the *Hagaddah*, which narrates the liberation of the Israelites from slavery in ancient Egypt. Seder spectacles include the gathering of families and friends together to

perform customs such as telling the story, discussing the story, drinking four cups of wine, partaking of symbolic foods placed on the Passover Seder plate, reclining in celebration of freedom, and, finally, eating *matzah*, unleavened bread. It is the latter ritual, the eating of *matzah*, upon which my research explores, or rather, more precisely, around which my research rotates. The *matzah*-eating is the event – a performance practice representing a theme of freedom that anchors the Passover holiday – and what swirls around and between and through this spectacle is an elaborate choreography that my research attempts to understand.

Because this movement includes not only human bodies but objects, this paper pays attention to the performativity of objects by exploring *chametz* ritual, an intricate search for traces of bread that preoccupies the Passover holiday. Like many Jewish practices, including *mikveh* and Torah study, *chametz* ritual is ephemeral, with no fixed beginning, middle, or end. It is an elaborate, fumbling, untidy choreography that contextualizes the *matzah* event. The framework that this performance analysis constructs can potentially serve a larger argument around failure: that Jewish choreographies are impossible, and necessarily so. This paper explores how *chametz* law can never be performed exactly, and that it is precisely this misalignment – the discrepancy between the theory and practice, between striving and failing, between the letter of the law and the spirit of the law – that creates and indeed defines Jewish communities and cultures.

1:00-4:00

SEMINAR

Studio 109

Terra Nullius: Charting Paths to Settler-Indigenous Relationships Through Theatre and Performance in Academic Contexts

Artscape Youngplace

Organizers: A. Smith and L. Spry

180 Shaw St.

Participants: A. Ursic, E. Sojka, U. Neuerberg-Denzer, L. Ndejuru, R. Green

The Academy is slow to shift into new paradigms. How can we, who consider ourselves theatre and performance settler ally researchers, teachers, artists, students and audiences, support Indigenous theatre and performance? How do we question our roles as settlers within the academic, theatrical and performance context? The history of public education and Indigenous peoples in Canada is one of cultural genocide. Despite efforts of suppression and assimilation the work of Indigenous theatre and performance artists is making an impact on Canadian theatre. We include 'seminal' plays in our theatre history courses and may even produce an Indigenous play in our theatre seasons. What else should we be doing? Maragaret Kovach writes:

As an Indigenous presence surfaces within Western universities, it brings with it all that is Indigenous: thought, custom, culture, practice, and self. This is causing the academy to pause for a number of reasons. For some, the hesitancy reflects an active resistance to change, while for others it is born of a passive non-awareness. Still others are uncertain as to how to include, without subsuming, Indigenous knowledges. . . . They know that 'add Indigenous and stir' is not a valid response . . . (156)

This panel offers participants the opportunity to present papers that address their experiences, concerns and questions arising from their inclusion of Indigenous texts and performance in their research, teaching, and artistic practice. How can research and creation interrogate the settler reality and history in ways that challenge what Paulette Regan describes as "The foundational myth of the *benevolent peacemaker* – the bedrock of settler identity" (2010, 11) (our italics)? We believe that this is new territory for many academics and hope to open discussion of ways in which we can practice our role as allies responsibly, with attention to Indigenous thought, custom, culture, practice, and with respect for the

creative and academic work of Indigenous students, artists, writers and academics. What responsibilities do we have as settlers to re-examine the settler version of Canadian history through theatre and performance?

"Towards a Critical Tight Wire Practice"

A. Ursic

"Ex-settler, diasporic citizen of Canada living in Eastern Europe, teaching Indigenous drama/ theatre and performance to non-Indigenous students - alternative paths to settler-Indigenous relationships? "

E. Sojka

"Entering Dwellings: a Way into a Creation Process"

U. Neurerberg-Denzer and L. Ndejuru

"'Turn an' you'll see me': *Pig Girl* and Witnessing Indigenous Stories"

R. Greene

2:35-4:00

CURATED PANEL

Studio 106

Metamorphic Magic: Performing Objects, Agency, and Ecologies Part 1

Artscape Youngplace Moderated by: G. Levine and M. Sussman

180 Shaw St.

In her essay "Reclaiming Animism," the philosopher Isabelle Stengers argues that it is necessary to reclaim the ambiguous term "magic" to describe the distribution of agency throughout material being. Magic, she notes, is used in a metaphorical sense to describe the experience of something extraordinary: a moment, landscape, or performance. It has also been denigrated as the bane of Enlightenment rationalism—whether in a critique of the "magical thinking" of colonized peoples, or in the persecution of witches and other performers of folk magic. Adopting the term "magic," Stengers claims, conveys "the experience of an agency that does not belong to us even if it includes us, but an 'us' as it is lured into feeling." It begins to reweave the relational web of agency that runs through matter, including performing bodies and things of all kinds.

What Stengers describes as "the metamorphic capacity of things" is evidently present in theatre and other performance genres, as a wealth of scholarship on material performance and performing objects has demonstrated. In this panel, we invite participants to explore more deeply the connections between performing objects, the magic of agency, and ecological thought and practice. In a historical moment when every ecosystem has been transformed by the extractive and waste-producing processes of capitalism, how can performance enact more equitable material relations and assemblages? How does the material magic of performance relate to the magic of the commodity? How do Indigenous performance cultures weave new ecologies and agencies in the world of things? What can the somewhat disreputable traditions of object

performance, from stage magic to puppet theatre, teach us about the dramatic ecological metamorphoses that we are all now undergoing?

"Critical Unmaking, or Now is the Time to Know What a Witch Is"

S. Huber

"Magic, Mediums, and Medicine Men: Object Agency in the Performance of Science and Spiritualism"

P. John

"'To whom it may concern': Playing, feeling, knowing research in anthropogenic times"

E. St. Hilaire

"A Blanket Returned: Unbecoming Settler-colonial Hospitalities"

H. Vosters

2:35-4:00

OPEN PANEL

Studio 107

Manifest Destinies

Artscape Youngplace Moderated by: L. Aikman

180 Shaw St.

"Knitta, Please: Performing 'Soft' (Craft)ivism and Quiet Revolution"

T. Fitz-James

This paper explores the concept of anthropocene through the performance of textiles in the form of craftivism—activism through craft. Analyzing yarn bombing, knit graffiti, and other "soft" forms of activism through a material culture lens, this paper asks who is using these forms of activism, and why. Situated in the DIY or Maker movement, this paper looks at the public performance of textiles in action: what is the role of textiles in the Canadian Occupy movement, the Montreal Student Movement, and Knitta Please, the yarn-bombing activists from Austin, Texas, for instance. Ultimately, this paper makes its argument through case studies of three artists: Helene Vosters, who employs performative embroidery to discuss forgotten Canadian soldiers and missing and murdered aboriginal women; Liz Collins, and her Knitting Nation project, which brings communities and knitting together in large-scale textile happenings; and Margaret and Christine Wertheim, who crochet coral reefs as a nuanced performance of the environment at risk. These artists use textiles to intervene in public space, challenging the boundaries of public/private, domestic/social, backstage/frontstage. They perform alternative forms of social organization by reimagining space through their work with textiles. As such, they engage with the Anthropocene, and exemplify its nuance. What does it mean to employ soft, ephemeral activist techniques, in a time of consumerism and waste? What is the power of making textiles the main performers on a human-centric political stage? How does changing the boundaries of public space, reimagining social organization, and reevaluating the goal of activism affect the Anthropocene and how we define it?

"Neurodiversity on the Canadian Stage: The Cognitive Style of Slowness"

A. McAskill

Slowness, as Barber-Stetson (2014) distinguishes, is a "specific cognitive style" that gives individuals more time to access different parts of their environment and that avoids putting pressure on them to achieve a normative temporality of processing (p. 148). By adjusting rhythms and paces of movement and perception making, new understandings can be negotiated in how time is used productively in a theatre classroom or rehearsal space. There is also a reframing of what makes a good actor- one that may carry a shakey voice or have a wobbly body. Carrie Sandahl (2002) argues that when we consider the industrial society that values "notions of efficiency, standardization, and productivity," such a culture ignores "the subjective experiences of disabled people" (p. 61). The use of slowness does not entirely just mean moving at a certain pace, but also a recognition of each artists' cognitive style- whatever the rhythm they move with. Slowing down paces gives us the opportunity to explore different qualities of experience that our "contemporary culture of speed rarely allows us to" and "sharpens our sense of coexistence of difference and often incompatible vectors of time" (Koepnick, 2014, *Introduction*).

As a current PhD candidate in Communication Studies at Concordia University in Montréal, Québec, I have focused my research on Canadian theatre groups working with disabled artists, primarily in Montréal and Vancouver, British Columbia. One approach I have noted as being absolutely crucial is the use of slowness and how it can be an important aesthetic tool for all theatre makers working in Canada. I will use rich performance descriptions from my fieldwork with Les Muses, a Montreal-based performance professional training program for disabled artists primarily with cognitive disabilities, to describe how slowness is embraced and valued. Although the student's bodies are often perceived as *limited* by the general Canadian theatre community, their artistic training highlights in what ways their bodies are in actuality artistically *boundless*.

"Performing Advocacy Manifesto"

J. Watkin and A. McAskill

Our proposed presentation extends from conversations we have had on our experiences advocating for disabled people in Canadian theatre and beyond. This will be presented in the form of a manifesto and expressed from the perspective of an ally position (McAskill) and lived experience (Watkin). The two positions will highlight what is personally at stake in activist conversations particular in academic and performance settings, and how our presences are felt in such spaces. This manifesto will call to attention the sensitivities we have both felt in the performance of advocacy. From the feeling of being portrayed as the "shit disturber" to induced guilt witnessing, we will discuss in what circumstances our advocacy has been meaningful and/or superficially received.

We will present this manifesto through an audio file in both French, English, ASL, and Braille. Although this presentation will extend from experiences as disability advocates, we feel this manifesto will serve to reflect the experiences of many colleagues in CATR that also identify as activists/advocates. In addition, our presentation will also demonstrate the many possibilities of how to present academic work in diverse languages, simultaneously.

2:35-5:35

SEMINAR

Studio 108

Watching the World Burn: The Rise of the Spectator in an Anthropocene Dusk

Artscape Youngplace

Organizers: C. Silver, J. Salisbury, S. Mealey, K. Jacobson

180 Shaw St.

Participants: K. Blair, A. Breel, E. Cox, G. Diokno, N. Lior, S. Tyber, M. Wilmlink, S. Lynch, M. MacArthur

Among countless other issues, the 2016 American election has foregrounded – even here in Canada – the ways that we ‘the people’ source, share, understand, and indeed *spectate* the world around us (Shirky 2011, Smelik 2010, McGregor 2016). In this techno-human age of what Jack Bratich called “audience power,” world leaders actually respond to tweets, a charitable donation is only a text-message away, and readers hungry for quality journalism can crowdfund the creation of a new publication. The producing class must contend with audiences who are no longer merely consumers but (co)producers in their own right. Is the Rancierian (2009) epoch upon us? If so, how are artistic ‘masters’ surrendering their authority and who are the spectators being emancipated (or erased)? Additionally, following Maaïke Bleeker and Isis Germano, does the theatrical event offer a model for understanding the roles and responsibilities of spectators in an always-performing staged world? How might the persistently understudied area of spectator research (Reinelt 2014, Freshwater 2009, Park-Fuller 2003) help us grapple with the pragmatics and ethics of watching?

4:10-5:35

CURATED PANEL

Studio 106

Metamorphic Magic: Performing Objects, Agency, and Ecologies Part 2

Artscape Youngplace

Moderated by: G. Levine and M. Sussman

180 Shaw St.

“Vital Matter in Post-Apocalyptic Performance”

A. Chang

“SMOG BALLET AND OTHER WORKS: a curated selection of performances co-devised by Homo Sapiens and the Natural Environment”

E. Piro

“Riddling Toward the Eleventh Hour: Materials in Performance at the Liminal Edge”

S. Quest

“Performing Leftovers: On the Ecology of Performance’s Remains”

E. Whittall

4:10-5:35

CURATED PANEL

Studio 107

Sonically Queer: Sound, Performance, and Collaboration

Artscape Youngplace 180 Shaw St. Organized by: M. King, S. Dénommé-Welch and C. Magowan, D. McLeod

In this panel, "Sonically Queer; Sound, Performance, and Collaboration" we will discuss the ways that sound shapes, penetrates, and produces the queer body. Spy Dénommé-Welch and Catherine Magowan discuss their practice of Indigenous storytelling through baroque opera, chamber work and theatre; Moynan King deconstructs the creation of *trace*, a polyvocal solo performance piece that centralizes one person's ongoing identity formation; and Dayna McLeod discusses how her performance project *Uterine Concert Hall* queers the uterus and vaginal digital technologies. We are interested in how these practices and projects disrupt traditional patriarchal modes of authorship through collaboration, challenge chrononormativity, and decolonize tools of oppression. Here, we contend with the composite body that is ever and always in motion as represented by the voices that emerge from its corpus. Each of these papers addresses how sound is used as a means to extend queerness: not to "queer," but instead to acknowledge how this resonates outward and beyond queer bodies. Exploiting musicality, vocality, and sonic technologies both old and new, these papers seek to elucidate the frames of knowledge and representation that surround the transtemporal queer body and address the literal voice from elsewhere that is neither past nor, entirely, present. Each of these presentations examines the potential for measuring the body in, through, over, and across time in performance, as well as measuring time's effect on performing bodies.

"Transtemporal Collaboration and the Queer Body in Progress"

M. King

My paper maps the ethereal traces of one transgendered voice. Engaging with the in-between space of transition across time, gender, and voice the work evokes a "palimpsest of times in which the past, the present, and the future intermingle" (Case 13). *trace* is a performance created by trans singer and artist Tristan Whiston and me (Moynan King), which began with the question: how does a person reconcile all of who they have been with who they are now and who they are yet to become? Tristan Whiston was born female. For many years he was seen and heard as a woman. Now, after transitioning, he is seen and heard as a man. Only a few tangible traces of his past remain: photographs, a birth certificate, an "F" on his driver's license, and numerous archival recordings of his singing voice. The audio component of *trace* consists of a series of original compositions made from archival recordings of Whiston's singing and speaking voice at different stages of their transition - in *trace* Whiston attempts to, literally, harmonize with himself. *trace* speaks through an ever changing, but thoughtfully constructed, set of modalities to immerse the audience in the oceanic multiplicity of an identity in progress.

"An Indie(n) Rights Reserve Unsettling Colonial Narratives Through Musical Collaboration"

S. Dénommé-Welch and C. Magowan

Our work in opera, theatre and music investigates notions of morality, gender and sexuality, and the undercurrents of colonial dominance. Through our collaborations we explore ways to subvert some of the very forms that have functioned as powerful colonizing tools, while

interrogating the implications of using music-creation as a framework and apparatus to unsettle colonialism. This presentation demonstrates how the convergence of classical European music and Indigenous storytelling forms work to extend our platform for the examination of difficult subjects and complex socio-political issues. We integrate old forms to give new forms to the stories we tell in a collaborative approach to innovation in music and performance.

"Vulnerable Venues: An Audience Encounters Vaginal New Media"

D. McLeod

Intimacy as a method of connecting with my audience is central to my performance practice. My presentation will focus on **Uterine Concert Hall**, a vaginal new media project that features my uterus as the scene of the performance and the instrument of its production. In **Uterine Concert Hall**, sound shapes the body. Here, I will address how **Uterine Concert Hall** queers the uterus as a viable physical space by disrupting heteronormative and heterocentric assumptions and expectations of a body marked female. In this work, my vaginal canal acts as the stage with my cervix as the proscenium for the audience of my uterus. Equipped with a 54khz internal speaker (BabypodTM) that rests in my vagina, external concertgoers are invited to eavesdrop via stethoscope, on the faint echoes of the recital through the very flesh of my body. Like showing up to a concert and listening from outside, this piece purposefully excludes external listeners while engaging with explicit, performance-based production practices of intimacy. Further, I will discuss how this project queers digital technologies through the interruption of their intended functions (i.e. playing music for a uterus-bound fetus from an adjacent vaginal canal) that contribute to the medicalized surveillance and control culture of women's bodies.

