

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

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### **The Transformative Potential in Performance: Reversals and Residues**

With an awareness of the significance of the processual for the experience of the transformative in radical performance set against the a projection of completeness and full satisfaction generated by the discourses of consumer-driven transformation, this paper begins by placing in collision two contrasting perspectives. The first is Žižek's discussion of identification with the sinthome and the second, Griselda Pollock's discussion of the encounter and transsubjective futurity of trauma. By placing these analytical frames in collision with each other, a discussion is generated about how performance draws into question the habitual relations with the Other. The value of drawing on Žižek's analysis of the identification with the sinthome as a theoretical frame for the transformative in performance is examined in relation to *The Real 9/11*, a performance led by Paul Burwell on November 9<sup>th</sup> 2004. This provocative performance reconfigured the ritual of the Guy Fawkes Night celebration as a ritual re-burning of the two towers, reversing the point of identification for the spectators and participants, and problematising their responses to the event.

The potential transformative moment is then reconsidered in relation to Griselda Pollock's discussion of the encounter and the transsubjective futurity of trauma. Here the transformative potential of a work lies in its capacity to allow traces and remnants of the encounter to pass into the everyday, but also in its refusal of a narrative of trauma which structures, represents or appropriates that event.

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**"Punch-in-the-face Theatre:" *The Homecoming* by Harold Pinter**

*The Homecoming* was first staged in Greece in March 1967 by Karolos Koun and his Art Theatre. The play provoked strong reactions from the majority of the critics who described it as dirty, primitive, vulgar, immoral and more of a punch-in-the-face theatre. Eventually, the curtain fell hurriedly after the imposition of the military dictatorship (1967-1974) in Greece. *The Homecoming* is not a strictly political play, as it does not deal with traditional political issues, such as political freedom, human rights and the state authoritarianism. Nevertheless, it remains deeply political as it puts under the microscope one of the (traditionally) principal social institution: the family. Through his play, Pinter attempts to attack the patriarchal family, aiming to demonstrate the power relations that underpin it as well as the property relations its eventually rotted structure is based upon. His ultimate aim is to manifest its apparent decadence. As expected, the story of *The Homecoming* was regarded as "dangerous" in the framework of the conservative Greek society, where the triptych "Country-Religion-Family" was prominently displayed. Under the military junta, the upmost expression of social conservatism of the time, the show was forced to stop. After discussing Koun's project and the reactions it provoked, this paper attempts to point out how a "nonpolitical" play can become a threat to the ruling state authority.

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**"I'm not a traitor": Arab American Playwrights' Cultural Battle for Self-Representation against Stereotypes**

In America, the aftermath of 9/11 saw stereotyping against Arabs become a dominant ideological force, inscribing and impacting the relationship between Arab Americans and the US. Along with a tradition of stereotyping always-already framed within an Orientalist discourse, the lack of representational platforms for Arab Americans solidified their negative visibility. This paper examines how Arab American playwrights have used the theatrical space to offer self-representation as an alternative to culturally and institutionally inscribed stereotypes in response to an urgent demand for cultural, social and political survival. Dramatizing the process and effects of social stereotyping, Sam Younis' *Browntown* (2009) reveals the cultural mechanisms of mainstream stereotypes through satirically presenting an Arab American actor, only cast for terrorist roles. Yussef El Guindi's *Back of the Throat* (2005) captures institutional legalization of discrimination as the more damaging form of stereotypes presenting the case of an Arab American framed and tried by the "terrorist" stereotype. Younis and El Guindi's plays unsettle stereotypes offering a resisting Althusserian interpellation against anti-Arab/Muslim ("terrorist") state ideology. This paper thus argues that theatre provided a radical platform for Arab Americans to defy state and cultural discourses and reach a multicultural identity that is American in its principles and Arab American in its terminology.

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**Terrorism and the Politics of Animal Rights on the Stage:  
Developing a New Theory through Martin McDonagh's *The  
Lieutenant of Inishmore***

In an age when the discourse on terrorism has plagued political action, public opinion and aesthetic expression, Martin McDonagh's *The Lieutenant of Inishmore* (written in 1994 and first staged in 2001), has acquired a new significance far beyond its original farcical statement against Irish terrorism. The play's gore mixture of vivid human and animal violence has attracted much opinionated responses. Using *The Lieutenant* as a popular case study, this paper aims to theorize about new considerations in the development of an exegesis of contemporary drama through the lens of the animal rights movement as it stands within the context of the war against terror. I begin with an examination of audience response to the play's staging of animal violence both in Europe and America, and I then raise some issues regarding the complexity of assimilating audiences' general response at a time when, by way of the Patriot Act, animal rights activists were being targeted by government authorities of the Bush Administration and stigmatized by the media as 'terrorists'. I conclude with a reconsideration of the notion of terrorism itself, and with a few observations on what we, as spectators, are to make of actual dramatic displays of animal torture in today's visual and performance acts (such as in Rodrigo Garcia's *Accidens*, or Habacuc's exhibition of a starving dog).

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**The Role of Space and Identity in the Conflicts of *The Walworth Farce***

English-Irish conflict which passed through its apex in the first half of 20th century still echoes today in the works of many authors. Irish playwright Enda Walsh's *The Walworth Farce* (2006) is one of the examples which probes this controversy and one of whose dynamics is based on national identity, if not completely a manifestation of political rivalry between England and Ireland. The play includes a family (Dinny, Sean, Blake) who run away from Ireland to London due to a crime which later had traumatic impact on this family. Dinny, the father, forces the other two to play a reenactment of the misfortunate event according to the way he likes everyday. This ritual becomes so intense that they literally become prisoners in their apartment and eventually their bondage with the outer reality is jeopardized. However, Hayley who is the key character in the play and an outsider, intrudes and undermines the world created by Dinny. The hybrid identity of this character further makes her a vital element for the mechanism of the play. That's to say, Hayley as an indicator of the globalized world forms a convenient contrast with the family who is stuck in its past. This study aims to examine the spatial dualities and the construction of space which are intimately related to power relations. In this process, the significance of setting, menacing traits of inside and outside, the traits of diasporic life and hybrid identities are going to be focal points which will guide us to understand the dynamics of the play.

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### **The Political Vision of Charilaos Trikoupis and the Influence to the Greek Theatrical Star-System of his Time**

This topic examines the ways of influence which the political vision of Charilaos Trikoupis imposed -to some extent- on the theatrical action of the second half of 19th century in Greek theatre as well as the contribution of theatre's people -great protagonists in particular- to the diffusion of this vision to their audience in the first place and secondly to society. The modernization of the state, the strengthening of economy and the formation of an indigenous bourgeoisie have been the general characteristics of Trikoupis's policy. The dream of a new and more "european" Greece, disconnected from the old mentalities and oriented to the progress that Europe represented, created new trends in theatre through which the air of cosmopolitan spirit was imported and spread to people. The repertory of the big theatrical schemes had been enriched with contemporary dramas, the women star-system began to emerge -following the out coming models-, the audience had the opportunity to watch live, on stage, the european habits, to observe the fashionable style, to get to know modern thinking, progressive ideas, foreign traditions. The scene gave inspiration to the new social class that wished to follow a new way of living, in order to support the radical changes needed for the development of the country. It seems that as theatre had always the power to attract the public's interest, at this particular moment, it functioned as a strong tool, able to promote a "national" plan effectively. The theatrical orgasm reached in his acme just before the bankruptcy of state announced by the prime minister, himself, in December of 1893.