4:10-5:35

OPEN PANEL

Studio 109

The Architecture of the Personal

Artscape Youngplace Moderated by: S. Kovacs

180 Shaw St.

"Personal Space and the Problem of Mapping the Anthropocene"

J. Fawcett

At around 3 o'clock on the morning of September 1, 1666, a small fire sparked in a bakery in Pudding Lane in central London. By the time that authorities had squelched the last of the flames on the evening of September 3, four fifths of London's buildings had turned to ash. To the Londoners who had watched their homes, their streets, their city go up in smoke (and so quickly on the heels of the devastating plague of 1665), it must have seemed the end of the world. In his poem about the *Annus Mirabilis* of 1666, the sometime-playwright John Dryden describes his fellow city-dwellers wandering lost through the now-unrecognizable streets where they'd spent most of their lives.

Much recent scholarship on urban geographies has relied on increasingly sophisticated mapping technologies to try to understand the lived experience of city-dwellers past and present. Yet Dryden's image of Londoners stumbling through London's unmappable rubble in an effort to find their homes exposes the limitations of such methods to understanding urban experience at the end of the anthropocene. What methods might we develop for understanding or navigating cities as malleable spaces, vulnerable to the large-scale destruction wrought by fire or environmental disaster or the smaller-scale changes wrought by construction, gentrification, urban "renewal"? Alternatively, what methods might

we develop for understanding the lived experiences of city-dwellers who do not follow the ideal paths that maps lay out for them—those whose physical or mental disabilities, whose poverty, whose race or ethnicity or sexuality prevents them from navigating the city in the ways that its architects and real estate agents have designed it?

My paper asks how we might understand cities differently by focusing not on their mappable spaces—spaces that can be clearly divided into private property and common ground—but rather on personal space—that is, the space around a body that remains private as that body passes through public streets and buildings. Long after buildings have crumbled or neighborhoods have changed, I argue, personal space structures our interactions with the other bodies we encounter in the city. And personal space is best marked by urban bodies—and thus best accessed by urban historians—through performance, the gestures and movements that those bodies perform as they navigate their changing cities.

This paper thus asks how city-dwellers understood personal space at a specific time in the past—how, in other words, did the Great Fire of London and the rebuilding efforts that followed it change how Londoners performed their personal space both on the stage and in the street? More specifically, I compare the use of the soliloquy on the Restoration stage and the architecture of the post-Fire insane asylum to examine changing concepts of solitude, anti-social behavior, and how far one body had to be from another to be understood as alone. But the paper also has important implications for the cities of the future. How, in other words, can a reorientation from mapped space to personal space help us to navigate cities, like Restoration London or like post-Katrina New Orleans, whose geography can change in one terrible moment? How can we look to performance to teach us how to live in and muddle through cities transforming faster than maps can represent them?

“Performance and urban anxiety in Ben Jonson’s city comedies”

E. Julian

Ben Jonson was one of the most celebrated dramatists of the seventeenth century; although not now as popular as his contemporary Shakespeare, Jonson’s city comedies do continue to resonate with modern audiences – unsurprisingly, given that city comedy is centrally preoccupied with the material conditions of life in modern capitalist urban spaces. City comedy examines the contradiction between the city’s promise of economic and social opportunity and the realities of overcrowding, pollution, disease, poverty, and exploitation. Indeed, many of Jonson’s city comedies connect urban anxieties with eschatological ones: *Volpone* (1605-6) is in some ways about the complete entropy of economic competition, performative self-fashioning, and community; *The Alchemist* (1610) was written, set, and performed in plague-decimated London, and probes at the commonplace idea that alchemy was an allegory for the transformation of the world in the Christian apocalypse; both *The Alchemist* and *Bartholomew Fair* include hypocritical Puritan characters proselytizing about the end times. Although many of the plays also make room for hope, festivity, and community, these things exist within an environment that is uncertain and at times desperate.

This paper argues that Jonson’s city comedies are attempts to work through the role of theatre and theatricality in this environment. In the city comedies performance is linked inextricably with both urban conditions and eschatological concerns. Performance enables individuals to fashion new social and class identities for themselves, but also enables economic competition and exploitation: the primary characters of city comedies are invariably rogues who adopt elaborate disguises in order to trick gullible fools out of their money. Jonson’s plays thus centrally ask: how do we reconcile performance’s capacity to deceive and exploit with its inherent pleasures? If performance *is* deception, what are the circumstances in which deception is justified? How does performance both threaten and enable survival within the fierce economic competition of

modern capitalist urban environments?

Taken together, *Volpone*, *The Alchemist*, and *Bartholomew Fair* argue that a theatricality in which the powerful use performance to exploit the powerless must be eradicated (*Volpone*) and replaced by one in which the marginalised bodies of seventeenth-century London (i.e. the unemployed and working class, prostitutes and professional actors) use performance as a means of resisting corrupt middle-class justices, lords, and masters who seek to arrest, punish, or expel them from the city (*Bartholomew Fair*). An ethical theatricality is one which enables the formation of communities and fosters a festival spirit that allows all bodies to endure life in the modern city.

“Walls and cultural proprioception...architecting in the times of the Anthropocene”

N. Rewa

For this contribution to the discussion of the Anthropocene and confronting the despair setting the stage for the end of the world I am proposing a study of two architecting interventions into performance norms that highlight a proprioceptive consciousness of the spectator. Both are drawn from the architectonics of design and the programmed interactions with a landscape; fundamentally, both examples engage with the placement of a spectatorial body as mode of encounter interrogative of extra-theatrical performance. The first considers delimitations of sound in an acoustic labyrinthine architecture. In the late seventies R. Murray Schafer (1977) conceptualized a bioacoustics ecology of soundscapes emphasizing for the contemporary consciousness the import of the woodcut “Tuning of the World,” from Robert Fludd’s *Ultriusque Cosmi Historica* (1617). While this image represents a divine hand tuning a monochord bringing into sonic harmony the materiality of the earth and the planets, Schafer’s *Patria Cycle* confronts the discordant anthropocenic schizophonia by labyrinths that tune a series of linkages with landscapes aurally. Since 1985 the *Cycle* has become increasingly akin to a sonic analogue to Edward Burtynsky’s photography and less the cartographic Paul Klee-like painterly abstracts with which Schafer began. More recently an equally expansive and challenging architectonics is evident in the design mandate of Snøhetta Architects and their mindfulness of a landscape “in the blending of the man-made, earth, heaven and water, and [which] unfolds via thresholds” (2015). The architectural revisiting of former industrial harbours evident in their practice has the possibility of engaging the pedestrian (where the rooftop can become another façade), but also enabling the spectatorial in an altered scale of magnitude. A recent production of *If We Were Birds* exploited the waterside proximity of the Isabel Bader Centre for the Performing Arts (2015, Kingston) and reset a liminal zone during a sunrise performance. The natural light flooded in through the glass curtain walls and not only reoriented the spatial parameters but also renarratized the performance with the perspective onto Garden Island some five kilometres away over the frozen ‘ground’ of Lake Ontario.

5:35-7:30

COCKTAIL HOUR

Melody Bar

Sponsored by PLAYWRIGHT’S CANADA PRESS

Gladstone Hotel

1214 Queen St. W

Canada Press welcomes attendees to celebrate new and upcoming titles. Authors Jessica Riley and Heather Davis-Fisch will speak about their new books (*A Man of Letters: The Dramaturgical Correspondence of Urjo Kareda*, *Canadian Performance Histories*, *Historiographies* and *Past Lives*:

Performing Canada's Histories, respectively). Confirmed playwright/author guests include Cliff Cardinal, Judith Thompson, David Yee, Donna-Michelle St. Bernard, Damien Atkins, Rebecca Burton, Kat Sandler, Diane Flacks, Lisa Codrington, Sky Gilbert, Patti Flather, Brad Fraser, Catherine Hernandez, Lawrence Aaronovitch, Catherine Frid, and David James Brock. To see more about Playwrights Canada Press's new and upcoming books, visit playwrightscanada.com.

7:00 DRAMA CENTRE 50th ANNIVERSARY CELEBRATION (1966-2016)

Chestnut Conference
Centre Colony Ballroom
89 Chestnut St.

The Centre for Drama, Theatre, and Performance Studies at the University of Toronto invites all current and former students, faculty, staff to our 50th anniversary celebration. This event is free for alumni, current and former faculty, students, and staff of the Centre, \$20 for guests. Reserve tickets here: <https://tinyurl.com/kno9pz8>

8:00 MUSIC IN THE BARN'S PERFORMANCE

Great Hall
1087 Queen St. W

Fresh from their premiere production at the Luminato Festival's monumental 400,000 square foot Hearn Generating Station, Music in the Barns brings their latest edition of acclaimed installation concerts to downtown Toronto with an imaginative multi-room transformation of the landmark Great Hall. Doors open at 6:30 p.m. for guests to begin by exploring the Becoming Sensor room. The upstairs Drawing Room will host a pre-concert performance of *The Great Arc* by guest artists, New York City duo Dana Lyn & Kyle Sanna and VIP guests will gain preview access to the Main Hall at 7:00 p.m. for an intimate chat between Music in the Barns' Artistic Director Carol Gimbel and retired CBC Senior Producer David Jaeger, illuminating the stories behind the origin of John Cage's *Lecture on the Weather*, the evening's featured work. In addition to a full performance of Cage's landmark work, the 8pm concert will feature the celebrated musicians of the Music in the Barns Chamber Ensemble performing works for strings and percussion by seminal American minimalist Philip Glass and leading Canadian composer Michael Oesterle. Conference participants who wish to attend the Music in the Barns event will need to RSVP to amy.gottung@gmail.com with their name and affiliation by 20 May. Complimentary tickets are limited (35), so please reserve yours early. Also, if any CATR/ACRT member would like to upgrade this complimentary ticket to a VIP reservation, they can book a VIP upgrade only (value \$25) via this private link: <https://musicinthebarnsgreathall.eventbrite.ca?discount=Upgrade>

MONDAY, 29 MAY 2017

8:30-9:30 REGISTRATION (ongoing until 5pm)
Great Hall In the entrance of the Great Hall
1087 Queen St. W

8:30-9:55 ROUNDTABLE
Conversation Room *Life After Theatre Studies: Learning for the 21st Century*
Great Hall Organizer: G. Nichols
1087 Queen St W Participants: C. Carolan, S. Scott, M. Day, J. Blum, R. Barker, P. Finn, J. McKinnon

As a follow-up to last year's very successful round-table on Liberal Education and Theatre Studies, I invite participants for a more focused session that addresses the question, "How are our theatre, drama, and performance undergraduate programs preparing students for life in the 21st century?"

With more than 2000 students graduating every year from theatre, drama, and performance programs in Canada, it seems reasonable to consider that a large number of those are not being employed in the theatre industry. They are putting their education to work in more complex ways, benefitting from the fundamental liberal education that theatre, drama, and performance studies can stimulate. To date there has been little scholarly attention paid to those elements of our curricula, attention being more usually placed on ambitions to professional or pre-professional training. With pressure on arts programs to more clearly define themselves, with the needs of our students to make their lives in a world of change and uncertainty, it seems very timely for us to have serious discussions around the role of theatre education in the broader preparation of our students.

8:30-9:55 SEMINAR
Main Hall *Atomic Performances*
Great Hall Organizer: J. Cole
1087 Queen St W Participants: A. Chang, P. Van Wyck, T. May, B. Cauthery, J. Salverson, D. Gingrich

In 1998, a delegation of Dene people from Canada's North made their way to Japan to apologize to the people of Hiroshima and Nagasaki for the harm that the land they lived on had caused during the American bombing in 1945. My hometown of Deep River ON was constructed as a planned community to house physicists and engineers who built Canada's first nuclear reactors. An Anishinaabeg woman from the area recounts, in Bonita Lawrence's *Fractured Homeland*, that she and her family were moved off the land by the government, and that she can no longer drink

the waters of the Kiji Sibi or Ottawa River. Uranium mining, nuclear power plants and political military nuclear projects mark Canada's history and geology. How do people bear and negotiate these deep traces?

A seminar on cultures and performances of nuclear sites of extraction and processing raises questions about the relationships between bodies, societies, geological formations, radioactive materials, scientific and political competition, illness, knowledge and the indeterminable, and waters and lands. Scholars and artists working on atomic history and topography include Peter Van Wyck, Julie Salverson, Bonita Lawrence and Blake Fitzpatrick. Working in fields of ethnography, cultural theory, writing, clown, performance and photography, they ask questions like: what is the nature of apology when it is made on behalf of the land? How can a signpost mark nuclear toxicity for hundreds of years? What are the dangers of scientific progress made at a rate faster than the collection of knowledge about repercussions? At whose expense was Canada's nuclear project developed? What does it mean to create art in a radioactive waste zone that no one can see? How does a person grapple with the many fallouts of nuclear failure through performance? I would add, based on my own experience growing up in a town built for Atomic Energy of Canada, how do people most intimately affected by uranium processing daily perform trust in a technology that symbolizes radical contingency?

What, in the context of performances of Canadian atomic culture, can be said about films like Tarkovsky's *Stalker*, the musical *Miss Atomic Bomb*, the Atomic Photographers Guild, the media spectacle around Fukushima, or the *This is Your Life* segment where Hiroshima survivors Kiyoshi Tanimoto and the "Hiroshima maidens" met pilot Robert A Lewis, who dropped the first bomb on Hiroshima?

How can we account for the erasure of first people's histories from conventional histories of nuclear progress? How could we re-perform and re-represent what was once a spectacle of atomic achievement and disaster? What iterations are now possible and necessary?

8:30-9:55

ROUNDTABLE

Drawing Room

Pop-Up Culture and the Anticipation of the End

Great Hall

Organizer: A. Gerecke and L. Levin

1087 Queen St W

Participants: M. Jones, S. MacDonald, J. Ortuzar, J. Lawrie, P. Kuling, K. McLeod, E. Piro

This roundtable will explore pop-up culture in context of the geological time that structures the Anthropocene. As several theorists note, the Anthropocene has been shaped by the acceleration of consumption and production since the mid 20th century, an orientation to time and space coincident with what Jonathan Crary views as the non-stop, "world-destroying patterns" of 24/7 late capitalism. How might this orientation towards time give rise to and propel forward the recent pop-up trend in Canada and beyond, with its attendant urgency and hyper-temporality? Here we are specifically thinking of events and experiences that emerge temporarily in vacant, underused, or about to be demolished urban spaces, but also a much wider range of temporary inhabitations whose appearance—and meaning—is predicated upon its imminent disappearance.

Is the pop-up simply a signature of a culture bent on filling every available moment and space with consumable (and/if exclusive) content? Not only does the pop-up have roots in the retail market, but pop-up events often serve agendas—arts funding cutbacks, infrastructural divestments, and vacancies and evictions forced by gentrification (Harvie 199-123). Yet, the pop-up is also a structure employed to resist these same forces. Often, the pop up takes place with minimal support, in spite of funding cuts, without official sanction, and in the context of climate change, anti-

capitalist, and human rights protests. Indeed in many of these cases (think Occupy), the unexpected appearance of activists in both public and private spaces has raised thorny legal issues, testing boundaries between “popping up” and “squatting.” And even as the pop-up vies for attention in an already crowded era of consumerism, the purposefully temporary inhabitation of the pop-up resists the logic of chronic availability and maximum productivity that permeates “24/7 culture” (Crary).

With this session, we hope to start a conversation about the pop-up as a mode of address and a mechanism of assembly that is definitively structured by the anticipation of its own end. How does the pop-up spring from and speak to a culture of urgency that is preoccupied with inevitable endings and impossible futures?