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**Expanding political theatre:  
On Rabih Mroué's Performances and Installations**

Originated from documentary devices that have lately redefined the means of artistic expression in the Arab world, Rabih Mroué's performances and installations interrogate social and political procedures in the Middle East. This paper aims to focus on Mroué's latest works which reflect on recent events in Lebanon and Syria as an attempt to question conventional ways of thinking both the role of artists and spectators in periods of historical change and political urgency. Premiered in 66<sup>th</sup> Avignon Festival *33 rounds and a few seconds* is a performance which reconstructs, via Facebook, a young Lebanese's suicide in a country in which Arab revolutions have failed to strike a spark, while the installation *Pixelated Revolution*, shown at Documenta (13) in Kassel, investigates the role, literally and philosophically, of the mobile phones in the current uprising in Syria. In what way does the virtual sharing of the momentous events that are unfolding push others to a historical awareness? Can Facebook platform reinvent the public sphere? Do the social media have the power to alter the essence of performativity virtualizing the very presence of the actor on stage? This paper aims to analyse the ways in which the Lebanese actor, director, and playwright appropriates the digital devices in order to expand the notion of political theatre and, far beyond, the limits of artistic activism.



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**Barbie in a Meat Dress:  
Performance and Mediatization in the 21st Century**

Twenty years ago, I investigated the ways performers navigated mediatized postmodern culture through the development of highly mobile performance personae that could play multiple roles in a variety of contexts across the cultural flow. I also suggested that this strategy opened a space for cultural resistance, if not critique in the traditional sense. By definition, mediatization is a historically contingent process since it changes in relation to a mediascape that is perpetually redefined by developments in media technologies and their uses. Two decades ago, I felt comfortable in positing the televisual as defining mediatized culture. This is no longer the case, as the televisual has clearly yielded sway to the digital in all its forms. I seek to understand the implications of this transition for performers navigating this new cultural terrain. I will focus on two currently successful pop music artists, Nikki Minaj and Lady Gaga. Whereas the performers I chose as my original examples, Spalding Gray and Laurie Anderson, each developed a single, largely consistent persona that proved adaptable to different media and cultural contexts, both Minaj and Gaga take the development of multiple personae that morph with astounding velocity.

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**Racist Entrance Music:  
American Viewership and Stereotypes  
in *The Elaborate Entrance of Chad Deity***

Perception is reality. When it comes to the viewing of stereotypes as cultural truth, the globalized mass media dominates all other forms of communication. Putting a video on television or on the internet communicates to millions of people instantly. Images spread virally whenever they are backed by a façade of reality with scripted drama to keep the viewing public's interest. What happens when people are shown their own racism and then still enact their role in the performance of nationalism? Does it matter whether the image portrayed is true, or is it all part of a cultural milieu that willingly accepts mediatized performance as reality? *The Elaborate Entrance of Chad Deity* engages questions of race, politics, and ethics all within a performance lens. In the play, professional wrestlers have careers based on their symbolism to the American viewing public and their charisma. By examining racial constructions and American complicity in viewership and performed entertainments, Diaz's play uncovers the subtext of popular culture and how Americans accept and promote cultural stereotypes, even when consumers know they are constructs. Using a lens of performance, postcolonial and reception theory, this paper considers how Americans knowingly engage these stereotypes as truisms built on globalized clichés.

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**Tea and Empathy: Western Islamic Women's Post-9/11  
Experiences in Rohina Malik's *Unveiled***

After 9/11, Islamic women living in the United States and Europe who wear the hijab, or headscarf, found that personal expression of faith transformed into a politicized symbol. Rohina Malik, a Chicago-based, British-born performer of South Asian ancestry, found her theatrical voice after she was the victim of a hate crime. She created a solo-performance piece introducing audience members to five diverse female characters, strong modern women of varying ethnicities and national origins, but connected by their individual decisions to adopt the traditional hijab. The performance, *Unveiled* (2009), not only addresses religious prejudices and preconceptions, it also confronts twentieth-first century racism and anti-immigrant xenophobia. This paper will analyze *Unveiled*, its production history, and its critical reception in the context of contemporary American politics and society. Since my institution, Oklahoma State University, has invited Rohina Malik to perform *Unveiled* on September 11, 2012, my paper may also discuss its popular reception in Oklahoma (one of the most conservative states in the Union) on the eleventh anniversary of 9/11. Malik's performance is sponsored in part by the Difficult Dialogues faculty, which seeks to promote pluralism and civic engagement in higher education. But *Unveiled* also engages in much broader "difficult dialogues" on the national and international stage, and Malik's piece has been employed to facilitate conversations between people of differing faith traditions and political viewpoints.

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**Documenting Political Problems/ Using Performative Means**

The paper will deal with the long tradition of documentary theatre practice in Israel, beginning in the early 1970s with the work of American émigré director Nola Chilton, and continuing with ever more experimental, contemporary works including the recent play *Mein Jerusalem* by Eyal Weiser. The paper will focus on the variety of political issues that Israeli documentary theatre has addressed including Palestinian/Israeli Jewish relations, the role of minority groups in the general society, gender and generational divides, and—more recently—the position of Israel in the global community, a topic central to *Mein Jerusalem*.

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**Aspects of the Political Impetus of the Contemporary American Stage:**

**Sam Shepard's *Kicking a Dead Horse* (2007)  
and David Mamet's *November* (2008)**

Interest in this paper centers on two plays written and presented for the first time at the end of the George W. Bush eight-year presidency and which to a great extent constitute inventive responses to this particular era and its political climate that pervaded not only the US but the entire world. A comparative reading of Sam Shepard's *Kicking a Dead Horse*, a dark monologic parable—often received as a sharp tirade against America's present state—and David Mamet's *November*, a seemingly light-hearted satire—conceived by its author as a love-letter to his country—offers a profitable insight

into the limitations and restrictions the contemporary American stage faces once it undertakes the task to accommodate the political but also an engaging view into what remains exceptional and inexhaustible about its reserves whenever it strives to grapple with the present moment in novel modes. Particular attention is given to how playwrights who address political issues are required to counter carefully the multiple ways in which original intentions can turn awry and become easily betrayed, especially so at a moment when the line between what is cast as anti-American and what is not proves more difficult to be clearly drawn than ever before.

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**Between Theatrical Space and Reality:  
Theatre Forum with the Union of African Women**

Theatre of the Oppressed (TO) is an umbrella term coined by its founder Augusto Boal for a variety of theatre techniques, inspired by political theatre and by student-centred and participatory pedagogy. The underlying principle of this theatrical method is that theatre can provide a space where strategies for empowerment, fight against oppression and dialogue can be rehearsed in order to be applied eventually in real life. Osmosis - Arts Centre and Intercultural Education - in collaboration with the Union of African Women in Greece participates in the European Lifelong Learning Programme Grundtvig "Ariadne: Arts and Intercultural Adaptation" (<http://www.ariadne4art.eu/>), Under the program, two

workshops inspired by the TO are designed and implemented in order the participants - Greek and immigrants women - to lead in a process of personal and collective empowerment, to investigate social reality and the possibilities of its transformation. The method of TO is chosen as artistic and educational tool and as a means of research. The theories underlying the program implementation come from Social Anthropology, specifically Critical Ethnography. Critical ethnography seeks to approach the subject of research by incorporating it into a broader social, symbolic, political, economic and historical context.