“Pop-Up Fictions: The Performative Hoaxes of Ian Alan Paul”
M. Jones

“Pop-Up MMOs: Vacant Online Worlds and Living Ghosts”
P. Kuling

“#TurnOnTheHearn: The Making of a (Temporary) Cultural Icon”
J. Lawrie

“Pop-Up Pedagogy in/as Public Performance”
S. MacDonald

“‘We Want Dumb!’: Pop-Up Parody at Dumb Starbucks”
K. McLeod

“Home Away from Home: Pop-Up Dwellings for a Transient World”
J. Ortuzar

Street Theatre and Popuptopia
E. Piro

10:05-11:25

PLENARY ROUNDTABLE

Main Hall

Sponsored by the Department of Theatre, University of Ottawa with additional sponsorship from the Fountain School of Performing Arts, Dalhousie University

Great Hall

1087 Queen St W

Applied Theatre in Times of Global Turmoil, Cultural Disorder, and Political Unrest

Kathleen Gallagher, Barry Freeman, Kirsten Sadeghi-Yekta

As the twenty-first century moves towards its third decade, applied theatre is being shaped by contemporary economic and environmental concerns and is contributing to new conceptual paradigms that influence the ways in which socially engaged art is produced and understood (Hughes and Nicholson 2016).

The multiple traditions of practice gathering under the banner of applied theatre—whether community-based, socially-engaged, activist, interdisciplinary or all of the above—are experiencing a gut-check. Whether in response to climate change, or to the superheated cultural climate generated by recent political developments in the United States and around the world, artists and scholars in applied theatre are redrawing the terms of engagement with the communities they are immersed in and rethinking the political aesthetics of their work.

11:35-1:00

CURATED PANEL

Conversation Room

The Aesthetics of Indetermination: Theatre of the Real, Multiplicity, and the Disruption of Authenticity Part 1

Great Hall

Moderated by: K. Gallagher, S. Mealey, K. Jacobson

1087 Queen St W

The growing trend towards “theatre of the real” has fostered enthusiastic explorations of authenticity and emerging pedagogical, democratic, and empathetic potentialities (Martin 2014, Anderson and Wilkinson 2007, Gallagher 2014, etc.). Notably, such performances often evocatively present fragments, multiples, or selections rather than a complete representative world (Lehmann 2004). Verbatim performance, for instance, eschews an enclosed and privileging narrative in favour of destabilization, gesturing visibly toward past, or even future, peoples and processes in and amongst the present performance, thereby unleashing a range of temporalities, spaces and social relations on stage. While “realism” as a theatrical genre is traditionally linked to singular, dominant, conservative authorities in Western metaphysics (Diamond 1997), contemporary expressions of “theatre of the real” tend more towards non- or partially-representational expressions of social ‘wholes’. This representational shift may find connection with a contemporary trend towards privileging the representation of marginalized voices in an effort to express ‘humanness’ in more expansive or non-authoritative ways. Deleuze challenged direct artistic interpretation of the real – not only for its limited aesthetic expression but also as a false stability upon which partial representation could posture as the whole. Might a conscious embracing of his zones of indetermination – those disruptive and creative gaps between initial perception and ultimate response – offer a more acentred and democratic engagement between source, artist, and audience?

The aim of this curated panel is to attend to encounters in which the time, space, and social relations of “theatre of the real” disrupt notions of the originary or singular experience. In particular, it considers the implications for theatre-making when this popular form is utilized and evaluated in ways that move beyond the traditional measures of ‘true-to-lifeness,’ which may no longer be adequate for staging contemporary culture.

“Embodying the Originary Document through Recorded Delivery in *Freedom Singer*”

L. Aikman

Khari Wendell McClelland begins his autobiographical performance by quoting Ta-Nehisi Coates, repeating it, over and over, and stomping his feet rhythmically, as the other performers join in. Contained in this quote is both the thesis and the challenge of McClelland’s autobiographical musical play, *Freedom Singer*, that endeavours to deepen the artists, and thus the audience’s understanding of slavery by uncovering the autobiography of one woman, McClelland’s ancestor. By travelling, learning, repeating and embodying African-American spirituals, McClelland makes them his own, then takes the idea of the body as living archive and the idea of embodied memory further by showcasing snippets of interviews before transitioning to recorded delivery, wearing a set of headphones as he re-creates his interview subjects’ words and mannerisms, making their expertise his own.

This paper will engage with Diana Taylor’s ideas on the body as archive to focus on the performer’s use of recorded delivery, arguing that what NOW critic Glenn Sumi reads simply as a way of receiving line prompts is far more complicated. This tactic highlights the specificity, the authenticity, while simultaneously reminding us of the mediation employed. We see McClelland embody and claim the words of strangers to make more sense of his own history. My paper will explore how this dramaturgical choice gives greater access and authority to the audience, and how that works in productive tension with the goal of making specific the story of slavery.

“(Re)Presenting the Real in Ecological Performance”

A. Chang

In this paper I look at how ecological theater of the real performances, formulated in response to the Anthropocene, explore an authenticity of materiality, while disrupting ideas of the originary. If the start of an epoch of human intervention in nature can be traced back to the prehistoric societies of subsistence hunting and gathering, then humans and nature have never been separate: there was never an originary state of pure nature. This long view of environmental history implies the interdependence of human and natural forces, and renders untenable familiar Cartesian dualisms (nature/culture, nonhuman/human, body/mind). To think of nature as a separate sphere of virgin wilderness is to reinforce a dualist myth that enables its subjugation by humans. An ecological theater of the real must depart from such dualisms and move instead towards a more biocentric (as opposed to anthropocentric) position: away from notions of the agency, primacy, and unity of the human subject, and towards a non-hierarchical system of relational flows and exchanges in which all matter, both human and nonhuman, is physically and discursively constituted by intricate material processes.

The turn towards materiality—in both theater of the real and critical theories like new materialism and object-oriented feminism—signifies a deepening interest in the authenticity of sensible realities, which are all interconnected, synthetic, and entangled in immanent and asymmetrical matrices of power.

“When Fiction Opens Space for the Real”

C. Graham

I would like to consider ways in which Lehmann’s discussion of “performative intensity” in post-dramatic theatre might shift the ways we think about the role and importance of “authenticity” in theatre forms that bring the stories of marginalized groups into performance. Does “performative intensity” produce/stem from an “encounter,” in Sara Ahmed’s sense, that can affect the contemporary real of the audience? Can it ask for a kind of accountability from the audience that is not evoked by more documentary approaches to representing an original real? My interest in this question stems from work to create short plays with two groups of Hamilton residents who live in poverty and advocate for policy changes to help others with similar experiences. The dramatic structure of both plays ended with an appeal to the audience to consider their potential roles in relation to the social habitus of poverty and resistance presented on stage. In discussion following the performances, it seemed that a strong sense of a “real” was centered on the relationships created by the performance event itself rather than on an evaluation of the authenticity of the material presented in the performances. I want to reflect on how the real of the event suggests that live performance can create an affect of responsibility that undermines a desire for authenticity in ways that run parallel to the process through which the notion of the anthropocene questions the cultural basis of “scientific objectivity.”

11:35-1:00

OPEN PANEL

Mail Hall

Toronto Theatre and Its Discontents

Great Hall

Moderated by: S. Johnson

1087 Queen St W

“Luminato as Ruin: Marking Permanence, Selling Ephemerality”

B. Batchelor

This paper explores what it means to be a Luminato festivalgoer performing in/with the ruins: engaging somatically and mimetically with both the space’s industrial promise (its permanence) and its reminder of failed production (its disappearance/decommissioning). Ruins demand embodied engagement with their materiality and histories (Castañeda, Taylor). Luminato’s 2016 motto, “Turn on the Hearn,” references this very reactivation of and engagement with the Hearn’s past. I argue that the Luminato festival uses the Hearn’s symbolic nature as a testament to both permanence and impermanence to doubly position the festival as a one-off unique cultural experience in Toronto whilst establishing Luminato as a permanent institution within the city’s cultural ecology. Turning on the Hearn, then, is less about flipping on a switch as it is about embodied co-presence in that space—where once coal fueled the station’s power generators now the immaterial labour of festivalgoers powers the festival’s production of cultural capital.

“Le Pavillon: Ephemerality as a Public Thing”

E. Whittall

This paper considers the performance and consumption of a past cuisine at *Le Pavillon* as a synecdoche of the larger democratic potential made possible by the reappearance of the Hearn itself. Like the 19th century restaurant, *Le Pavillon* was a “privileged locus of ephemerality” (Spang 236). But the cuisine and the social experience of dining in the derelict space created a tension between the obvious privilege signified by the event and the cuisine’s position as what Bonnie Honig calls a “public thing”. Honig offers that a building like the Hearn, and a cuisine, “once worded in poetry” (2013, 74), are public things “over which to argue, around which to gather” (2015, 623). They tilt precariously toward decay or risk being privatised, and thus they require tending. The reappearance of the cuisine, like the reappearance of the Hearn itself, rewrites the politics of mourning and loss, so dominant in psychoanalysis and in performance’s ontology, as an agonistic, democratic domain “rooted in common love for shared objects” (Honig 2013, 64), and in which we gather together to care for our public inheritance in the face of the neoliberal drive toward privatisation and the crisis of climate change.

“Toronto’s theatre environments, and the city they make”

D. DeGrow

With this paper, I will ask questions about theatre spaces and theatre buildings: the environments in which we create and experience theatre, and the impact those environments have on the artistic and urban ecology of a city. One of the major transformative events in the history of theatre in Toronto was the mass acquisition and renovation of former industrial buildings into theatre facilities by small theatre companies in the 1960’s and 1970’s. Partly by design and partly by chance, these companies to varying degrees engaged with and accentuated the industrial origins of their buildings by exposing their brick walls and steel beams. This was mirrored in artistic ethos, with some companies connecting themselves with an industrial/workers history and sensibility (Factory Theatre, Toronto Workshop Productions), and engaging with an artistic aesthetic that emphasized theatre’s capacity to expand beyond the physical boundaries of a building (Theatre Passe Muraille, Toronto Free Theatre).

This trend of building theatre spaces in refurbished heritage buildings restarted in twenty-first century Toronto, fuelled by the boom in real-estate prices since 1996, and facilitated by Section 37 of the Ontario Planning Act, which connects municipal permission to build taller condominiums to the creation of space for local community and infrastructure concerns. The result has been a significant number of new theatre builds in connection with real-estate and urban development schemes. These theatres, many of which are built inside former industrial spaces (but some of which are new builds), have in many ways reproduced the look, size and shape of the theatres built in the 1970’s. In turn has created a situation in which most of the theatres accessible to Toronto theatre makers have brick walls and similar physical dimensions, seat between 100-300 people, and are spread widely throughout the downtown core and beyond.

I would like to explore the implications of creating such a homogeneity of theatre space in a city, both in terms of type and location. What does it mean for theatre companies to be so directly tied to the real estate market? What does it mean to have so many artists work in such similar spaces? And how do theatre schools and theatre training fit into this model? I hope this will be the start of a conversation among everyone engaged with theatre space in a city, perhaps moving towards a larger strategy for theatre construction in this and other cities.

11:35-1:00

Drawing Room

Great Hall

1087 Queen St W

OPEN PANEL

2016 Wasn't So Bad After All

Moderated by: L. Levin

"The 'Trumpian Performative': social media performance, immediacy, and authenticity in the 2016 U.S. election"

S. Lynch

As was widely discussed in the days following the most recent American presidential election, social media is becoming an ever more influential force in politics (and everyday life). From Facebook fake news to Trump's twitter rants, social media is now a key site for the creation and dissemination of information, affecting political attitudes and—in a 'post-truth' world—even perceptions of reality. In the face of the global rise of the alt-right, understanding how the power of social media can be harnessed (particularly by right-wing populist politicians) has become an increasingly important mission for leftist academics. Drawing primarily from a theatre and performance studies perspective, this paper will examine social media performance, specifically Donald Trump's strategic use of Twitter and his self-figuration through the medium, in the context of the 2016 U.S. election. I will examine how both the medium of Twitter and the form/content of Trump's tweets worked to create a sense of authenticity and immediacy in order to appeal to voters. My paper also examines a secondary question, following Marcus Youssef's pronouncement that, "digital media [has] fundamentally altered our ideas about performance, authenticity, and narrative" (14): what becomes/has become of authenticity in the digital age? By reading Trump's behaviour both on- and off-line as a form of artistic performance, I follow the work of scholars such as Laura Levin and Sarah Brady who have examined the benefits of adopting a performance paradigm in analyses of contemporary politics. I draw specifically from Levin's work on politicians Rob Ford and Justin Trudeau, scholars Charlie Gere and Dhiraj Murthy on social media, and theorists from Adorno to Baudrillard to Benjamin on 'authenticity', in an attempt to understand the power of Trump's performance and to explore the close connections between this performance style and a fascist aesthetic.

"A Demography of the 'Democracy': Power and Equity in the Toronto Theatre Blogosphere"

M. MacArthur

The democratization of theatre criticism occurring in the digital age has incited much interest from scholars, critics, and artists alike. Though some may decry the decline of "professional" criticism (now a highly contested term), artists, educators, and audiences are increasingly claiming space in public conversations about theatre, and researchers are mining the blogosphere for the insight it offers about theatre reception and theatre publics. This opening-up of critical discourse is necessitating a redefinition of theatre criticism and its practitioners: Who is writing online, and where and why are they writing? How does the discourse occurring online differ from print criticism? Does the current increase and diversification of participants in theatre criticism indicate a toppling of the old order of experts and taste-makers? This paper tests the limits of democracy in the theatre blogosphere by examining how women and people of colour participate in critical discourse online. It draws its evidence from an ongoing research partnership between Drama and Computer Science at the University of Windsor that is tracking and analyzing the online response (blog reviews, online publications, tweets, and Facebook posts) to a representative sample of productions from the fall 2016 Toronto theatre season with

the goal of advancing our understanding of the identities, motivations, and influence of theatre bloggers. Building on cross-disciplinary scholarship on power and equity in the blogosphere (see, for example, Hille and Bakker, Meraz, Pacea, Radosavljevic), this paper argues that while the blogosphere is enabling users to surpass traditional media gatekeepers and participate in critical discourse in higher numbers, it replicates the hierarchies of traditional theatre criticism in many ways. After analyzing the demographics of Toronto theatre bloggers, this paper will examine some brief examples of how, despite their underrepresentation online, marginalized and minoritized individuals are using the theatre blogosphere to contest problematic representations of gender, sexuality, race, and class and reinvent theatre criticism as a more collaborative, creative, and politically-engaged practice.

"Tactical Futurity for Precarious Times: Taking Stock of Indivisible"

K. Zaiontz

The removal, on the day of Donald Trump's presidential inauguration, of policy pages connected to civil rights, climate change, and the status of women signalled a radical re- envisioning of US federal policy. In anticipation of the undermining—if not wholesale stripping—of democratic values, we have already seen the mass assembly of intersectional voices as part of the post-inauguration Women's March in Washington and cities across the Americas and global north. Taking to the streets is, of course, a time- tested practice of social justice movements in which massed bodies (the bodies of protesters) insist on their right to the public sphere. In her *Notes Toward a Performative Theory of Assembly* (HUP, 2015), Judith Butler argues that this action is always invested in futurity; in others' words, when we assemble in times of struggle it is over "*what will be* public space...how bodies *will be* supported in the world" (my emphasis, 72). In this paper, I seek to explore the performative tactics that are currently being envisioned by the pluralistic voices of the Left in the era of an authoritarian, nativist, de-regulated vision of the US nation-state. I will focus on the Indivisible movement and their collectively authored, open source text, *Indivisible: A Practical Guide for Resisting the Trump Agenda*. Indivisible is made up of former progressive congressional staffers who, during the Obama administration, experienced the daily oppositional tactics of Tea Party members. The success of the Tea Party prompted these former staffers to compile the grassroots strategies of this alt-right movement into a guidebook that not only outlines how congressional politics work, but how to effectively use these same strategies to disrupt the coming Trump-Pence agenda. Examining this guide, and the local groups that have assembled around it, this paper will argue for what I call a "tactical futurity" in which the Left must *imagine* how to secure their current gains and bring about a new politics.