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### **Last Girl Standing: on Zinnie Harris's War Plays**

Scottish playwright Zinnie Harris's war trilogy *Midwinter* (2004), *Solstice* (2005) and *Fall* (2008), as well as her latest play, *The Wheel* (2011), have two common denominators: they depict a state of perpetual warfare, and they feature, as the character emerging as a survivor of sorts at the end of the plays, a figure that, curiously, echoes a horror movie trope: the 'final girl', the character who survives the slaughter and 'lives to tell the tale', who acts as the 'investigating consciousness' of the narrative. Facing the horror, she is also contaminated by it and thus becomes an outcast, sacred but also a monster, aligned with the figure that Giorgio Agamben calls the *homo sacer*, the bare life, and which Judith Butler, in her recent publications on war and grief, calls 'precarious life'. Exemplary for a number of recent plays on war, Harris's plays portray a very contemporary and in fact perpetual kind of warfare, tying in with contemporary war theory as developed by Mary Kaldor (*New and Old Wars*, 1999, and *Old Wars, Cold Wars, New Wars, and the War on Terror*, 2005) and Herfried Münkler (*The New Wars*, 2005). This paper will discuss the portrayal of this present-day form of conflict in Harris's plays

and will explore the female version of the figure of the *homo sacer* as a character with a long tradition.

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**The Rhetoric of Tasmanian Theatre of Indigenes:  
An Exploration of Themes in Tasmanian Aboriginal Playwright**

This joint paper explores themes in a play by the foremost Tasmanian Aboriginal playwright, K. J. Everett. The two-act black comedy, 'Real Dreams' is an example of the role of the theatre in engaging in political discourse. The play's two acts are both set in the kitchen in a family home. The first act is in the 1960's while the second act is in the 1980's. The time sequence of the two acts twenty years apart, with the same characters, contributes a fascinating perspective of development. The play addresses the specific themes of the early attempts of the Tasmanian indigenous inhabitants to establish their identity and to assert their claims to land. This search for establishing identity reveals problems such as the need to achieve cohesion within an indigenous community with various regional differences. The fundamental power in the community is portrayed through the influence of the matriarchal elder. The play has a rebellious tone as it depicts the early struggles of the indigenous people to achieve recognition in the wider community. The street theatre of the occupy movement is distinguishable in the establishment of the tent embassy in Hobart, the capital city of Tasmania. The play uses the English language in the vernacular of Tasmanian indigenous people.

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**'In Theater': On the Theatrical Practices of the U.S. Military**

"I remember our division band was playing on the ridge when we were going over, and I thought what is this?... Here, we're gonna go and we're gonna die... And then you can't hear the band anymore, and you're seeing the burning tanks..., and you knew there were people in there, and... you'd see busses that were in flames, and...people literally hanging onto the steering wheel that had burned." (--Former U.S. Army Captain Kat Stryck, discussing her experiences as a platoon leader in the first Gulf War.) The moment when Captain Stryck began to disassociate herself from the stylized performance in which she was taking part was the moment she began to separate out her civilian self from the soldier she had become. Theater is not only an integral part of war; in many ways it is what makes war possible. Theatrical practices enable young men and women to do something that is very unnatural: to prepare to sacrifice their own lives for the abstract ideal of the nation. Through a seemingly endless series of highly stylized public performances, and through the rituals embedded in daily life, in training, and during battles, the military assigns actors new identities—transforming them from civilians to warriors—and creates the conditions that make it possible to fight, to kill, and to die if necessary. This paper draws on my work interviewing over fifty female combat veterans for the exhibit and book *When Janey Comes Marching Home: Portraits of Female Combat Veterans*, and on archival sources.



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**Enduring Stereotypes and Authorial Self-Subversion:  
Investigating the Touristic Treatment of the Oriental in Eugene  
O'Neill's *Marco Millions* and Henry David Hwang's *M. Butterfly***

My paper investigates the continuing and globally relevant challenges posed to the audience by two American plays from the first and the second half of the twentieth century, in which the authorial intention for a more profound and historically accurate portrayal of the Asian characters and culture is self-subverted by the quintessential melodramatic nature of the dramatic text. Even if the two plays are quite wide-apart chronologically speaking, their common Oriental topic makes for an interesting parallel, in which the political purposes of their authors hold a central place. In his spectacular dramatic chronicle, Eugene O'Neill proposes a rather hollow Eastern idealistic alternative to the Western materialistic view of life, while totally ignoring the problematics of race relations in the United States. Almost sixty years later, Henry David Hwang still chooses to avoid direct confrontation of the Asian-American issues and attempts to deconstruct the Oriental female stereotype in a thwarted and ambivalent way. I propose to analyze the textual resilience of Oriental stereotypes despite these dramatists's declared intent and to assess the „gains“ and „failings“ of their respective discourses, keeping in mind that in the present age of globalization theater may provide ambiguous visions of power relationships, while nevertheless continuing to teach us the lesson of the mutual dependence and frailty of human nature.

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### **The Personal is Political: Reversed, Redux, Revised**

Few activist slogans carried the clout or remained as memorable as the Second Wave feminist “the personal is political.” Believers embracing it could flatter themselves that their private concerns had culture-wide import. But read in reverse, it portrays the individual as determined by the public, suggesting that the personal can never be retooled except by systemic shifts. This paper looks at two American plays with shared features concerning the imbrications of the personal and the political. Neil Simon’s 1971 *The Prisoner of Second Avenue* and Israel Horowitz’s 1993 *Park Your Car in Harvard Yard* feature middle-aged women who traffic between domestic labor and paid work, in each case to overcome a social setback. One takes a job when her husband loses his, as the economy, the couple’s personal safety, and even their apartment building crumble around them. The other takes a job as a housekeeper seeking revenge on the teacher responsible for keeping her from going to college. Each play has been recently revived. One reviewer said of *Prisoner*, today’s “housing market, high unemployment, companies cutting benefits, retirement funds disappearing, Occupy Wall Street, and a recession” make the play timely. Likewise, as education costs soar in tandem with a college degree being what a high school degree was fifty years ago, *Park* takes on new urgency. Is this simply *plus ça change*? Nostalgia? Are the people who produce, act in, and pay to see such plays simply retrograde sentimentalists or is it important to consider their viewing and support of theatre as crucial to industry (and institutional) survival?

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**The search of a new identity in the contemporary Cypriot  
dramaturgy: the case of the project *Scenic affairs***

The turbulent period of the mid 1970's with its climax the coup and the Turkish invasion that followed and their consequences, created a permanent source of topics for the local dramaturgy in Cyprus. For the dramatists who made their appearance during the decade of 1960, the political events of that time, with their immediate but also indirect consequences, have dominated their interests. Only during the beginning of the 21<sup>st</sup> century a shift from those topics and forms is observed, as well as a transgression towards a wider spectrum of possible approaches. Our paper will focus on the project *Scenic affairs* by Panayiotis Michael, an influential Cypriot visual artist. The first step was to give a 3D drawing/ rendering of the set up (spatial structure) to three young playwrights in order to write a play (narrative structure) that would be performed (performative structure) in that same set up. The next step dealt with the performance of the plays on a single event. We will concentrate on the plays derived from this innovative attempt and after analysing them, we will study the various aspects of identity that emerge from the plays. We will localize the new paths that the writers inaugurate. *Scenic affairs* shows that the thematic of the contemporary Cypriot dramaturgy struggles to shape its identity and to establish its context and form, but it is on its best way to accomplish it.