1:05-2:25

Great Hall

1087 Queen St W

LUNCH and PLENARY SESSION

Sponsored by the Dan School of Drama and Music, Queen's University

Complexities of Environmental Witnessing through Theatre: Engaging Soutar's Watershed

Diane Conrad, Claudia Eppert, Julie Salverson, Annabel Soutar, Dale Tracy, Peter van Wyck

Lunch will be provided

The Anthropocene is an epoch when human beings are affecting the earth's cycles and rhythms. In this new geological age, we are participating in what is described as the "sixth extinction" – our mass genocide of animal and plant species, or an environmental holocaust (Kolbert, 2014; Macy,

2007; Zalasiewicz et al., 2010). These realities invite pressing questions regarding the complexities of witnessing human-initiated environmental destruction, and our capacities for individual, communal, and collective transformation. Isben (2006/1882) illustrates a past of addressing ecological concerns through theatre; the last decade has seen a rise in such address. Plays by Soutar (2012, 2016), Salverson (2002, 2014), Lewis (2010), Clements (2003), and Banks (2008), among others, invite us to think deeply about ethical, psychosocial, political, and aesthetic challenges of witnessing. The language of witnessing has been increasingly deployed to conceptualize the origins, dimensions, dynamics, and consequences of past social suffering and trauma (e.g. Felman & Laub 1992; Simon et al., 2000; Simon 2014); however, its challenges and possibilities regarding present and future ecological destruction have been less explored. Eppert (2009) observed witnessing in the context of historical trauma has addressed us to: a) contemplate our relationships to the experience of the suffering of self, another, or an event; b) negotiate the knowable and unknowable; c) experience difficult and conflicting emotions; d) critically interrogate the personal and political; and e) open to the pedagogical possibility for deep transformational insight and action. With reference to ecological scholarship, our panel will contribute to this literature by considering: how might engagement with environmental trauma in the Anthropocene, through performance, diversely inform and also complicate these articulations and demands of witnessing? Moreover, how might the intricacies of environmental witnessing conversely inform theatre research?

2:35-4:00

CURATED PANEL

Studio 106

The Aesthetics of Indetermination: Theatre of the Real, Multiplicity, and the Disruption of Authenticity Part Two

Artscape Youngplace
180 Shaw St.

Moderated by: K. Gallagher, S. Mealey, K. Jacobson
(see Part One of this panel above for description)

"Indeterminacy and Spectatorship in Joan MacLeod's *Gracie* and Caryl Churchill's *Escaped Alone*"

S. Rabillard

In this paper I explore two recent plays that display features of the contemporary turn towards "theatre of the real": Joan MacLeod's *Gracie* which enjoyed its world première at the Belfry Theatre in Victoria, B.C., in January 2017 (co-produced by the Belfry and Alberta Theatre Projects, Calgary); and Caryl Churchill's *Escaped Alone*, which premiered at the Royal Court Theatre, London, in 2016. Both plays are brief: *Gracie* 90 minutes, *Escaped Alone* approximately 50 minutes. Each has an exclusively female cast of characters. MacLeod's play for solo performer presents the title character Gracie at ages 8, 9, 15, and 16 as she speaks about her experiences growing up in Bountiful, BC, the polygamous rural community of Fundamentalist Latter Day Saints*. Churchill's drama presents four women in their seventies chatting in a garden; there is no emphasis on temporal progression. The garden presumably belongs to the house of one of the women; however, the precise location is not specified although the spare Royal Court set suggested suburbia. Uncertainty--produced by omissions, fragmentations, and destabilizations of representation--and its implications for spectatorship are my concerns in this paper.

"Theatre of the Real, Failure, and the Disruption of Authenticity in Classrooms"
K. Gallagher, S. Mealey, and K. Jacobson

2:35-4:00 CURATED PANEL
Studio 107 *The Virtuositic Body: Shifting Towards a Post-Human Future*
Artscape Youngplace Moderated by: S. Boye
180 Shaw St. Organized by: C. Mazumdar and S. Boye

At what age should I enroll my child in music lessons, dance, or sport? At what point does the window to pursue virtuosic excellence close? A race against time, these decisions to begin training in such disciplines often must be made before a child is old enough to understand the ramifications of such a disciplined practice.

At what point is the virtuosic body exhausted? Individually, it can occur at different moments during the training process, but what about as a collective? At some point, the record for the 100-metre dash will no longer be broken, the quadruple jump is likely the most revolutions that can be performed in figure skating, the 100mph pitch has already been recorded in baseball. So what's next? What's left?

In the light of the recent doping scandal from the Sochi Olympics, the virtuosic body, like the earth in the epoch of the Anthropocene, seems to be in a state of crisis. This panel seeks paper submissions on the topic of the systematic breakdown of the virtuosic body in performance studies, dance studies, sports, music, circus arts. Possible topics include but are not limited to, a reimaging of the virtuosic body, via post-humanist interventions, including: doping, experimental drug therapy, prosthetics, cyborgs, surgical interventions, and redefining gender in competition. With the goal of stimulating discussion across disciplines this panel seeks to examine this crisis of the virtuosic body across a variety of disciplines.

"More, More, MORE: How Jumps, Turns, and Kicks are Dominating the Competitive Dance Stage"
N. Marrello

"The Best There Ever Will Be: the Virtuositic Performer Reimagined"
C. Mazumdar

"Robots as Performers: Čapek's *R.U. R.* and the Origin of a Fluid Robot Ontology"
B. Poynton

2:35-5:35

SEMINAR

Studio 108

W. E. T.: Water Ecologies in Theatre

Artscape Youngplace

Organizers: D. Mounsef and S. Muneroni

180 Shaw St.

Participants: S. Cavanagh, A. Chang, E. Chang, P. Defraeye, E. Lacroix, C. Renarhd, N. Rewa

The aqueous dominates our imaginary where water is at the same time a space of belonging (harbors, shores delimit the land) and a space of dispersion, migration and loss. Analogies between water and performance are numerous, and go beyond simple thematic affinities. Water like the performative is a place of subtle progression: a complex three-dimensional environment where signs and systems are legible but of a diverse nature and require a diverse semiosis. As much as performance places the human figure at the centre of the Anthropocene, water performance also encompasses movement and free flow, ephemerality and sensations. Like performance, water flows, changes path, is in flux, it is also embodied. This seminar is focused on bringing together participants who will engage in the material, symbolic, scenographic, and aesthetic conditions of water in performance (and performance in water).

"Navigating the Hydro-Imaginary: Water Ecologies in Theatre,"

D. Mounsef

"Thalassic Imaginaries and Theatrical Representation of the Mediterranean Migration Crisis."

S. Muneroni

"Queer Bathroom Stories: Leaky bodies, desires and white hygienic imaginations"

S. Cavanagh

"Lars Jan's *Holoscenes*: Hydraulic Spectacle in the Anthropocene."

A. Chang

"Wetting the Stage: From Cloud Gate Dance Theatre *Moon Water* to Kokoro's Wreck Beach *Butoh*."

E. Chang

"Water in Michel-Marc Bouchard, *Les Manuscrits du déluge*."

P. Defraeye

"Aquatic Dramaturgies: Bringing Water Onstage."

E. Lacroix

"Mni Wiconi: Water is Life: Water ritual in a contemporary, artistic and political context."

C. Renarhd

"Diana Smith and designing the costumes for the Patria Cycle."

N. Rewa

2:35-5:35

SEMINAR

Studio 109

Decolonizing Methodologies and Settler Responsibility in Theatre and Performances Studies 3.0

Artscape Youngplace

Organizer: S. Couture and H. Davis-Fisch

180 Shaw St

Participants: N. Alvarez, C. Bellrose, M. Gonzalez, V. Magnat, S. Miller, E. Morgan Thorp, U. Neuerberg-Denzer, H. Rackow, E. Sojka

Respondents: J. Carter, L. Lachance, D. Robinson

Building on the two seminars on decolonizing methodologies convened at CATR 2016, we seek to move these conversations forward and create a forum to discuss the development of decolonial methodologies by and for settler-allies and other non-Indigenous peoples working and living on occupied Indigenous homelands. Place-based methodologies are key to Indigenous epistemologies, expressing reciprocal relationships to ancestral homelands; conversely the settler-colonial project demands that non-Indigenous arrivants adopt what Dylan Robinson and other Indigenous scholars term an extractive relationship to commodified lands as generically *re-place-able* resources. This seminar invites settler, non-Indigenous, and Indigenous scholars and researchers to consider how settler scholars can engage with Indigenous decolonial methodologies to address their own specific, place-based positionality and to develop responsible relations with the traditional caretakers of the lands. This seminar is intended as a step towards the creation of an anthology on decolonizing methodologies for use by settler and other non-Indigenous scholars in theatre and performance studies. This seminar--and the eventual publication--aims to address a gap in the field of decolonial/Indigenous studies, as well as to provide space for settler scholars to take responsibility for decolonizing, in conversation with Indigenous peoples, but without further adding to the unfair burdens often carried by Indigenous scholars in this necessary work.

"Unsettling Immersions for Settlers"

N. Alvarez

"Reflection on the Lived Imagined Body"

C. Bellrose

"International Literacies, Performance Studies and the Decolonial Turn"

M. Gonzalez

"Honoring Cultural Diversity through Community-Engaged Performance Research"
V. Magnat

"Performances of Empathy in the making of 'Postnational' Canada"
S. Miller

"Narratives of Sovereignty in Tofino-Clayoquot"
E. Morgan-Thorp

"Emotion, Mimesis and Cultural Memory Acknowledging Genocide in Performance"
U. Neuerberg-Denzer

"Rehearsing Indigenous Futures, Reimagining Settler-Indigenous Relations in Post-Apocalypse 'Canada'"
H. Rackow

"Indigenous theatrical sovereignty: Decolonial thought and methodologies in selected Canadian Indigenous theatre artists/researchers and the responsibility of settler scholars"
E. Sojka

4:10-5:35

OPEN PANEL

Studio 106

We Are What We Eat

Artscape Youngplace 180 Shaw St.
Moderated by: J. McKinnon

"'Yesterday's Meat Tomorrow': Speculative Performance in the Anthropocene"
S. Brewster

Proceeding from Eduardo Mendieta's definition of a politics as possible collective futures projected from the present, this paper proposes that a politics for the Anthropocene might be approached through "speculative performance," in which potential futures might be glimpsed through aesthetic objects. Like works of science fiction (SF), speculative performances build worlds using elements both familiar and strange, enacting critical discourse through the juxtaposition of the real and the fantastic. Scholars of SF have argued that narrative science fiction can elaborate on social, political, or scientific changes, fleshing out critical discourse via the medium of the written word. By drawing on similar techniques, I argue that speculative performances literally give critical discourse flesh, enacting possible futures through the interactions of bodies and aesthetic objects.

I turn to the work of the Center for Genomic Gastronomy, in particular their performance *De-extinction Deli*, as an example of how through speculative performance, a more connected, just, and thoughtful politics for the Anthropocene might emerge. A fantastic incarnation of a market food stand, *De-extinction Deli* projects contemporary culinary and gustatory practices into a future where previously extinct species are revived and available for consumption. The *Deli* has a pedagogical flavor, offering audiences infographics outlining current scientific efforts of de-extinction. But, as a speculative performance, *De-extinction Deli* also imagines a future where species long destroyed by human action not only live again, but become available for consumption, asking whether Woolly Mammoths belong on deli shelves. Through speculative performances like *De-extinction Deli*, we might more critically examine our present in the Anthropocene, and the futures that result from it.

"Open Your Mouth and Close Your Eyes: Blind Tasting as an Ecological Tool"

N. Doonan

This twenty-minute participatory presentation involves two blind tastings. An advantage of consuming unidentified substances is that, by removing linguistic and other symbolic markers, the food in question is better able to perform its materiality, thus enacting a greater range of potential meanings. Guiding participants through tastings of two very different substances will allow me to show how food counts as what sociologist Bruno Latour calls an "actant," because of its ability to link together others in networks. Ingesting two seemingly unrelated liquids will reveal that using food studies and performance as complementary methodologies has the surprising potential to make tacit the reverberations of our local choices in distant places.

"Liquid Apocalypse: Contemporary Canadian warnings in theatrical form"

K. Dunn

In social anthropologist Tim Ingold's theory of "sentient ecology" our experience of the world is guided by our training of the senses through songs and stories (Ingold 25). If theatre and performance are a significant part of that sensory training, then both the world as represented on stage and the guidance offered through experiences of performance should be shifting as a result of the geologic impact of humans on the earth. In theatre we can ask, are these changes happening quickly enough to keep pace with the rapid transformation of the planet by humans? Are our senses being appropriately trained to notice, respond to, and avert the threat to our habitat and our species that we ourselves pose? This paper discusses and compares two recent Canadian theatre works that acknowledge the Anthropocene and its detrimental consequences, and envision environmental apocalypse as a possible future. They do this through vastly different aesthetic, political, and performative lenses. The first, *Sea Sick*, is based on award-winning Canadian environmental journalist Alanna Mitchell's bestseller: *Sea Sick: the global ocean in crisis* (2009). Originally created and produced at The Theatre Centre in Toronto, the stage version is performed solo by Mitchell herself in a spare and personable form of direct address that relies heavily on anecdotes from her oceanic quest and the theatrical galvanizing of frightening statistics and scientific proofs. The second, Jordan Hall's *Kayak*, is crafted in mimetic play form and finds a suburban mother alone on a vast stretch of water recounting the chain of events that left her stranded in her son's old kayak. Blindsided that her son has fallen in love with a fierce environmental activist, her scattered memories coalesce into a haunting dissection of climate change denial. The play initiated a substantive ecocritical conversation when it was produced in Toronto in 2010 and in Vancouver in 2014 and 2015. This paper suggests that these two works, through differing means, directly

engage the challenge to retrain the senses of the citizens of the current geological age, and attempt to re-orient our priorities towards the non-human and environmental and social justice.

4:10-5:35 PRAXIS
Studio 107 *Stopping the Breath: an exploratory workshop*
Artscape Youngplace M. Meindl
180 Shaw St. Open to all conference attendees.

The way we breathe affects the way we move, and this, in turn, affects our breathing. Equally important is the way we stop breathing, and we all do it as part of normal functioning. This workshop will bring awareness to habits of stopping and starting the breath which often lie beneath the level of consciousness. Since breathing is both a voluntary and an involuntary activity, exploring habits of breathing affords access to the liminal territory between nature and culture.

Elsa Gindler (1885-1961) wrote: "The pause, or rest, after exhalation must not be lifeless. It should never be a matter of holding the breath. On the contrary, it should most closely resemble the pause we experience in music - which is the vital preparation for what is to follow." (Gindler 10). Yet there is a reason Gindler felt the need to articulate this thought. Stopping the breath is often associated with death. It is a moment of both fear and possibility. One accessible way to work with stopping the breath is through the Feldenkrais Technique (which was influenced by Elsa Gindler's work). The workshop will consist of a Feldenkrais lesson (called "Stopping the Breath") followed by a discussion. The discussion will focus on the question of how the very real threat of destruction shapes our work, just as habits of breathing shape our bodies. What can the experience of consciously stopping the breath teach us? What possibilities arise when any unconscious habits are brought to light? How can fear transform to possibility? Named for Moshe Feldenkrais (1904-1984) the Feldenkrais Technique uses gentle movement and directed attention to enhance functioning. The movements are based on martial arts and child development, yet the method is based on proprioception, rather than on following external forms. The group practice of Feldenkrais involves lying on a mat while a teacher verbally guides students through a series of pleasant and deceptively simple movements designed to bring awareness to underlying habits.

5:35-7:30 WINE AND CHEESE
Conversation Room Sponsored by TALONBOOKS
Great Hall Tetsuro Shigematsu will perform a selection from *Empire of the Sun* and Giovanni Sy will perform a selection from
1087 Queen St. W *A Taste of Empire*

7:00-8:00 TALKING TREATIES WORKSHOP BY JUMBLIES THEATRE
Great Hall Produced by Jumblied Theatre, Producing Partners: First Story Toronto, Nagamo Collective
1087 Queen St. W Venue Partner: Historic Fort York

Director/ Lead Artist: Ange Loft
Choreographer: Lilia Leon
Co-Facilitator: Julia Hune-Brown
Musician: Brandon Valdivia

Talking Treaties is a participatory interdisciplinary arts project, with the goal of artfully sharing local Indigenous history and awareness. In the course of three years, Talking Treaties has engaged over 300 participants in its research and development, generating text, symbols, poetry, and expressive maps, which influenced and are now featured as content in the production. The culmination of this work is the Talking Treaties Spectacle, a large-scale performance and installation, bringing together professional and community performers. This project strives to expand knowledge and personal relationships to the historical and contemporary responsibilities we share as treaty people. Talking Treaties is a central element of [Jumblied's Touching Ground Festival](#): six weeks of sharing new works on a common theme of Toronto Indigenous and layered histories and contemporary voices and implications. Email rawrbeccatran@gmail.com by May 25th to reserve a spot in the workshop.