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**Radical views in the USA – African American Stand-up  
Comedy and Political Correctness**

In my paper I intend to look at the vital issues that have appeared in American stand-up comedy in the last 30 years. By analyzing performances of such notable African American performers as Chris Rock, Whoopie Goldberg or Eddie Murphy, I aim to trace the changes in the African American stand-up, especially with reference to such issues as topics, stylistics and strategies of the performers that have stretched the boundaries of 'the socially acceptable' to the maximum. I want to explore the issue of political correctness as an incentive to negotiate the American culture, especially when referring to the problems of identity (national, individual, racial, sexual and political) and consciousness of a contemporary African American who happens to be tired (or overwhelmed) by history and social norms. I propose to view stand-up as a form of political activism whose aim is to assert the need for democracy by exploring the radical.

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**Political Play and Its Global Audience**

Technology has gradually turned the world into interconnected networks that span continental distances, transforming "local" communities into "global" ones. Globalism, as a political attitude, took center stage during the Second World War and its aftermath. In theory, globalism placed the interests of the world *above* those of individual nation-states. In practice, however, it placed the interests of

the world *under* those of a few countries with the largest economies. These countries often use the rhetoric of globalism to project political influence. During my talk, I will raise two questions: Do "global" audiences experience "political play" differently from "local" audiences in the era of television? If the pieces of the map of the world, which have been put together like a jigsaw puzzle by the masterminds of globalism since the First World War, have already started falling apart and the mismatched nation-states reassert their national interests in constructive or destructive ways, then what role could national theatre and national cinema play in the progressively homogenized culture of corporate capitalism?

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### **Arthur Miller's Political Thought, Activism, and Theatre**

Arthur Miller is known not only for his social dramas, but also for his political views and activism. During his lifetime, the American dramatist openly discussed and exposed in his plays as well as in his nondramatic works his political sensibilities which were shaped by unwarranted and unscrupulous situations in his home country and abroad. As such, he has spoken about communism and capitalism during the Great Depression, fascism and World War II, the Nazis and the Holocaust, McCarthyism and the HUAC. He has strongly criticized the Vietnam War and various American Presidents, and has supported freedom of expression home and abroad. Within this framework, of major importance was his 1985 trip to Turkey with British playwright and fellow activist Harold Pinter on behalf of P.E.N. International in order to investigate allegations of torture and persecution of Turkish writers. The scope of the paper is to present Miller's political attitude and thought how

they appear in the dramatic and nondramatic works of this outstanding American writer and exemplary human being.

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**'The Perfect Refugee': Myth and Recognition in Bell  
Shakespeare and Change Media's Theatre Laboratory**

In December 2011, theatre practitioners from Sydney's Bell Shakespeare Company, along with members of Change Media, a South Australian company specialising in digital media for social change, and artists from refugee backgrounds, came together for a five-day creative laboratory. The collaboration produced performative responses to Australia's increasingly inflammatory political discourse and punitive policy on asylum, and explored how Shakespeare and so-called 'Shakespearean equivalents' from different cultures might be made to facilitate this project. I will situate a discussion of the laboratory in the context of the Australian federal government's extraordinary proposal in October 2012 to excise the entire continent of Australia from its own migration zone (in order to prevent unauthorized asylum seekers from legally 'arriving'). The brutal logic of territorial excision, variations of which have operated under Australian migration law since 2001, exemplifies the way legislative structures render asylum seekers recognizable or 'legible' as a political-legal category. This legibility exists in tension with the ways in which experiences of refugees are made recognizable in performance – to audiences, even to themselves – out of time via tropes that reiterate a de-historicized and sometimes romanticized idea of exile. I examine how the collaboration was able to locate immediate politics in and around the heroic or mythic templates for engagement offered by Shakespeare.

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**Archiving to Empower: Recording and Engaging with the  
Alternative Theatre Movement in late 20<sup>th</sup> Century Britain  
through *Unfinished Histories***

This presentation will provide an introduction to the work of the project 'Unfinished Histories,' which aims to record oral histories and collect archival material across the history of the alternative theatre movement in Britain and its wider context within social and cultural activism of the time. The movement was of a size and significance that remains woefully under-acknowledged, critically neglected and under-documented. Between roughly 1968-1988 more than 700 companies were formed from anarchic anti-Establishment comedy troupes taking performance into pubs and clubs, to experimental companies exploring new visual and physical languages of theatre, to hard-hitting new writing companies, to trade union-affiliated companies performing on the shop floor or at benefits, to companies exploring Black and Asian or gay and lesbian identity and many more. The project aims to ensure these histories are recorded and shared through its web site, exhibitions, readings, discussions, events, learning resources and through developing strategies to encourage the revival of specific shows and the re-engagement with the work and the archive and its rediscovery and reinterpretation for a new generation operating within an economic, political and cultural climate that shares many similarities as well as differences with that of the 1970s and 80s. The presentation will introduce the work of the project and the kinds of materials gathered and areas covered in its work and explore some of the ways in which it can counter cultural amnesia, challenge hegemonic histories and inspire new practice.

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**From Heiner Müller's Ghost of Europe to Christoph Schlingensief's Ghost in Venice: Performing German Maladies**

Under the polished surface of national and cultural symbiosis, Europe has perennially emerged as a locus of political, social, and ideological implosion. Heiner Müller's words could not have described it more accurately: "When we speak of peace in Europe we speak of peace in war" (*Germania* 1990). Prompted by the -disconcerting to many- 2012 Nobel Peace Prize awarded to the European Union for "[helping] to transform most of Europe from a continent of war to a continent of peace," this paper traces in the spiral workings of history an ailment that devours the body -in all its political allegory and thickness of flesh- from within. It is the cancer-stricken organism whose destabilized mechanisms have mindlessly ordered a cannibalistic schizophrenia - once experienced as self-destructive fascism, as a crippling schism between West and East, and lately, as a self-consuming recession in the South threatening the North with aggressive metastases. Heiner Müller's and Christoph Schlingensief's theatrical visions provide rich ground for such a debate: both of them were German, artistically and ideologically transgressive, and afflicted by cancer. Exploring the symbolic, the personal, and the political in their art, but in unbending denial of any set of edifying or therapeutic conceptions of closure whatsoever, this paper registers the artists' avowal of "digging up the dead and showing them in the open" (Müller), as well as "[generating] visibility" (Schlingensief).



**Delgado-García, Cristina**

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**“Look at us. All this is art”: Capitalism, Aesthetics and the  
Invisible Politics of Consent in Tim Crouch’s *ENGLAND***

Interested primarily in providing first overviews of the aesthetics of English theatre maker Tim Crouch’s work, scholars have thus far considered his plays exclusively within the parameters of his theatrical and artistic legacies. This formalism has erased the important political and ethical concerns and gestures embedded in Crouch’s pieces. In this paper, I aim to readdress this issue by proposing a political reading of his 2007 play for art galleries, *ENGLAND*, with a particular focus on how stage character and the related notion of subjectivity are the immaterial conduits for the play’s progressive politics. Whilst a vague critique of transnational injustice can be deduced from *ENGLAND*’s story – the English and affluent protagonist receives a heart transplant from a dubious exchange with a Islamic donor in a non-specified foreign country – I will argue that the play’s political engagement with the project of the Left is more strongly anchored in its performance economy. Focusing on spatial relations in the art gallery, characterization by direct address to the audience, and metatheatricality, I will evince that *ENGLAND* is structurally designed to mobilize spectators’ sensory, affective and conceptual experience of the performance in relation to elemental political operators, such as consent, consensus, representation, (in)visibility, (in)audibility. Taking this into consideration, I will conclude that spectators are placed in a conceptual, white-cube version of “the political” as understood by Jacques Rancière: a terrain where the current account of the world is called into question, inequality is evinced, and a wrong can start to be handled if and when politics proper is activated – outside the cube.

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### **(Re)Making *The Bacchae*: Euripides and Charles Mee**

This paper will co-examine Euripides' ancient tragedy *The Bacchae* and Charles Mee's modern (re)making, *The Bacchae 2.1*. Mee – who is constantly inspired by the Greeks and repeatedly states that “there is no such thing as an original play” – keeps the myth and characters of the classic drama virtually unchanged, leaving their words to express the differences. Although the lines of Euripides are often repeated verbatim, they are uttered in a different context and setting, with pieces of the modern world invading the ancient text, in an attempt to show the individual's pain and suffering. In both plays, the different boundaries with which people attempt to gain control of the world around them are challenged and eventually shattered. In contrast to Euripides' world, however, where harmony *is* – even briefly – a possibility, Mee's is vulgar and bizarre, explicitly violent and sexually obscene; shaped by the prevalent culture rather than the deities to whom the ancients believed, the modern playwright's heroes stand alone in their effort to survive and find meaning. It is the aim of this paper to show how both playwrights place the question of social and personal identity - through the contrast between private and public realms - at the heart of their works, how they repeatedly point out the dangers of state politics interfering with the freedom and beliefs of its citizens and create plays about the challenge of authority. Common themes to be examined include violence, abuse of power, denial of responsibility, self-delusion and awareness, subconscious drives and suppressed behavior, miscommunication.

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**Bare Bodies, Unbearable Bodices in Migdalia Cruz and Lynn  
Nottage**

This paper aims at a comparative analysis of the dress code in two plays by contemporary American women playwrights, newyorican Migdalia Cruz's 1995 *Fur* and African-American Lynn Nottage's 2005 *Intimate Apparel*. The minority status of both playwrights becomes an autobiographical impetus for each play, where the contrast between performative nakedness and clothing serves as an extended metaphor for the mainstream American politics of labeling, cannibalizing, and attempting to culturally assimilate the Other. The many forms by which Otherness appears in the plays—the freak, the marginal, the female, the poor, the single, the minority, the immigrant—are interwoven to show the complexity of identity issues stemming from a world violently (almost post-apocalyptically) thrown together by the capitalist globalized maelstrom. These find in the innovative interplay of nakedness and dress an ideally "suited" code to speak for that which, like our naked physicality, is always darkly proximate to the "civilized" self, yet only admitted into public view as abject and apotropaic spectacle, or as performative provocation. The plays offer a parodic performance on Lévi-Strauss's structuralist distinction between the Raw and the Cooked, showing how women/minorities are coaxed and "cooked" into clothes that define their victimized role, thus bringing alive on-stage the linguistic conjunction between a "well-dressed" meat and a "Naked Lunch." Once bared, Cruz's and Nottage's protagonists have nothing to fear anymore, while the art of sewing, initially seen as female creativity and empowerment, is revealed as a trap of Althusserian interpellation. Finally, the dress code of these plays works as an allegory for the nature of acting, and the tricky interplay between the costume-role and the "uniqueness" of the actor's

personality and talent shining through onstage to sate the appetites of both consuming Dionysoi and audiences.

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**Theatricality of Terrorism. Layers of Performance in the Chosen  
Aspects of the *Nord-Ost* Hostage Crisis: Case Study**

On 23 October 2002 a monumental, fifty-seven hour long spectacle directed by Movsar Barayev took place in Moscow in the House of Culture near Dubrovka. Forty two actors and about nine hundred spectators<sup>1</sup> took part – and millions watched it on television. The Chechen terrorist group naming themselves 'the suicide squad from the 29<sup>th</sup> Division' claiming a link with an Islamic separatist movement in Chechnya entered the theatre while the sold-out musical *Nord-Ost* was being performed. At about 9 p.m., thirty two men with guns and eighteen women carrying explosive belts stormed the House of Culture building. The terrorists' demand was an immediate withdrawal of Russian troops from Chechnya and an end to the Second Chechen War. The proposed paper examines the layers of spectacle surrounding the *Nord-Ost* hostage crisis and discusses the various elements of the attack from the perspective of the theory of performance. The links between the theatre as a limonoid place and its role in succeeding of the attack are analysed. The questions why and what for does the terrorism need the theatre and theatricality are asked and discussed basing on this case study. The case of the Dubrovka attack discusses the significance of the theatrical space for the political actions and examines the problem of the collision of different orders – the order of *symbolic* and the order of *real*. Finally, the question about the effectiveness of the theatralisation of the attack and its significance is being asked.

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**Croft, Susan**

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**A Staged Reading of *The Master* by Gertrude Mouillot  
With Introduction and Discussion**

*The Master*, written in the early 1900s, represents a shuttle factory manager, Anne Dunbar, weighed down by combined roles of worker, mother and housewife, while her shiftless, gambling husband expects to be waited upon. Her responsibilities as manager also include protecting a patent on a particular type of weaving shuttle that she invented herself. The review in *Votes for Women* describes: "the daughter realizes suddenly, how her mother's patience and industry have helped to ruin the husband's character, and calls on her to join the women's movement and help to alter the unjust course of things." Ultimately, the mother rejects a position where women are forced to adopt indirect means of exercising political influence, a decision which, it is implied, will resonate through the whole family. Housed in the Lord Chamberlain's Collection at the British Library, *The Master* is one of the "reclaimed" plays we have included in our anthology project "*Thousands of Noras*": *Short Plays by Women, 1875-1925* (in progress). Mouillot's use of irony in showing the struggle between men and women in a household, along with her references to local politics within the community makes the play a fitting one to present at a conference focused on politics. We hope to recruit others in attendance to read the parts of 2 male and 5 female roles. And we plan to provide an Introduction to the play, along with leading discussion after the reading.

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### **Memory Theatre and Postmodern Aesthetics on the Contemporary Stage**

Postmodern memory-theatre involves an explicit evocation of the collective past confounded by pastiche procedures, destabilized perspective and tactics of deconstruction. Memory theatre is theatre that imitates repressed memories of a shared past and initiates processes of remembrance through practices of repetition, conflation, regression, through recurrent scenes, involuntary voice, echoing and overlapping. Theatre as an art through time, depends on the attentiveness of its audience with whose memory it is always in dialogue. In the modern era, the social upheavals provoked by political change, violence and terrorism, technological progress, urbanization, shifts in economy and changes in ecological systems generate the perception of massive disruption of traditional forms of memory. Contemporary playwrights give a sophisticated expression to the ways we remember and forget, to the traumas we have repressed, to the traces of the past, to the fragmented identities, to the meaningless world we encounter with and to the circulations of a collective memory. In postmodern plays the spectators find a past that floats within the collective consciousness. My paper will deal with Heiner Müller's *Hamletmachine* within the aesthetics of postmodernism and modern fragmentation of the individual and examine the traces of a Shakespearean text within the chaotic reflection of the contemporary world.