8:00 DANCE WITH ME: CURATORIAL PARTNERSHIPS AND THE FUTURE OF DANCE PERFORMANCE

Great Hall
1087 Queen St. W
Produced by The Institute for Dance Studies, University of Toronto and curated by Seika Boye

This evening of performances celebrates artistic, curatorial and producing partnerships working towards pluralism in presenting, artistic creation, participation and audience development in and through dance. Featuring excerpts from Jumblied Theatre's *Talking Treaties* project, Jenn Goodwin's *all our days are full of breath: a record of momentum* and Breakin' Convention (UK) and Harbourfront Centre's *Open Art Surgery* 2017. Performances will begin at 8pm with workshop participants sharing what was generated during the I workshop. Excerpts from *all our days are full of breath* and *Open Art Surgery* will follow.

Free for conference attendees.

Open to the public: \$20 or PWYC at the door.

Ephemeral Artifacts by Brandy Leary (from *all our days are full of breath*)

Choreographer and installation design: Brandy Leary

Curator: Jenn Goodwin Sonic Design and Composition: Nick Storrington

Originally curated by Jenn Goodwin for the exhibition *all our days are full of breath: a record of momentum* at The Art Museum at The University of Toronto. Part of Goodwin's [Masters thesis exhibition](#).

I have always been deeply struck by the energetic traces and transmissions left in spaces; between the performer and an audience, between bodies and objects/architectures/landscapes, or in the mind scape long after the initial encounter has passed. *Ephemeral Artifacts* attempts to unsettle notions of dance's ephemerality; the perception that it is momentary and fleeting, through the presence and absence of bodies, sculpture

and a sonic field. Examining the friction between ephemerality and tangibility this work unfolds as a collaborative examination of accumulated practice and accumulated presence through the material of the body. Bodies archive dance, history, ancestors and shared practices, collapsing time to render them always present and always contemporary through channeling and summoning. These bodies and gestures do not disappear the moment after they are performed, they transform into other things, holding a politic, a record, a resistance, and a discourse that continues to work on us long after the moment of contact. – *Brandy Leary*

Open Art Surgery

Breakin' Convention, Jonzi D (Artistic Director) from London, England.

Judi Lopez (KeepRockinYou) and Lynanne Sparrow (Harbourfront Centre)

Open Art Surgery refers to both to the technical virtuosity and open spirit of Hip Hop theatre – a vital form that freely employs the many modes of expression in contemporary urban culture to tell stories and ask questions. The work was produced during a week long workshop in March and performed at Fleck Dance Theatre at the end of the workshop.

TUESDAY, 30 MAY 2017

8:00-8:30
Great Hall
1087 Queen St W

REGISTRATION (ongoing until 5pm)
In the entrance of the Great Hall

8:30-9:55
Main Hall
Great Hall
1087 Queen St W

CATR/ACTR ANNUAL GENERAL MEETING
Coffee, tea, and baked goods provided
Please find the agenda here: <http://catract.ca/policies-and-procedures/>

9:00-2:00
Drawing Room
Great Hall
1087 Queen St W

PRAXIS
Articulating Artistic Research 5.0: Positioning the Researcher with/in Artistic Research
Organizers: N. Esling and B. Barton
Participants: E. B. Hunter, H. Maples, J. Lemon Williams, J. Rossi, M. Julien, N. Doonan, R. Comer, S. Samur, S. MacDonald, S. Merx, P. Finn.

We propose a fifth iteration of the “Articulating Artistic Research Seminar” series with a praxis session that reflects upon the positionality of the researcher in Artistic Research. The role of researcher—as facilitator, collaborator, subject, material, observer, recorder, articulator, analyst, creator—

emerges and is understood in various ways depending on different contexts and situations, and yet the impact of this role on the environment in which it operates – through presence, absence, influence, displacement, adaptation, affect – is always significant, if not critical.

We welcome proposals that consider the many ways that researchers are positioned and position themselves within research-creation contexts, across the spectrum from deeply embedded to critical/analytical observation. How are these different placements direct expressions of the research's theoretical underpinnings and methodological frameworks? In what ways are a researcher's possible placements predetermined by her prior education, training, and experience, her personal history and habits, her mental and/or physical capacities? How do these positions within the processes shape and define potential outcomes and articulate epistemological possibilities and priorities?

As was the case in the previous four iterations of this seminar, this seminar is meant as a forum to explore diversity in motivation, design, execution, and documentation. However, participants will once again be called upon to *explicitly* articulate their practices with direct reflection on the following aspects: *focus, context, participants, methodology, process design, documentation, dissemination and utility*. Through this process of detailed articulation, we hope to draw particular attention to the expanded epistemological horizons attainable within artistic research contexts. We also hope to identify innovative models that may be transferred and adopted within other artistic research contexts and, potentially, within more traditionally organized research processes.

10:05-11:30

OPEN PANEL

Conversation Room

Re-living It, Again

The Great Hall

Moderated by: T. N. Cesare Schotzko

1087 Queen St W

"Again, Again, Again: Nathan Fielder's Theatre of Real Failure"

K. McLeod

Since 2013 Canadian comedian Nathan Fielder has starred in the satirical documentary series *Nathan For You*. Developed from sketches Fielder performed on *This Hour Has 22 Minutes*, *Nathan For You* follows a reality show format and revolves around Fielder's socially awkward consultant persona who creates outlandish marketing stunts for struggling small businesses. Jon McKenzie notes that business has taken on the concept of performance as a way to define human value and that within this context we must continually "perform or else." Throughout *Nathan For You*, Fielder mines the "perform or else" impulse for comedic value. Examples of Fielder's stunts include creating a viral video of a pig rescuing a goat to boost a zoo's attendance and offering cheap gas for customers willing to literally climb a mountain. Fielder's most famous stunt involved helping a failing coffee shop by rebranding it as 'Dumb Starbucks.' While none of the show's episodes directly address climate or the environment, Fielder's ongoing project aligns with the 2017 CATR theme—Performing the Anthropocene—through his layered responses to contemporary consumer culture.

In this paper I consider how Fielder situates theatre within his larger project of satirizing consumer culture. In the third season episode "Smokers Allowed", Fielder creates an original theatre production in order to exploit a California law loophole that allows smoking in bars if it is part of a performance. The project begins as a one-off invisible theatre performance but quickly morphs into an experiment in the limits of theatre of the real when Fielder re-stages the event with actors so the production can be repeatable—and thus marketable as a continuing product. The

resulting—very comedic—attempts to painstakingly recreate events highlight how theatre of the real is inevitably also a theatre of failure. This failure—which involves a great deal of labour on the part of transcribers, actors and Fielder himself—connects the episode to *Nathan For You*'s main through line. Throughout the series Fielder's persona longs to make real, lasting connections with the people he meets. Even when Fielder succeeds at helping a business, his awkward persona usually remains unsatisfied as he struggles to make friends. In "Smokers Allowed" this failure to find real emotional connections rubs up against a more literal sense of failure tied to the theatre project. The episode raises a number of questions about the relationship between performance, commercialism and the real, including: How does making theatre of the real's labour visible relate to the "perform or else" drive? How might a cynical, failure-filled approach to reality (or post-reality) lead to new understandings of utopian performatives?

"Theatres of the Real in the Age of Post-Reality"

J. Stephenson

Documentary theatre genres like autobiography, verbatim, and site-specific performance claim a strong foundational attachment to the real, promising to offer contact with authentic reality. This promise, however, is doomed to failure (Megson and Forsyth, Martin, Fischer-Lichte, Tomlin). Poststructuralist skepticism undermines access to the real, insisting that there can only be representation. Our 'realities' are contingent performative constructions dependent on conventions of citationality for their felicitous uptake (Austin, Searle, Derrida, Butler, Lacan, Lyotard, Belsey). Without a single objective real, these performative realities proliferate. On the positive side, this has been a potent feminist political tool, furnishing the means to shatter monolithic conservative ideology and make space for a kaleidoscopic array of alternate world-views (Tomlin, Diamond, Fuchs). Therefore, (as I argue in the book-in-progress) twenty-first century Theatres of the Real do not actually generate authenticity or access to truth, but instead stage affects of the real (what Kelsey Jacobson calls 'real-ish-ness') that manifest the epistemological tension between the impossible-real and its multiple representations. These plays meditate on uncertainty and what it means to live in a world where we do not know and cannot know. Following Ulrike Garde and Meg Mumford, I argue that this insecurity is productive in these productions as they challenge us to be humble in our limitations in the face of complex problems and respectful of otherness without easy assimilation (Stephenson "Please Look at Yourself"; Stephenson "Winning and/or Losing").

In 2016, the worm seems to have turned and this same theory of performative social realities that facilitated progressive liberal ideologies (especially around identity) also enables the primacy of feelings over facts, the burgeoning of fake news and legitimization of conspiracy theory thinking, and the mainstreaming of white supremacy under the sanitized tag of the 'alt-right.' By accepting the core notion of performatively constructed social realities, the door has been opened to post-reality where anything goes and the 'real' no longer matters.

Having sketched this background context, this paper will ask: What comes next? From a theatrical point of view, will we see a return to a more rigid mimesis? How might Theatres of the Real respond to this new queasiness about representation and reality? Or is this the end for this style? What does it mean when performativity is ethically neutral and politically flexible? From a political point of view, how do we make good decisions in an infinitely flexible post-reality world? What is the connection between epistemological uncertainty arising from poststructuralism and recent (faux-)nostalgic desire for security, as manifested by the Trump campaign slogan 'Make America Great Again' and the Brexit Leave slogan 'Take Back Control.' Can 'facts' be recuperated in a meaningful way and what might a return to a more fixed and unitary (dare I say, authoritarian)

view of reality mean for individuals and groups who have historically been excluded from more constricted social configurations?

"Apocalypse Masque: Post-electric Theatricality in *Mr. Burns*"

A. Watson

How does narrative reproduce itself, after the death of the technology that was its body? And why do we, as individuals and societies, voluntarily serve as hosts for this almost viral reproduction? What is the ghostly afterlife of its form, the social haunting of its structures? And why does it haunt? Why do stories outlive their forms, their bodies, passed between people who can barely remember their originals, like Hamlet striving to put his family, his father, together again. Re-member. Me.

This question of the role of narrative haunting, of revivification, of zombie narrative, is at the heart of Anne Washburn's 2012 play, *Mr Burns*. She posits a landscape in apocalyptic shadow, a post-electric New England where the power plants have failed and wanderers gather around campfires to trade lists of lost loved ones and whatever tales they can remember from the defunct world of television. Over the course of three acts, a single episode from *The Simpsons* becomes a bardic solace for a fractured society, then (a few years later, when troupes are paid to perform fading episodes from the show) an economic structure through which hope and nostalgia are exchanged, and finally, in the distant future, a fully ritual theatre in which its previous purposes have attained a religious level of abstraction. Washburn's concern is thus the way intertextual weaving and viral reproduction – starting with *The Simpsons*' own mélange of borrowings from sources as distant as classic cinema and Victorian musicals – serve a society, preserving a text and the history it carries even through the process of mutation.

"A Successful Failure: Examining the Confidential Musical Theatre Project"

G. Renyk

On July 25, 2014, a peculiar performance experiment took place in a small theatre in Toronto. Audiences arrived at the theatre with the knowledge that they would be seeing a "one-time-only" live performance of a well-known musical. They did not know which musical it would be, nor did they know who would be appearing in it. All they knew were the parameters of the experiment; namely, that a group of performers had been cast in the show, sent their scripts in advance, and asked to familiarize themselves with their assigned roles; that the performers were to keep the show title and their involvement confidential, even from each other; and that with no rehearsals (having met for the first time only an hour before the show), the performers would transform into a functioning ensemble in front of the audience, bringing the show to life. Aside from that, there would be only one rule for the performance: "Don't Stop – No Matter What."

The show was Stephen Sondheim's *Sunday in the Park with George*, and it marked the first iteration of the Confidential Musical Theatre Project. Since July of 2014, the project has grown exponentially. Nearly two dozen more musicals have been presented in Toronto, spinoff companies have been established in 16 other cities across North America, and alternate versions including the Confidential Theatre Project and the Confidential Shakespeare Project have emerged. Something about the experiment clearly hit a nerve with audiences.

This paper will explore the phenomenon of the Confidential Musical Theatre Project, using Jill Dolan's *Utopia in Performance* and Sarah Garton Stanley's ideas on "Failure Theatre" to argue that this seemingly frivolous event actually has a great deal of social value in its capacity to create an increasingly necessary sense of communitas among its audiences.

In her book, Dolan investigates “the potential of different kinds of performance to inspire moments in which audiences feel themselves allied with each other, and with a broader, more capacious sense of a public...” The Confidential Musical Theatre Project is just such a performance. Spectators (and performers) return again and again to these events to witness and celebrate the collective endeavor of an ensemble working together in song, space, and spirit to create a meaningful experience for all involved. People attend because of, rather than in spite of, the very present (and something fulfilled) threat of failure; however, they do not show up to see things fall apart. Rather, it is to witness this nearly impossible task come to fruition. Out of this overt (and often joyful) flirtation with failure emerges among the performers and spectators alike the “more capacious sense of a public” that Dolan seeks.

In terms of how this fits with the conference theme, I assert that generating this sense of a being part of a public – this sense of *communitas* – works to subvert the ever-spreading cult of the individual in a vital, if subtle way. As Dolan explains, “live performance provides a place where people come together... to find, at the theater, a way to reinvest our energies in a different future, one full of hope and reanimated by a new, more radical humanism.” Theatrical events like this can contribute, even if only incrementally, to reminding us that we are not just individuals, we are a community of people. This reminder is going to be vital as we work to meet the coming challenges (environmental and, alas, political) of living, together, in the Anthropocene.

10:05-11:30

ROUNDTABLE

Mail Hall

“Singing Circles”: Honouring Cultural Diversity Through Intergenerational and Cross-Cultural Collective Vocal Practice

Great Hall

Organizer: V. Magnat

1087 Queen St W

Participants: V. Kelly, J. Carter, M. Belander, C. Derickson

This project seeks to promote intergenerational and cross-cultural exchange between members of First Nations, Settler, and Immigrant communities by inviting participants to experience the value of cultural diversity through collective vocal practice. Working in consultation with an Advisory Committee of Indigenous artists, scholars, and Elders/Traditional Knowledge Keepers, Virginie Magnat is collaborating with five UBC Graduate Research Assistants, three of whom self-identify as Indigenous, to facilitate “Singing Circles” as the practice-based/community engagement component of her research project *The Performative Power of Vocality*, supported by a SSHRC Insight Grant. Through the integration of the Indigenous ethical principles of respect, reciprocity, and relationality (Wilson 2008), these “Singing Circles” combine Indigenous perspectives on cultural practice, including the four directions of the Medicine Wheel, with a form of collective vocal improvisation that entails weaving in many voices to create a “Vocal Vault,” a Grotowski-based approach transmitted to Magnat by Laboratory Theatre voice specialist Zygmunt Molik. This Roundtable discussion convened by Magnat will bring together two graduate students and two members of the Advisory Committee who will enter in a dialogue about their work as artists, scholars, and activists committed to developing decolonizing approaches to arts-based research and pedagogy that can contribute to current reconciliation processes within contemporary Canadian society.