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**An Aesthetic Resistance: The Politics of Representation in the  
Work of the Belarus Free Theatre**

This paper examines the performance aesthetic of the Belarus Free Theatre, in *Discover Love* and *Minsk 2011*. The Free Theatre aims to break a culture of silence in Belarus, promulgated by limitations on free speech and artistic expression under President Alexander Lukashenko. Their aesthetic challenges established forms of production in the National Theatres by focusing on narratives deemed 'taboo' by the State. By employing minimal set dressings, costuming, and props, the Free Theatre place greater emphasis on the role of the individual as storyteller. Props serve primarily as a means of facilitating the actor's telling in performance. Ordinary objects are inscribed with multiple functions, so they become representational rather than mere markers of realism. This duality foregrounds a politics of representation that functions on two levels: by presenting alternatives to the 'official' narratives presented in the National Theatres, and by utilizing props to draw attention to how 'realities' are constructed in performance. This paper explores how this aesthetic choice affects the relationship between actor and spectator. It argues that by drawing attention to the material construction of performance, the Free Theatre fosters a unique relationship with spectators, whereby they explore the *ideological* construction of performance. The personal narratives the Free Theatre present invite spectators (in Belarus and internationally) to find points of connection to the performance, which according to Baz Kershaw, are capable of creating political change. This aesthetic resists 'traditional' theatrical production, by encouraging an active spectator who participates in the staging of alternative narratives of life in Belarus.

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**The Death of Ideals:  
A Stylistic Analysis of David Edgar's *The Shape of the Table***

David Edgar, a member of Agit-prop drama union, wrote *The Shape Of The Table* in 1990. The play, with its gripping and revealing content, focuses on the transition of a society from Communist regime to Western democracy. Due to its mixed character types and challenging plot the play has been analysed and criticized frequently. However, one of the most striking but mostly overshadowed aspects of *The Shape of The Table* is its "shape". This study will be an examination of how Edgar uses "theatre" in order to reflect a world under extremely radical changes. Stylistic elements, as employed by Edgar, function coherently to mirror the unsteady and "back-door" politics of the late 80's in a realistic way. The stress, gloom and despondency of communists are masterfully reflected through power relations and speech turns between the characters. The suppression on communists is communicated through their suddenly interrupted speeches and fast dialogues; vital decisions are taken suddenly as befitting the structure of a society whose government and lifestyle has just been upside down. Short and long pauses contribute to create an insecure mood. The plain language not only works as a tool for creating a kind of documentary-theatre but also reveals that politics influences man's life much more than he thinks. For these reasons and many more, this stylistic analysis of *The Shape of The Table* will be of importance to understand and shed light on the connection between politics and theatre.



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**Witnessing, Spectatorship and Ethics in Martin Crimp's *The Country***

Martin Crimp's play *The Country*, which opened at the Royal Court Theatre Downstairs on 11 April 2000, three years after the groundbreaking *Attempts on her Life*, has generally been seen as a play that is traditional in form (Sierz 2006: 60), and which "returns into the calmer [...] more shallow waters of mainstream theatre" (Middeke 2011: 92). This paper, in contrast, reads *The Country* as a highly political play that sets out, in Élisabeth Angel-Pérez's potent formulation, to "rethink the question of realism in the theatre", as Crimp seeks to find a language and a type of dramaturgy that may enable him to "emerge out of the ethical and, therefore, aesthetic impasse" brought about by the Holocaust, which has "plunged [contemporary art] into the so-called crisis of representation" (2006: 24). Through a poetics of female testimony, *The Country* articulates a dramaturgy of resistance that is arguably aimed at engaging spectators ethically in a reflection on the continuing presence within the current late capitalist world order of the seeds of totalitarianism and barbarism. Thus, in its attempt to interpellate spectators as witnesses of the violence of late capitalism, *The Country* importantly re-envision the politics of viewing and of form in the theatre. Spectators are impelled to move towards an ethical framework based on proximity – the space of the "meeting" (Lévinas 1989: 69) or the 'face-to-face' encounter with the Other.

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**Playwrights of the World Unite: Representations of Communism  
in 20<sup>th</sup> cent. Greek-Cypriot Historical Plays**

Historical Greek language drama in Cyprus is evidently popular among playwrights, since from the late 1860s onwards hundreds of historical plays have been published. However, one of the main ideological schools manifesting its presence all over the western world in the early twentieth century and the events linked with its rise, leftist communist ideology, seems to pass almost entirely unnoticed by Greek-Cypriot playwrights of the era. In the Greek-Cypriot community, Tefkros Anthias is the only playwright who has consistently produced plays relating to the leftist ideology and historical episodes relating to the Communist movement. His writing activity had taken place during the 1940s, where he was an active member of the Cyprus Communist party and the worker's movement. The historical events he engages within his plays take place in Russia/USSR as well as in Cyprus, in plays such as *Heroic March* (1941) and *Stalingrad* (1942). The paper aims at shedding light on this aspect of the mosaic that composes the cultural identity of Greek-Cypriots in the 1940's. In spite of the hegemonic nationalist rhetoric prominent in the Greek-Cypriot community on the island at the time, the literary voice of Anthias is pristine in its leftist ideological manifestations. A critical juxtaposition between the historical events at the time when the plays were written and the world of the plays themselves reveals a framework for the identity trends within the cultural production of the left. Moreover, it is interesting to note the literary and ideological influences of Anthias from his ideological neighbors, the leftist authors in Russia/USSR and Greece.

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**Imagining local/global communities: Stan's Café *Of All the People in the World* and Rimini Protokoll's *100% London***

This paper aims to examine the representation of local/global communities in the light of the (cosmo)politics of two major theatre companies: Birmingham-based Stan's Café and German theatre collective Rimini Protokoll who have both produced a range of work that explores possibilities of viewing and experiencing performance through different media while their work has been presented in a number of festivals. The paper will specifically focus on Stan's Café major site-specific installation *Of All the People in the World* (2003) which uses grains of rice as a metonymy for global communities and Rimini Protokoll's production *100% London* that aimed to represent the city of London on the stage of Hackney Empire in the eve of the Olympic Games. By paying close attention to the pieces' dramaturgical strategies, my analysis will be focusing on the following questions: how do claims about humanity become manifest; which stories are foregrounded and which remain invisible; what modes of participation and viewing are articulated; what kinds of politics of citizenship and community are promoted; to what extent do the performances problematize dominant discourses of neo-liberal capitalism?

**Freeman, Barry**

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**Going Far Away: The 'Journey Narrative' in the Theatre of  
Global Ethics in Toronto**

In this paper I will examine the 'journey narrative', a specific trope appearing throughout the theatre of global ethics in Toronto, Canada. The trope involves a central character traveling from Canada to somewhere else in the world. This may be an ancestral journey, as in Djanet Sears' *Africa Solo* or Theatrefront's *Return: The Sarajevo Project*, or a naïve and bungled intervention in a far-away crisis as in Natasha Greenblatt's *The Peacemaker* or Matthew McKenzie's *SIA*, produced by Cahoots. In Robert Lepage's productions, as in *Far Side of the Moon*, *The Anderson Project* and *The Blue Dragon*, the journey ends with a metaphysical disorientation. In my paper, I will ask how and why the ancient literary trope of the journey is being recast in this theatre. What does it mean—dramaturgically, ethically, philosophically—to be 'guided' in these stories by a mediating character? What does it mean as a social or aesthetic response to 21<sup>st</sup> century globalization?

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**Catherine Filloux's *Luz*:  
Bearing Witness in an Expanding Theatre Community**

In post 9/11 political theatre, we have seen a "surge" in plays that bring attention to sexual abuse, rape, survival sex, and psychological violence toward women in countries ravaged by conquest and conflict, often between government and insurgent forces. Many of these plays are produced in alternative, experimental, or university theatres that attract audiences who

are already politically engaged and wish to bear witness to atrocities that seem to appear only sporadically in media representations. Playwright Catherine Filloux's most recent play *Luz*, about survivors of rape and torture from Guatemala, Haiti and the Sudan who seek asylum through the efforts of a human rights lawyer in New York City with her own ties to crimes of commission and omission, offers a panoramic view of gendered violence, carefully distilled through interweaving stories and characters. However, in dramatizing the global dimensions of these issues, Filloux also seeks to expand the communal act of witnessing by transmitting the production simultaneously to different audiences around the world. This paper will also examine the ramifications of dramatizing misogyny, violence, and the gendered discourse of war on both global and local levels. For theatre artists striving for what Sara Ahmed terms "ethical encounters" with distant "others" in ways that avoid a kind of cultural imperialism in appropriating their stories and at the same time distancing them through a lens of "pure relativism," the idea of expanding audiences is imperative. The effort to engage diverse communities simultaneously might provide one valiant step forward to bringing the notion of encounter into the process of witnessing.

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#### **Alfred Sant: A playwright/politician in search of an audience**

Political theatre is usually made by people who stay (or are kept) away from official politics. The rare cases where the same individuals have managed to do both are rare, and usually very remarkable. Vaclav Havel and Aimé Césaire are the first examples that come to mind. Malta has had its own playwright/politician: Alfred Sant, who wrote a number of important plays during the 1960s and 1970s and went on to become leader of the Malta Labor Party and prime minister.

Today he is active mostly as a writer of fiction, as well as a member of parliament. This paper will analyze Sant's choices as a playwright working in a newly independent state. His work appeared when artists of his generation were at a crossroads after their predecessors had generally subscribed to the pro-independence movement and had joined in the euphoria following its attainment. Sant was one of the first writers to take a step back and take a critical look at how the country had changed with independence as well as what its place in the world should be. His work is worthy of analysis not only for its contribution to the discussion on contemporary Maltese politics but also because of interesting theatrical choices with influences ranging from leftist Epic theatre to the relativism suggested by Pirandello. Finally the paper will discuss possible meanings for Sant's decision to stop writing for the theatre relatively early, and look into whether his theatre work informed his political activity.

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### **The Transformative Power of Minority Voices: Verbatim Theatre and the Global Stage**

Verbatim theatre, a type of drama based on actual words spoken by "real people", has been the privileged medium for the claims of minorities- be they of an ethnic, political, social, cultural or sexual nature- within dominant Western countries in the new millennium. With radical influences such as Erwin Piscator, Peter Weiss and Peter Cheeseman, contemporary verbatim theatre is used as a campaign tool to destabilise fixed identities and raises a debate at the very heart of democratic society. The aim of this paper is to analyse the relationship between the margins and the mainstream in the epoch of globalization and to show how different forms of verbatim theatre can challenge the legitimacy of both

authorities and media. Finally, this research also examines to what extent verbatim theatre has become a dominant mode in the millennial period and interrogates its potential to make interventions into ideology within this context. It will be necessary to study the dialectical relationship between politics and aesthetics in the light of three recent verbatim productions taken from the works of Victoria Brittain (*The Meaning of Waiting*, 2010), Lloyd Newson (*To Be Straight with You*, 2008) and Tamasha Theatre (*The Trouble with Asian Men*, 2005). The approach will be poststructuralist and will also rely on elements taken from semiotics and reception theory.

**Gratale, Joseph Michael**

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**National Insecurities in Times of War:  
The Response of American Political Theater After 9-11**

This paper will explore literary responses to aspects of America's "war on terror" following the Al Qaeda terrorist attacks of September 11, 2001. At one level, Al Qaeda's acts of violence demonstrate the altered nature of international relations in an era of accelerated globalization. By this I am referring to the ability of non-state actors to challenge and offer resistance to nation-states such as the USA. In this context of what some call asymmetrical warfare, the USA aggressively commenced a "war on terror" in Afghanistan, Iraq, and elsewhere around the globe. On the domestic front, the American authorities pursued an agenda that seemed to *play on* people's emotions, fears, and insecurities following the dramatic events of 9/11. In *Back of the Throat*, Yussef El Guindi addresses specific dimensions of the "war on terror" within the USA by focusing on the travails of an Arab American accused of being part of a terrorist organization. Guindi's play provides an opportunity to reflect not only on the questionable practices of American law enforcement agencies, but also to

consider the socio-cultural *negotiations* and tensions that form an integral layer in America's "war on terror." In *Question 27*, *Question 28*, Chay Yew's work, set during the Second World War, explores the treatment of Japanese Americans by the US government. His rendering of this event serves as a helpful reminder that America's persecution of its citizens and specific ethnicities is not merely a post-9/11 phenomenon but is an indelible part of its historical trajectory.

**Gregg, Robert**

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**Giving Frogs Legs**

My presentation will focus on an adaptation of Aristophanes' *Frogs*. "Frogs—Reimagined", co-authored by myself and Al Gregg, updates the play by altering its subject from being one about the playwrights Aeschylus and Euripides, into one about the musicians John Lennon and (the imaginary) Mr. Mojo Risin. This current production is a musical that provides songs (composed by ourselves) from the different genres of popular music — reggae, blues, punk, funk, and so forth — while endeavoring to retain as much of the humor as possible from the original play. The presentation will provide further explanation of the play's origins, the thinking behind our adaptation, as well as play examples of the music. In particular, I will describe the multiple ways in which the chorus is being handled throughout the play, from the initial rock-opera style frogs section, through the Woodstock-like chorus of the underworld, to the creation and development of the character of Mr. Mojo Risin. A draft of the play has been completed, along with the music, and Stockton College students and faculty workshopped it on the island of Rhodes in June, and performed a reading at the National Theatre Drama School of Greece in Athens. It is hoped that Stockton will then



mount a production of the play at the College in the fall of 2013 or the spring of 2014.

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### **Hubris, Lies and Videotapes: The Bad Theater of US Political Debates**

The focus of this presentation will be the fact-free storytelling, which US presidential campaigns and public debates have become. In a particularly interesting twist right wing spinmeisters have appropriated key principles of postmodernism in order to deny the possibility of any scientific analysis of political phenomena. Political debates divorced from any anchoring in reality or intellectual analysis have become the norm. Thus a perennial Manichean bad play occupies the airwaves and the Internet. Debates about the abysmal deficit of US accounts morph into morality plays about personalities. War is sold to the American public as a bad plot line in the age-old drama of defense as a mask for attack. The media are the chief providers of simplistic emotional dramas whose objective is to sidestep rational discussion of political issues. While money floods political campaigns thus almost destroying democracy the drama of debate deals with personalities, identities and how to make the other guy look bad. Contrary to literary drama, the theater of politics in the US is not fiction to apprehend reality in an enhanced way but hubristic fiction meant to cover up reality. It distorts debate and tarnishes drama through its perverse reversal of the power of theater.

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### **Wild Beasts and Predatory Capitalism: UK Riots, August 2011**

In the wake of the August 2011 riots in the UK, *Daily Mail's* Max Hastings wrote: 'They are essentially wild beasts. I use that phrase advisedly, because it seems appropriate to young people bereft of the discipline that might make them employable.' This schema clearly demonstrates the logic of an economic system, capitalism, upon which social and political relations are built, that considers *human* only those who are useful – those who are 'employable'. David Harvey, in his response to the riots suggests that capitalism has become 'feral' itself: 'a political economy of mass dispossession, of predatory practices to the point of daylight robbery – particularly of the poor and the vulnerable, the unsophisticated and the legally unprotected – has become the order of the day' (*Rebel Cities* 156). The apologists of neoliberal rationality condemned the youth that they were irrational like animals. What they seem to overlook, though, is that these youths of the working class English suburbia are themselves condemned to a life with no prospects, which is itself a product of the very rationality they advocate. These 'refugees of interior' become visible in the dehumanising representations by the mainstream media of their *illegitimate looting* to disappear again when *normality* returns. In this paper I wish to suggest a reading of the August 2011 riots as a performance of the invisible subjects/victims of the crises of neoliberal capitalism in juxtaposition to the spectacle of the financial system, whose *legitimate looting* has produced and reiterates the dehumanising predatory ethics of late capitalism.