11:35-1:00

Main Hall

Great Hall

1087 Queen St W

LUNCH and PLENARY SESSION

Sponsored by the Dan School of Drama and Music, Queen's University

Additional sponsorship from the National Arts Centre

Equity in the Canadian Theatre and Performance Academy

Alex Bulmer, Djanet Sears, and Ziysah von Bieberstein, moderated by Shelly Liebembuk

Lunch will be provided

Presentation of the Richard Plant Award

1:00-2:25

Conversation Room

The Great Hall

1087 Queen St W

CURATED PANEL

Unpredictable Landscapes: Performing Age and Time Across the Life Course

Organizers: J. Henderson, M. Bennett, B. Gillespie

In her article "Estrangement," Elinor Fuchs notes how aging across the life course is often described through the metaphor of a landscape. She ties together notions of time and place, arguing against linear constructions of age that position later life as a period of decay and decline. Indeed, if our experience in theatre and performance is always coded through alterations in time—be they fractured, episodic, dissonant, repetitive, nonlinear, distorted, durational, lapsed, early, or late—then the body itself can be seen as a product of time's multi-layered and mutable landscapes.

This panel explores how advancing age presents unsettling spectacles of time in works driven by alternative dramaturgies and dynamic performances of the aging self. We ask: How is the body remembered, forgotten, traumatized, ghosted, eulogized, and produced through structures of fractured or otherwise non-linear time? How are performance's timeframes reconfigured in relation to (or through) the living body? How might notions of lateness and age-as-performance evidence time's fractured or variable landscape(s)? How does age materialize in the co-presence of performers and spectators? We respond to emerging discourses within humanistic age studies, and in particular the call for increased attention to theatre and performance studies' unique perspectives on aging and old age.

"Utopian Performativity in The Chop Theatre's *Sonic Elder*: Performing Time, Place, and Age Identity"

J. Henderson

"One Nation Under Gord: Cancerous Canadian Nationalism and the Tragically Hip's Farewell Tour"

M. Bennett

"Age-Defining Performance: The Late Creativity of Ruth Maleczech"
B. Gillespie

1:00-2:25

OPEN PANEL

Main Hall

Indigenous Performance in Settler Colonialism

The Great Hall

Moderated by: J. Cole

1087 Queen St W

"Unsettling Immersions for Settlers"
N. Alvarez

In the final week prior to the official opening of the Canadian Museum for Human Rights in 2014, the Shoal Lake 40 First Nations inaugurated a counter-museum: The Museum for Canadian Human Rights Violations (MCHRV). The MCHRV engages in a sustained form of curatorial activism that aims to galvanize the settler tourist to join its resistance against the systemic de-resourcing and neglect of First Nations communities. The MCHRV shifts the responsibility onto settler publics who must journey to Shoal Lake to undertake a process of unlearning by bearing witness to how they have directly benefitted from the expropriation of First Nations territory. Positioning itself as an immersive encounter with an Indigenous rights state of emergency, the MCHRV uses the strategies of dark tourism to stage a critique of some of the defining tendencies of new museum theory, such as those we see at the Canadian Museum of Human Rights, which promise participatory and individualized immersive encounters with difficult knowledges. The Shoal Lake 40's counter-museum takes direct rhetorical aim at Canadian hypocrisy exposing the gap between Canada's mythic identity as an inclusive human rights leader and tolerant multicultural nation, and the ongoing violence of its colonial history. The MCHRV immersion for settler-tourists asks hard questions about the possibility of "reconciliation" on what remain fundamentally asymmetrical grounds and especially so long as the heinous living conditions of First Nations continue.

"To be or not to be Friends: The Process of Adapting *Making Treaty 7* for Young Audiences"

H. Fitzsimmons Frey

"We are all Treaty People" assert the creators of *Making Treaty 7* (<http://www.makingtreaty7.com/>), a massive, interdisciplinary theatrical exploration of the events of 1877 at Blackfoot Crossing, the treaty signed there, and its implications for indigenous and non-indigenous peoples today. According to Michael Greene's initial vision of the ever-evolving project, Quest Theatre Calgary is working with the Making Treaty 7 Cultural Society to adapt the project for school tours (a 15 minute piece for Grades 1 to 3 called "As Long as the Sun Shines," a 50 minute piece for grades 4 to 6 called "We are all Treaty People," a song for kindergarten children and there are plans for an adaptation for grades 7 through 9). The performance shares the significance of a history shared by people living in the Treaty 7 territory, but one many may not either know at all, or may not be aware of ways it influences contemporary lives. The play promotes intercultural exchange, thinking about difficult knowledge, healing, and ways we are all treaty people, with responsibilities to one another. The piece starts with the original *Making Treaty 7* monologues that place an indigenous and

non-indigenous girl on stage together asking the question “To be or not to be friends?” and ends by exposing countless unanswered questions, but also ends with hope.

The Canadian Truth and Reconciliation Commission made its initial recommendations known in 2015, and educators throughout Canada are working to better acknowledge the contributions of indigenous people to Canadian life, the horrific implications of the arrival of settlers and associated Canadian government policies towards indigenous people, and to find ways to foster an “enlightened, sustainable future for everyone – together” as the Making Treaty 7 Society puts it. Quest Theatre Calgary is still developing the adaptations, but has already sold out their initial tour in April and May, and is looking for ways to remount it in order to bring it outside the city. The appetite and the need for the work is enormous.

Incorporating data from the responses of 1300 children from Treaty 7 First Nations Schools, the Calgary Board of Education and the Calgary Public Board, who attended the original 4 hour epic performance responded to the piece, resources created by Quest Theatre Calgary, and interviews with artists involved in various stages of the project, this paper exams how people are making decisions about how to adapt the piece for young audiences, including, what “difficult” knowledge to present, and what kinds of support materials to provide educators for pre-and post-show discussions and workshops. The paper will place the project in context alongside other recent productions for young people that address issues concerning indigenous people in Canada, including *Mistatim* (Red Sky Performance, Toronto) and *Raven Meets the Monkey King* (Axis Theatre, Vancouver). The analysis is supported by Belarie Zatzman’s work on children’s plays dealing with the Holocaust, memory, witnessing, and “performing difficult knowledge.”

Setting the stage for the end of the world? Perhaps. This project strives to open a space where children and young people begin to end a world in which colonists erased a culture so completely that people cannot be sure how to heal and be healed. The play seeks to break open a legacy through story, through knowledge of history, and through finding some kind of honest, truthful, and actionable hope.

“Exhibiting Indigenous Performance in the Age of the Anthropocene”

H. Gilbert and J.D. Phillipson

This presentation aims to explore sustainability, understood simultaneously as a cultural and environmental project, as it inflects the presentation of indigenous art forms in contemporary (Western) exhibition contexts. Ideas about temporality and spatiality emerging in Anthropocenic thinking are brought to bear on an analysis of our hands-on experience of curating an experimental exhibition of indigenous performance in London in 2014, in a massive warehouse gallery on the banks of the Thames. Keeping in view the aesthetic and political challenges of exhibiting indigenous works in ways that might speak elsewhere of the lives and art they index, we discuss the curatorial strategies through which we sought to bring sound recordings, photographs, video, costumes and other crafted objects into dialogue with the venue’s architecture, a particularly moody presence in this instance. Our installation work is then considered alongside indigenous understandings of the provenance and power of exhibitionary space as enacted in two live performances staged during the event. One, *Masi Maidens* by Rosanna Raymond and Katrina Igglesden, harnessed the art of Polynesian tapa-cloth to activate the entire building; the other, Victoria Hunt’s *Day of Invigilation*, proposed the figure of the indigenous invigilator as a prompt to responsible modes of spectatorship. Each performance offered new ways of theorizing interactions between human, non-human and more-than-human aspects of our contemporary world. More broadly, the presentation considers how the triangulation of the three curatorial concepts at issue in the exhibition – installation, activation and invigilation – might inform conceptions of a performance-based curatorial praxis attuned to indigenous knowledges and political stakes in the Age of the Anthropocene.

2:35-4:00

OPEN PANEL

Conversation Room

Performance and Pedagogy Across Lines

The Great Hall

Moderated by: B. Freeman

1087 Queen St W

"Multilingual Dramaturgy for the Multilingual Anthropocene"

A. Babayants

Multilingual dramaturgy has been commonly analysed through the lens of translation theory (Carlson 2006, Nolette 2015, Trencsényi 2015). For instance, Debra Caplan, who contributed a chapter on multilingual dramaturgy to the recently published Routledge Companion to Dramaturgy (2014), conceptualizes the job of a multilingual dramaturge as one close to a translator and/or a cultural mediator, i.e., someone who interprets a 'foreign' culture for the representatives of a 'home' culture, who are assumed to be monocultural and/or monolingual. In contrast to this view, this paper looks at the multilingual experiment In Sundry Languages (2015), devised by Toronto Laboratory Theory, and attempts to conceptualise multilingual dramaturgy that does not use translation as an example of diversity praxis working on both aesthetic and social levels. The paper also argues multilingual dramaturgy that does not include translation, but does include multilingual actors and audiences, is particularly vital for urban centres like Toronto. Its potential is not simply in giving voice to minority languages and putting up "resistance to a dominant language and culture," as was suggested in one of the earlier writings on untranslated use of "minority languages" in Canadian theatre (Byczynski, 2000, p. 33). It allows for stereotypes to be exposed and dismantled, for languages to mingle, for acting training methods and theatre cultures to collide, and for artists and audiences to interact, challenging and helping each other. In a way, it offers a utopian space that potentiates multilingual and multicultural encounters without essentializing one's first or second language cultures and by that disrupting institutionalized isolation of artists and communities.

"After the Snow: Adapting Roberta Carreri's work demonstration *Traces in the Snow* for Pedagogical Purposes"

C. Borody

Actors at the Odin Theatre have long been known for the development of a personal training and creative process that addresses the particular needs of their most current performance work and that has evolved over the course of the performer's career. In 1988, actor Roberta Carreri created a work demonstration that was subsequently filmed in 1994. This performance piece was composed of demonstrations of specific aspects of her training, and sequences from various performances, interwoven with commentary about the experiences that influenced the performance material she presented. In 2015, I saw this event live at the Grotowski Institute in Wrocław.

I was struck not only by the powerful interplay between daily and scenic behaviour as Carreri moved seamlessly between the two modes of communication but by the power this sharing of experience, structured as it was, had on the spectators. Although the process and content was very specific to Carreri's extensive experience as a theatre-maker, I was left wondering if an adaptation of the work demonstration format might be effective for strictly pedagogical purposes such as structuring independent studies for senior performance students.

Inspired by Carreri's work demonstration – *Traces in the Snow* – I adapted and recontextualized this mode of knowledge dissemination, and explored its application in an independent study, arranged for a senior performance student at the University of Winnipeg (Canada). This paper is an exploration of the way in which this adaptation was applied to a context in which a student performer experimented with technique and methodology previously unknown to them and then presented the results of this exploration to a limited spectatorship. Using the notion of 'the transmission of experience' as a foundation and recordings and written documentations of Carreri's creative process as source material, a hybrid/interpretation of this process was forged and applied to the student's exploration, interaction with, and then demonstration of, the exercises in Juju Alishina's book *Butoh Dance Training*.

This pedagogical work demonstration structure is traced to elements of the original practice and illustrates the effectiveness of this approach for both student and early career performers. The power lies in the series of dual roles that the individual undertaking such a project must embrace: as student and performer in progress and as student and instructor to the spectators. Furthermore the shift between daily and scenic behavior required as the work is being offered to the spectators in an unfinished state enables the performer to clearly illustrate the difference between performing the creative process and reflecting upon this.

"Why did we ever leave Egypt?: Obstacles to Preparing for the Anthropocene in Theatre Class"

J. McKinnon

To say we live in the Anthropocene Era is to say we (that is, *oi anthropoi*) recognize that we control our own destiny – and that we are all on the same boat. One purpose for higher education, then, is to equip individuals with a sense of the interdependence of living things, and their ability – and responsibility – to make a difference on the world around them. Theatre and performance studies, with their emphasis on role play and performativity, might be ideally suited to the task of preparing for life in the anthropocene. Yet, my own attempts to deploy theatre as a means to help people develop a sense of how they can change their own lives, the lives of others, and contribute to the world around them, have often met with resistance from students who are habituated to a routine of receiving information, following instructions, and taking direction from one person, not initiating productive action as part of a group.

In this presentation, I will explore the perspectives of undergraduate devisors coming to grips with the implications of their own agency in the process of collaborating on a performance in 2015. Viewed through the lenses of Bourdieu and cognitive psychology, as well as Ric Knowles's reading of the material theatre, their accounts of the process help to illuminate the cultural and material forces that often thwart emancipatory creative and pedagogical endeavours. The data suggests that while the participants valued freedom and collaboration on an abstract level, in practice they found it terrifying and frequently attempted to surrender their autonomy. The experience raised some disturbing ethical questions: where is the line between learner-centered teaching and abdicating one's responsibility? Given the overwhelming authority wielded by a university instructor, are such attempts to share power always to some extent a charade? Can people learn to practice freedom or collaboration in a fundamentally hierarchical environment?

2:35-4:00

Drawing Room

Great Hall

1087 Queen St W

PRAXIS

Stitch-by-Stitch: A (Sleeves-up) Call to Action – A TRC Report Reading Group & Sewing Circle

Organizer: H. Vosters

"The goal of the Canada 150 Fund is to create opportunities for Canadians to participate in local, regional, and national celebrations that contribute to building a sense of pride and attachment to Canada". – Government of Canada, Canada 150 Fund.

The notion of the Anthropocene as a catastrophic geological epoch characterized by the advent of a "human species" universalizes the environmentally destructive human-non-human relations while simultaneously maskign the asymmetrical–human-to-human–costs (and benefits) of climate change, environmental destruction, and resource depletion. Similarly, the myriad Canada 150 performances of celebratory Canadian nationalism taking place in a diverse array of local, regional, and national arenas simultaneously naturalizes the notion of the Canada as a becoming nation while the masking of the violence of its originary *and ongoing* becoming.

For the CATR conference I propose a participatory Truth and Reconciliation Reading Group & Sewing Circle designed to engage participants in a labour of critical reflection on the unbecoming processes of Canada's originary and ongoing becoming. Participants will be invited to read aloud sections TRC's 388-page summary report, to embroider sections of the report's 94 Calls to Action onto Canadian flags, and to engage in discussions and share reflections. *Reconciliation* engages a labour aesthetic that takes up reconciliation not as a destination or a moment of cathartic reconciliatory affect but rather as a sleeves-up call to action. The participatory reading group and sewing circle brings together two necessarily care-filled and time-demanding tasks–embroidery and critical reflection. Embroidery is an embodied metaphor for the labour of collective reckoning with the stitch-by-stitch sewing of the Calls to Actions providing a task-based focus through which to ground attention and intention. Read word-by- word, in a community context, the TRC Report becomes socially animated as vehicle for the transmission of memory. Stitch-by-stitch, word-by-word we collectively strive to increase awareness and through this increased awareness to find new pathways to action.

2:35-4:00

Main Hall

Great Hall

1087 Queen St W

PRAXIS

Out At School: A Verbatim Theatre Project about the Experience of LGBTQ Families in Ontario Schools

Organizers: T. Goldstein, J. Salisbury, P. Baer

Purpose: The purpose of this praxis workshop is to respond to the CATR call for work that foregrounds marginalized perspectives by reading aloud and discussing a verbatim play script written from interviews with LGBTQ families about their experiences in schools.

Rationale: In Britain, some practitioners believe verbatim theatre is displacing mainstream media as a way for the public to access reliable information about current political events. However, other practitioners such as Alana Valentine in Australia, have described their work as being on a spectrum that ranges from "pure verbatim" (where nothing said in the play hasn't been said in the interviews, and nothing is fictionalized) to fiction. How reliable is a verbatim play that has fictionalized (some of) its research findings?

Structure and benefits to participants: In this workshop we will read aloud the current draft of *Out at School*, share our process of turning our interview findings into a play, discuss where it sits on the spectrum from “pure verbatim” to fiction, and discuss its relationship to truth, reality, authenticity and subjectivity.

4:10-5:45

EMERGING SCHOLARS PLENARY SESSION

Main Hall

Co-Sponsored by the University of Toronto Centre for Drama, Theatre, and Performance Studies and *Theatre Research in Canada*

Great Hall

Special thanks to Buddies in Bad Times, Nightwood Theatre, and Native Earth Performing Arts for donating gifts to the presenting scholars

1087 Queen St W

Moderated by: K. Solga

Including presentation of the Robert Lawrence Prize (for 2016) and the CATR Awards

“Although a Natural Process, It Can Nonetheless Be Very Damaging if it Occurs Too Rapidly: Performing Queer Erosion, Eroding Queer Performance”

F. Maltais-Bayda

The geologist Pierre-Yves F. Robin has stated, “Rocks on the earth’s surface are doomed.” While resembling the tenor of much commentary on the condition of the world today, this statement describes the peril of existing and eroding on our planet’s geological margin. Exposure to environmental forces that, with climate change, grow ever more volatile inflicts persistent abrasion and inevitable destruction upon surface rocks, even in the face of erstwhile duration and continuation. This paper engages speculatively with geological phenomena and recent scholarship on queer time and ecology to propose erosion as a queered temporality, particularly useful for reflecting on the experiences of marginal bodies. Working across varied performative media, my analysis begins with Gregg Araki’s *The Living End* (1992). Throughout the film, seropositive bodies are enveloped by the arid California landscape. Particularly in light of the state’s recently abated six-year drought, we can read Araki’s corporeal and topographic subjects as especially vulnerable to erosion, even as they subsist past the film’s narrative conclusion. Placing this work in dialogue with Rachel Rosenthal’s mid-90s performance pieces and Ron Athey’s work, my presentation considers the early to mid-90s as a moment when the affinity between queer experience and erosion emerges with particular clarity, amid developments in antiretroviral therapy for HIV and increased climate awareness. Expanding toward the present from this historical anchor, my paper will alight on Adriana Disman’s *Needle Piece* (2011) and Kent Monkman’s *Iskootão* (2010), reflecting on the potential of erosion as a queer time and performance mode to create intimacy and transformation. Thinking with this diverse assembly of performing bodies, objects, and texts, my paper will imagine erosion not only as a way to conceptualize queer temporality, but also as a framework through which to understand the precarious encounter of performance itself.

“They’ll Never Stop *The Simpsons*’: Disposability and Reiteration in Anne Washburn’s *Mr. Burns: A Post-Electric Play*”

M. O’Hara

Scholars like Peggy Phelan have famously argued that performance is defined by its disappearance (1993, 146); we might similarly suggest that any historical or geological era is defined contingent on its disappearance. But, how do we reconcile the inevitability of ending with performances and rituals which resist disappearance, which persist when all else has been eliminated? This is the problem presented to us by Anne Washburn’s *Mr. Burns: A Post-Electric Play*: in a future without electricity—an apocalyptic scenario for media forms like television and the internet—*The Simpsons* persists, despite the obliteration of its platform. Over the course of *Mr. Burns*, we see *The Simpsons* re-performed in three subsequent post-electric eras, and in each instance, the show’s original content becomes increasingly distorted from its original form, refashioned for progressively new contexts. In this paper, I build on scholarship surrounding “planned obsolescence” (c.f. Gilles Slade, 2006; Kathleen Fitzpatrick, 2011) to argue that contemporary culture is structured by disposability—material goods, experiences, and media forms are all designed for expedient consumption, immediate disposal, and inevitable disappearance. I position the television series *The Simpsons* at the centre of this phenomenon, arguing that the series’ form—twenty minute episodes, brief story arcs, and a set of recognizable character types—suggests that it is designed to be watched and forgotten, such that each subsequent episode appears novel; however, *The Simpsons* has resisted this teleology. Instead, fans continually recall and re-enact scenes and jokes from episodes which aired 25 years ago—several cities (including Toronto) even host *Simpsons* Trivia nights to celebrate the process of memorizing and recalling long-past episodes.

In performance studies, and in culture, disposability and disappearance are often put in counterpoint to life or liveness. However, in this paper, I follow Rebecca Schneider’s statement that the “[b]odies engaged in repetition”—of *Simpsons* quotes or episodes—“are boisterous articulators of a liveness that just won’t quit” (*Performing Remains* 39). The persistence of *The Simpsons*, both in popular culture, and particularly in Washburn’s staging of repeated re-imaginings and re-performances of *The Simpsons*, demonstrates that disappearance is a lived process—humanity does not simply end, but is (and always has been) engaged in a slow, continual process of ending. These reiterations of *The Simpsons*, I argue, demonstrate what Schneider terms the “liveness of death” (138). If we understand *The Simpsons* as a key cultural touchstone, an emblem of late 20th century society, then the show’s reiterations in Washburn’s *Mr. Burns* represent a process of dismantling which mirrors our own disposability, our processes of slow destruction, even (and especially) as we persist in living it.

“A is for Anthropocene: Aestheticizing Destruction in Gandini Juggling’s *Smashed*”

M. Anderson

Gandini Juggling’s performance of *Smashed*, originally commissioned by the National Theatre in 2010 is their biggest commercial success to date. The 60-minute performance features 9 middle-aged jugglers in semi-formal business attire performing alongside 80 apples and 4 porcelain crockery sets. Jugglers and their audiences are always aware that a juggling performance could fall apart at the drop of a ball, but *Smashed* amplifies the tension of this spectator-performer-object-gravity network with fragile material to create an aesthetic of destruction that pushes the boundaries of circus. Could the performance’s risky on-stage destruction of ubiquitous commodities be the cause for its success with the general, non-juggling public? Is 21st century spectatorship so fed up with mass production and consumption that we want to see it destroyed? Or,

extending from Jane Bennett's claims in her book *Vibrant Matter*, are we so accustomed to "the image of dead or thoroughly instrumentalized matter" that seeing it represented on the stage satisfies our "earth-destroying fantasies of conquest and consumption"?

Although *Smashed* is a tribute to Pina Bausch and poses questions of physical/sexual abuse and social ostracizing, its nightly destruction of 80 apples and 4 crockery sets also puts forth a representation of the Anthropocene's characteristic environmental destruction and begs the question: should art create waste? In my own artistic exploration of this question I devised and filmed a solo juggling performance titled "The Eve of Excess" that displays the Anthropocene from its conception to its ultimate, inevitable demise. This 5-minute performance warns against mass consumption and creation of waste, but it also consumes and creates waste as it does so. Although my collaboration with non-humans makes a case against environmental destruction and combines New Circus with New Materialism to reorient human-centred ideas in life and performance, is it rendered void due to the destruction and waste creation of my 30 juggling partners?

5:45-7:30

MEET THE EDITORS COCKTAIL HOUR

Conversation Room

Co-Sponsored by University of Toronto Press *Canadian Theatre Review* and *Modern Drama*

Great Hall

Attendees include Darren Gobert (*Modern Drama*), Kim Solga (*Theatre Research in Canada*), Annie

1087 Queen St. W

Gibson (*Playwrights Canada Press*), Jessica Duffin Wolfe (*Toronto Review of Books*), Laura Levin (Associate Editor, *Canadian Theatre Review*), Jenn Stephenson (Editor-in-Chief, *Canadian Theatre Review*), Michelle MacArthur (*alt.theatre: cultural diversity and the stage*), Alberto Guevara (*(In)Tensions*)

8:00

AWARDS and DANCE PARTY!!

Main Hall

Presentation of the Lifetime Achievement Award, Honorary Membership, Le Prix Jean Cleo Godin, Ann Saddlemeyer

Great Hall

Award, and Patrick O'Neill Award

1087 Queen St. W

END OF CONFERENCE

SPECIAL INVITATION

Although the conference may be over, there is still much to look forward to, including this special invitation from the National Arts Centre:

The Republic of Inclusion – June 27 – 29, 2017, Ottawa

A special invitation to CATR members from the National Arts Centre:

On behalf of everyone in English Theatre at the National Arts Centre, we are pleased to invite you to **The Republic of Inclusion**, the culmination of The Cycle on Deaf, disability and Mad Arts.

The Republic of Inclusion is for everyone. Dive into the immersive, accessible and inclusive world of Deaf, disability and Mad arts. Performance

bursts, curated conversations, fine food and drink, djs and dance, live music and visual art await you! Featuring leading artists and creators from around the country, The Republic of Inclusion promises to reveal the scope of existing works, and practice in Canada.

The Republic of Inclusion begins on the evening of **June 27th, 2017** at the **Shenkman Arts Centre in Orleans, Ottawa**, and concludes on the afternoon of **June 29th**.

Full details and information can be downloaded or viewed by [clicking here](#) or visiting <http://nac-cna.ca/inclusion>. You can register to attend The Republic of Inclusion at <http://nac-cna.ca/republic>

Canadian Association for Theatre Research/ L'Association canadienne de la recherche théâtrale 2017

Performing the Anthropocene
Toronto, ON 27-30 May 2017

SATURDAY, 27 MAY 2017

8:30-9:30am
Playhouse
79 St. George St

REGISTRATION
(ongoing until 5:00pm)

9:30-12:30pm
Playhouse
79 St. George St
/ Robert Gill
Theatre 214
College St.

CATR EXECUTIVE MEETING (until 1:30pm)

Lobby, Robert Gill Theatre
214 College St. 3rd Floor

SEMINAR

Perf, Playhouse

*Difficult Knowledges and Performances for/by/with
Young People*

Organizer: H. Fitzsimmons Frey

Participants: S. Boye, S. Chamberlain-Snider, D. S. Craig,
R. Deverell, K. Gallagher
and D. Rodricks, M. Mendonça, Z. Nyarady, M. Silagy,
B. Zatzman

FIRST STORY WALK (10:00-12:00)

Sponsored by *alt.theatre: cultural diversity
and the stage*

12:30-2:00pm

LUNCH

On Your Own

2:00-5:00pm

EMERGING SCHOLARS SEMINAR

Playhouse
79 St. George St

In the Front Room, Long Room, and Perf
All are welcome to attend

4:00-7:00pm

THEATRE RESEARCH IN CANADA/ RECHERCHES THÉÂTRALES AU CANADA BOARD MEETING

Walden Room
79 St. George St

5:00-7:00pm

EMERGING SCHOLARS CINQ-À-SEPT

Fox and Fiddle
280 Bloor St W

All graduate students, post-doctoral fellows, independent scholars, and early career academics welcome

8:00pm

CAFÉ CONCRET AND CONFERENCE SOCIAL

The Heliconian
Hall
35 Hazelton Ave

Sponsored by McGill-Queen's Press, York University's Graduate Program in Theatre & Performance Studies, Café Concret, and the Performance Studies (Canada) Project

Including the presentation of the Heather McCallum and Robert Lawrence Scholarships. Cash bar.

Café Concret is a traveling edition of Montreal's performing object and experimental puppetry cabaret. See www.cafeconcret.com for more information.

Special thanks to: Puppet Slam Network and Great Small Works, NYC, which provide funding and support year-round to Café Concret.

Organizing team: Annie Katsura Rollins, Heather Caplap, Mark Sussman, Gabriel Levine, Sasha Kovacs, and Laura Levin

McGill-Queen's University Press will also be on hand during the cabaret to promote some of their recent theatre and performance studies titles.

SUNDAY, 28 MAY 2017

7:30-8:30am Great Hall 1087 Queen St. W	REGISTRATION (ongoing until 5:00pm)		
8:30-9:55am Great Hall 1087 Queen St. W	OPEN PANEL Conversation Room <i>Performance and Protest in the World</i> <i>Moderator:</i> N. Alvarez Y. Kandil, "Beyond Politics and Into Protest" J. Ortuzar, "Of foreign maids and cartoneros: Geographies of Identity and Waste in Hong Kong and Buenos Aires" J. Rudakoff, "Site Specific Monodramas by South African Youth: Theatre as Protest on a Contested Stage"	ROUNDTABLE Main Hall <i>Embodying Place: Thinking Through Projections, Body and Land as Sites for Social Change</i> M. Dangeli, T. Lukin Linklater, S. MacDonald, J. Nagam, K. Sider, E. Sutherland, C. Taunton, C. L'Hirondelle	OPEN PANEL Drawing Room <i>Performing the Anthro(s)cene</i> <i>Moderator:</i> M. MacArthur M. Wilmink, "Tempus Fugit: Letters from another time and the Mysterious Package Company" M. Kenney, "The End of the Anthropocene" A Performative Lecture
10:10-12:00pm Great Hall 1087 Queen St. W	LAND ACKNOWLEDGEMENT, OPENING REMARKS, and KEYNOTE Main Hall Sponsored by Climate Change Theatre Action <i>Moderator:</i> Ian Garrett Natasha Meyers and Ayelen Liberona, <i>Becoming Sensor</i>		
12:00-1:00pm	LUNCH On Your Own		CURATED PANEL CATR/CAFS Joint Session (10:30-12:00) Room POD 250, Ryerson University <i>Performing Food, Eating Ourselves: a little embodied course work</i> N. Doonan, D. Szanto, P. Tudge, E. Whittall
1:00-2:25pm Artscape Youngplace 180 Shaw St.	OPEN PANEL Studio 106 <i>Truth and Gender</i> <i>Moderator:</i> J. Stephenson L. Aikman, "A Woman, Her Family, and All the Water in Canada: Anthropocentric Dramaturgy in <i>The Watershed</i> " N. Copeland, "Women and Wilderness: Three Attempts" K. Jacobson, "'Everything is True, Some Things are Scripted': <i>Good Fences</i> and the Dialogue of Truthiness"	OPEN PANEL Studio 107 <i>Sacred Spaces</i> <i>Moderator:</i> VK Preston M. Moosavi, "Consecration and Desecration of Shaheeds' Post- apocalyptic Vision on the Iranian Stage" A. Sansonetti, " <i>The Kyler Prescott Garden</i> : Flowering Foliage, Buzzing Bees, and Transgender Juvenilia Before the End of the World" S. Schwartz, "Passover Ethnographies: Reading the Anthropocene through Jewish Objects and Choreographies"	SEMINAR (1:00-4:00) Studio 109 <i>Terra Nullius: Charting Paths to Settler– Indigenous Relationships Through Theatre and Performance in Academic Contexts</i> <i>Organizers:</i> A. Smith and L. Spry <i>Participants:</i> A. Ursic, E. Sojka, U. Neuerberg-Denzer, L. Ndejuru, R. Green

2:35-4:00pm
Artscape
Youngplace
180 Shaw St.

CURATED PANEL

Studio 106

Metamorphic Magic: Performing Objects, Agency and Ecologies Pt 1

Moderators: G. Levine, M. Sussman

S. Huber, "Critical Unmaking, or Now Is the Time to Know What a Witch Is"

P. John, "Magic, Mediums, and

Medicine Men: Object Agency in the Performance of Science and

Spiritualism"

E. St. Hilaire, "'To whom it may concern': Playing, feeling, knowing research in anthroposcenic times"

H. Vosters, "A Blanket Returned: Unbecoming Settler-colonial Hospitalities"

OPEN PANEL

Studio 107

Manifest Destinies

Moderator: L. Aikman

T. Fitz-James, "Knitta, Please: Performing 'Soft' (Craft)ivism and Quiet Revolution"

A. McAskill, "Neurodiversity on the

Canadian Stage: The Cognitive Style of Slowness"

J. Watkin and A. McAskill, "Performing Advocacy Manifesto"

SEMINAR (2:35-5:35)

Studio 108

Watching the World Burn: The Rise of the Spectator in an Anthropocene Dusk

Organizers: C. Silver, J. Salisbury, S.

Mealey, K. Jacobson

Participants: K. Blair, A. Breel, E. Cox, G.

Diokno, N. Lior, S. Tyber, M. Wilmlink,

S. Lynch, M. MacArthur

4:10-5:35pm
Artscape
Youngplace
180 Shaw St.

CURATED PANEL

Studio 106

Metamorphic Magic: Performing Objects, Agency and Ecologies Pt 2

Moderators: G. Levine, M. Sussman

A. Chang, "Vital Matter in Post-Apocalyptic Performance"

E. Piro, "SMOG BALLET AND OTHER WORKS: a curated selection of performances co-devised by Homo Sapiens and the Natural Environment"

S. Quest, "Riddling Toward the Eleventh Hour: Materials in Performance at the Liminal Edge"

E. Whittall, "Performing Leftovers: On the Ecology of Performance's Remains"

CURATED PANEL

Studio 107

Sonically Queer: Sound, Performance, and Collaboration

M. King, "Transtemporal

Collaboration and the Queer Body in Progress"

S. Dénommé-Welch and C. Magowan, "An Indie(n) Rights Reserve Unsettling Colonial Narratives Through Musical Collaboration"

D. McLeod, "Vulnerable Venues: An Audience Encounters Vaginal New Media"

OPEN PANEL

Studio 109

The Architecture of the Personal

Moderator: S. Kovacs

J. Fawcett, "Personal Space and the Problem of Mapping the Anthropocene"

E. Julian, "Performance and urban anxiety in Ben Jonson's city comedies"

N. Rewa, "Walls and cultural proprioception...architecting in the times of the Anthropocene"

5:35-7:30pm
Melody Bar
Gladstone Hotel
1214 Queen St. W

COCKTAIL HOUR

Sponsored by PLAYWRIGHTS CANADA PRESS

Authors Jessica Riley and Heather Davis-Fisch will speak about their new books (*A Man of Letters: The Dramaturgical Correspondence of Urjo Kareda*, *Canadian Performance Histories*, *Historiographies* and *Past Lives: Performing Canada's Histories*, respectively). Confirmed playwright/author guests include Cliff Cardinal, Judith Thompson, David Yee, Donna-Michelle St. Bernard, Damien Atkins, Rebecca Burton, Kat Sandler, Diane Flacks, Lisa Codrington, Sky Gilbert, Patti Flather, Brad Fraser, Catherine Hernandez, Lawrence Aaronovitch, Catherine Frid, and David James Brock. To see more about Playwrights Canada Press's new and upcoming books, visit playwrightscanada.com.

8:00pm
Great Hall
1087 Queen St. W

PERFORMANCE Music in the Barns

Fresh from their premiere production at the Luminato Festival's monumental 400,000 square foot Hearn Generating Station, Music in the Barns brings their latest edition of acclaimed installation concerts to downtown Toronto with an imaginative multi-room transformation of the landmark Great Hall. Doors open at 6:30 p.m. for guests to begin by exploring the Becoming Sensor room. The upstairs Drawing Room will host a pre-concert performance of The Great Arc by guest artists, New York City duo Dana Lyn & Kyle Sanna and VIP guests will gain preview access to the Main Hall at 7:00 p.m for an intimate chat between Music in the Barns' Artistic Director Carol Gimbel and retired CBC Senior Producer David Jaeger, illuminating the stories behind the origin of John Cage's Lecture on the Weather, the evening's featured work. In addition to a full performance of Cage's landmark work, the 8pm concert will feature the celebrated musicians of the Music in the Barns Chamber Ensemble performing works for strings and percussion by seminal American minimalist Philip Glass and leading Canadian composer Michael Oesterle. Conference participants who wish to attend the Music in the Barns event will need to RSVP to amy.gottung@gmail.com with their name and affiliation by 20 May.

MONDAY, 29 MAY 2017

8:00-8:30am Great Hall 1087 Queen St. W	REGISTRATION (ongoing until 5:00pm)		
8:30-9:55am Great Hall 1087 Queen St. W	ROUNDTABLE Conversation Room <i>Life After Theatre Studies: Learning for the 21st Century</i> Organizer: G. Nichols Participants: C. Carolan, S. Scott, M. Day, J. Blum, R. Barker, P. Finn, J. McKinnon	SEMINAR Main Hall <i>Atomic Performances</i> Organizer: J. Cole Participants: A. Chang, P. Van Wyck, T. May, B. Cauthery, J. Salverson, D. Gingrich	ROUNDTABLE Drawing Room <i>Pop-Up Culture and the Anticipation of the End</i> Organizers: A. Gerecke and L. Levin Participants: M. Jones, S. MacDonald, J. Ortuzar, J. Lawrie, P. Kuling, K. McLeod, E. Piro
10:05-11:25am Great Hall 1087 Queen St. W	PLENARY ROUNDTABLE Main Hall Sponsored by the Department of Theatre, University of Ottawa Additional Sponsorship from the Fountain School of Performing Arts, Dalhousie University <i>Applied Theatre in Times of Global Turmoil, Cultural Disorder, and Political Unrest</i> Kathleen Gallagher, Barry Freeman, Kirsten Sadeghi-Yekta		
11:35-1:00pm Great Hall 1087 Queen St. W	CURATED PANEL Conversation Room <i>The Aesthetics of Indetermination: Theatre of the Real, Multiplicity, and the Disruption of Authenticity Pt 1</i> Moderators: K. Gallagher, S. Mealey, K. Jacobson L. Aikman, "Embodying the Originary Document through Recorded Delivery in <i>Freedom Singer</i> " A. Chang, "(Re)presenting the Real in Ecological Performance" C. Graham, "When Fiction Opens Space for the Real"	OPEN PANEL Main Hall <i>Toronto Theatre and Its Discontents</i> Moderator: S. Johnson B. Batchelor, "Luminato as Ruin: Marking Permanence, Selling Ephemerality" E. Whittall, "Le Pavillon: Ephemerality as a Public Thing" D. DeGrow, "Toronto's theatre environments, and the city they make"	OPEN PANEL Drawing Room <i>2016 Wasn't So Bad After All</i> Moderator: L. Levin S. Lynch, "The 'Trumpian Performative': social media performance, immediacy, and authenticity in the 2016 U.S. election" M. MacArthur, "A Demography of the 'Democracy': Power and Equity in the Toronto Theatre Blogosphere" K. Zaiontz, "Tactical Futurity for Precarious Times: Taking Stock of Indivisible"
1:05-2:25pm Great Hall 1087 Queen St. W	LUNCH and PLENARY SESSION Main Hall Sponsored by the Dan School of Drama and Music, Queen's University <i>Complexities of Environmental Witnessing through Theatre: Engaging Soutar's Watershed</i> Diane Conrad, Claudia Eppert, Julie Salverson, Annabel Soutar, Dale Tracy, Peter van Wyck Lunch will be provided		

2:35-4:00pm
Artscape
Youngplace
180 Shaw St.

CURATED PANEL

Studio 106 Artscape

The Aesthetics of Indetermination: Theatre of the Real, Multiplicity, and the Disruption of Authenticity Pt 2

Moderators: K. Gallagher, S. Mealey, K. Jacobson

S. Rabillard, "Indeterminacy and Spectatorship in Joan

MacLeod's *Gracie* and Caryl Churchill's *Escaped Alone*"

K. Gallagher, S. Mealey, K. Jacobson, "Theatre of the Real, Multiplicity, and the Disruption of Authenticity in Classrooms"

CURATED PANEL

Studio 107 Artscape

The Virtuoso Body: Shifting Towards a Post-Human Future

Moderator: S. Boye

Organizers: C. Mazumdar and S. Boye

N. Marrello, "More, More, MORE: How Jumps, Turns, and Kicks are Dominating the Competitive Dance Stage"

C. Mazumdar, "The Best There Ever Will Be: the Virtuoso Performer Reimagined"

B. Poynton, "Robots as Performers: Čapek's *R.U.R.* and the Origin of a Fluid Robot Ontology"

SEMINAR (2:35-5:35)

Studio 108 Artscape

W.E.T.: Water Ecologies in Theatre

Organizers: D. Mounsef and S. Muneroni

Participants: S. Cavanagh, A. Chang, E. Chang, N. Rewa, P. Defraeye, E. Lacroix, C. Renarhd

SEMINAR (2:35-5:35)

Studio 109 Artscape

Decolonizing Methodologies and Settler Responsibility in Theatre and Performance Studies 3.0

Organizers: S. Couture and H. Davis-Fisch

Participants: N. Alvarez, C. Bellrose, M. Gonzalez, V. Magnat, S. Miller, E. Morgan Thorp, U. Neuerberg-Denzer, H. Rackow, E. Sojka

Respondents: J. Carter, L. Lachance, D. Robinson

4:10-5:35pm
Artscape
Youngplace
180 Shaw St.

OPEN PANEL

Studio 106 Artscape

We Are What We Eat

Moderator: J. McKinnon

S. Brewster, "'Yesterday's Meat Tomorrow:' Speculative Performance in the Anthropocene"

N. Doonan, "Open Your Mouth and Close Your Eyes: Blind Tasting as an Ecological Tool"

K. Dunn, "Liquid Apocalypse: Contemporary Canadian warnings in theatrical form"

PRAXIS

Studio 107 Artscape

Stopping the Breath: an exploratory workshop

Organizer: M. Meindl

Open to all conference attendees

5:35-7:30pm
Great Hall
1087 Queen St. W

WINE AND CHEESE

Sponsored by TALONBOOKS

Conversation Room

Tetsuro Shigematsu will perform a selection from *Empire of the Sun* and Giovanni Sy will perform a selection from *A Taste of Empire*.

7:00pm, 8:00pm
Great Hall
1087 Queen St. W

PERFORMANCE Dance With Me: Curatorial Partnerships and the Future of Dance
Produced by The Institute for Dance Studies, University of Toronto and Curated by Seika Boye
Main Hall

This evening of performances celebrates artistic, curatorial and producing partnerships working towards pluralism in presenting, artistic creation, participation and audience development in and through dance. Featuring excerpts from Jumblies Theatre's *Talking Treaties* project, Jenn Goodwin's *all our days are full of breath: a record of momentum* and Breakin' Convention (UK) and Harbourfront Centre's *Open Art Surgery* 2017.

The evening will begin at 7pm (optional) with a workshop hosted by Ange Loft and Lilia Leon that will introduce the process used during *Talking Treaties*. Email rawrbeccatran@gmail.com by May 25th to reserve a spot in the workshop.

Performances will begin at 8pm with workshop participants sharing what was generated during the I workshop. Excerpts from *all our days are full of breath* and *Open Art Surgery* will follow. **Free for conference attendees.**

TUESDAY, 30 MAY 2017

8:00-8:30am
Great Hall
1087 Queen St. W

REGISTRATION
(ongoing until 5:00pm)

8:30-9:55am
Great Hall
1087 Queen St. W

CATR/ACTR ANNUAL GENERAL MEETING
Main Hall
Coffee, tea, and baked goods will be provided
Please find the agenda here: <http://catract.ca/policies-and-procedures/>

10:05-11:30am
Great Hall
1087 Queen St. W

OPEN PANEL
Conversation Room
Re-living It, Again
Moderator: T. N. Cesare Schotzko
K. McLeod, "Again, Again, Again: Nathan Fielder's Theatre of Real Failure"
J. Stephenson, "Theatres of the Real in the Age of Post-Reality"
A. Watson, "Apocalypse Masque: Post-electric Theatricality in *Mr. Burns*"
G. Renyk, "A Successful Failure: examining the Confidential Musical Theatre Project"

ROUNDTABLE
Main Hall
"Singing Circles": Honouring Cultural Diversity Through Intergenerational and Cross-Cultural Collective Vocal Practice
Organizer: V. Magnat
Participants: V. Kelly, J. Carter, M. Belanger, C. Derickson

PRAXIS (9:00am-2:00pm)
Drawing Room
Articulating Artistic Research 5.0: Positioning the Researcher with/in Artistic Research
Organizers: N. Esling and B. Barton
Participants: E. B. Hunter, H. Maples, J. Lemon Williams, J. Rossi, M. Julien, N. Doonan, R. Comer, S. Samur, S. MacDonald, S. Merx, P. Finn

11:35-1:00pm
Great Hall
1087 Queen St. W

LUNCH and PLENARY SESSION
Main Hall
Sponsored by *Canadian Theatre Review*
Additional Sponsorship from the National Arts Centre
Equity in the Canadian Theatre and Performance Academy
Featuring Alex Bulmer, Djanet Sears, and Ziysah von Bieberstein, moderated by Shelley Liebermbuk
Lunch will be provided
Including the presentation of the Richard Plant Award

1:00-2:25pm Great Hall 1087 Queen St. W	<p>CURATED PANEL Conversation Room</p> <p><i>Unpredictable Landscapes: Performing Age and Time Across the Life Course</i></p> <p>J. Henderson, "Utopian Performativity in The Chop Theatre's <i>Sonic Elder</i>: Performing Time, Place and Age Identity"</p> <p>M. Bennett, "One Nation Under Gord: Cancerous Canadian Nationalism and the Tragically Hip's Farewell Tour"</p> <p>B. Gillespie, "Age-Defining Performance: The Late Creativity of Ruth Maleczek"</p>	<p>OPEN PANEL Main Hall</p> <p><i>Indigenous Performance in Settler Colonialism</i></p> <p><i>Moderator:</i> J. Cole</p> <p>N. Alvarez, "Unsettling Immersions for Settlers"</p> <p>H. Fitzsimmons Frey, "To be or not to be Friends: The Process of Adapting <i>Making Treaty 7</i> for Young Audiences"</p> <p>H. Gilbert and J.D. Phillipson, "Exhibiting Indigenous Performance in the Age of the Anthropocene"</p>	
2:35-4:00pm Great Hall 1087 Queen St. W	<p>OPEN PANEL Conversation Room</p> <p><i>Performance and Pedagogy Across Lines</i></p> <p><i>Moderator:</i> B. Freeman</p> <p>A. Babayants, "Multilingual Dramaturgy for the Multilingual Anthropocene"</p> <p>C. Borody, "After the Snow: Adapting Roberta Carreri's work demonstration <i>Traces in the Snow</i> for Pedagogical Purposes"</p> <p>J. McKinnon, "Why did we ever leave Egypt?": Obstacles to Preparing for the Anthropocene in Theatre Class"</p>	<p>PRAXIS Main Hall</p> <p><i>Out At School: A Verbatim Theatre Project about the Experience of LGBTQ Families in Ontario Schools</i></p> <p>T. Goldstein, J. Salisbury, P. Baer</p>	<p>PRAXIS Drawing Room</p> <p><i>Stitch-by-Stitch: A (Sleeves-up) Call to Action—A TRC Report Reading Group & Sewing Circle</i></p> <p>H. Vosters</p>
4:10-5:45 Great Hall 1087 Queen St. W	<p>EMERGING SCHOLARS PLENARY Main Hall</p> <p>Co-Sponsored by the University of Toronto Centre for Drama, Theatre, and Performance Studies and <i>Theatre Research in Canada</i></p> <p>Special Thanks to Buddies in Bad Times, Nightwood Theatre, and Native Earth Performing Arts for donating gifts to the presenting scholars</p> <p><i>Moderator:</i> K. Solga</p> <p>F. Maltais-Bayda, "Although a Natural Process, It Can Nonetheless Be Very Damaging If It Occurs Too Rapidly: Performing Queer Erosion, Eroding Queer Performance"</p> <p>M. O'Hara, "'They'll Never Stop <i>The Simpsons</i>': Disposability and Reiteration in Anne Washburn's <i>Mr. Burns: A Post-electric Play</i>"</p> <p>M. Anderson, "A is for Anthropocene: Aestheticizing Destruction in Gandini Juggling's <i>Smashed</i>"</p> <p>Including presentation of the Robert Lawrence Prize (for 2016), and the CATR Awards</p>		
5:45-7:30 Conversation Room Great Hall 1087 Queen St. W	<p>MEET THE EDITORS COCKTAIL HOUR</p> <p>Co-Sponsored by University of Toronto Press and <i>Modern Drama</i></p> <p>Attendees include Darren Gobert (<i>Modern Drama</i>), Kim Solga (<i>Theatre Research in Canada</i>), Annie Gibson (<i>Playwrights Canada Press</i>), Jessica Duffin Wolfe (<i>Toronto Review of Books</i>), Laura Levin (Associate Editor, <i>Canadian Theatre Review</i>), Jenn Stephenson (Editor-in-Chief, <i>Canadian Theatre Review</i>), Michelle MacArthur (<i>alt.theatre: cultural diversity and the stage</i>), Alberto Guevara (<i>[In]Tensions</i>)</p>		
8:00pm Great Hall 1087 Queen St. W	<p>AWARDS and DANCE PARTY!! Main Hall</p> <p>Presentation of the Lifetime Achievement Award, Honorary Membership, Le Prix Jean Cleo Godin, Ann Saddlemeyer Award, and Patrick O'Neill Award</p> <p>END OF CONFERENCE</p>		