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**So Much of Me Is Made From What I Learned From *Wicked*:  
Transnational Identity Formation and the American Musical**

In 2011 the hit American musical *Wicked* journeyed to the Netherlands, the latest country to be conquered not only by its story of friendship and love, but as this paper will investigate, also by its ideological framework of American values such as acceptance and equality. Acknowledging the centrality of identity politics in American musical theatre, this paper explores the extent to which *Wicked* contributes to identity formation *globally*. We will suggest that in transcending national borders, *Wicked* becomes a transnational commodity. While Oz is a fantasy space, the musical's location can be any place its spectators want it to be; the performance is a site unbound by geography. Simultaneously, however, very clear American values and ideals are enacted and pursued in Oz, thus marking it as both America, and anywhere. Having established *Wicked's* potential to be claimed and consumed by global fans as both a local and American text, we will privilege *Wicked* as a tool of cultural negotiation. By doing so, we can question America's cultural monopoly on the American identity, and argue for the possibility of the construction of an American identity *outside* of America. Depicting the persecution of minority characters by the state while also promoting equality and the acceptance of difference among friends, *Wicked* seems to acknowledge the challenge of national and personal identity construction for those who live as others, outside heteronormative conventions. Yet it also advocates for a queering of that same convention. Performing such a negotiation globally while promoting American ideology, we argue, makes *Wicked* a powerful tool for the construction of identities that may no longer be bound by geography.

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**Tennessee Williams's *Glass Menagerie*: The "Rebellious"  
Prologue of the *Reading Edition*, in Theory and Practice**

The *Glass Menagerie* was written in 1943 and published in 1945, the same year of its enormous success on Broadway, hence the two versions of the play: the original one, which Williams called the *Reading Edition* and a second one called the *Acting Edition*, made specifically for Broadway. In his prologue to the former, Williams presents his perception of a theatre as "poetry in space." He also enrolls in the play the use of a screen device, through which he introduced the use of cinematic techniques with a non-realistic effect. Directors and Broadway producers, however, not ready to risk using this device and endanger the commercial success of the performance, rejected it. Although *The Glass Menagerie* was first performed in Greece in 1946 by the Art Theatre of Karolos Koun, the *Reading Edition* was first staged in 1997, under the direction of film and theatre director Dimitris Mavrikios. The performance was considered to be an almost "rebellious" representation of the play and became an artistic and commercial success. The aim of this presentation is to discuss some of the 'rebellious' elements of Williams's prologue to the *Reading Edition* and show how these elements became real on stage under Mavrikios' direction. In addition, this presentation explores how Williams's direction notes and the use of the screen device provide space to theorize the politics of viewing in the *Glass Menagerie*.

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**The Politics of Time, Place, and Gender in Sarah Ruhl's *Passion Play***

This paper discusses the theatrical means Sarah Ruhl employs in her *Passion Play* (2010) to make her audience consider the powerful triangle that today, as always, rules our globalized world; that triangle formed by time, place, and gender politics. The politics of place have indeed become a useful tool in analyzing contemporary theatre. As Fuchs and Chaudhuri have said, the theatrical landscape is "a figure of its own" (2002: 3). The prominence of this figure has come to a point that some critics see it as "a creation or projection [of the psyche]" (Carlson 2002: 157). However, the relation between landscape and identity cannot be read in terms of an either/or binary opposition. I side with Doreen Massey's statement elsewhere, that there are mutually constructive relations between identity and space (1983: 180). That is, I believe in a bi-directional relationship between psyche and landscape, because space both reflects and affects identity. Therefore, in a theatrical approach, landscape can be used as both origin and reflection of characters' identity. If the question long asked "Who am I?" turned into "Where am I?," I want to add a third question: "when?" As I discuss in this paper, Sarah Ruhl's *Passion play* is a theatrical representation of these three questions, as she puts onstage three Passion Plays, with different actors and actresses, who assume, reject, or attempt to mirror their roles in the play, at three different points in time and in three different places, which, at first sight, have nothing in common: 1575 Northern England, 1934 Oberammergau, and Spearfish, South Dakota, from the time of Vietnam through Reagan's presidency.

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**“That Country is Like a Body with Every Bone Inside it Broken”:  
The Experience of War, Power, and Otherness in Naomi  
Wallace’s *In the Heart of America* (1994) and *The Retreating  
World* (2002)**

Ever since its inception in the 18<sup>th</sup> century, U.S. society has been dominated and shaped by the experience of war. From King Philip’s War to the War in Afghanistan, military actions at home and abroad have always had an ideological dimension; freedom, liberty, and democracy have always played a pivotal role, not least because they are synonymous with a particular (American) way of life. This has come under attack, however, in recent years as the “liberation” of oppressed peoples has frequently caused civil casualties, insurgencies, and great destruction. Furthermore, the “American bodies” employed in those wars (soldiers) increasingly suffer from post-traumatic stress disorder and are often unable to re-socialize after military discharge. This paper will illustrate how Naomi Wallace approaches those and related issues in her two plays *In the Heart of America* (1994) and *The Retreating World* (2002). In the play, the juxtaposition of a white soldier from Kentucky, a (killed) Palestinian-American soldier, the ghost of a Vietcong woman killed by an American soldier in Vietnam, the soul of a Vietnam veteran, and a disabled Palestinian-American woman raises deeper questions of the experience and consequences of war, the demonstration of power, and the relation of the free (American) self to the (liberated) other. By the same token, Wallace, in her monodrama *The Retreating World*, revisits the city of Baghdad during the UN-sanctioned embargo on Iraq. Through the character Ali, a well-read Iraqi man, she holds up a mirror to the U.S. national body and probes into the categories of self and other, victim and victimizer.

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**Discovering New Audience or Creating One?  
Hellenic Festival Spectatorship under Crisis**

Ever since its inception, the Hellenic Festival was considered as a wide exhibition of nationalistic ideas that lay behind Greek Theatre in general. More than a popular celebration or a theatre competition, it was initially founded as a nationalistic "performance in itself," that is, as an artistic and social gestalt oriented to satisfy political presuppositions of postwar era. These are perhaps some of the reasons that kept the Festival into the vicious circle of artistic and ideological isolation for a long time. What is more, these are some of the prejudices that lay behind serious reactions against Giorgos Loukos's innovative management of the Festival after 2007. The question was whether Greek audience was willing to follow Loukos's new orientation towards modern performances that had little or no relation with the themes that used to occupy general interest in the past, i.e. national identity, tradition, or Greek heritage. This paper investigates the latest tendencies of the audience of the Hellenic Festival. It bases its hypotheses on official statistics of the Festival in comparison with questionnaires coming from some of the central Festivals in Europe and the main Theatre Institutions in Greece (National Theatre, Onassis Cultural Center). Moreover, it interrogates the modes by which the new Hellenic Festival, under Loukos's directorship, managed to be established among youngsters as a non-systematic institution, even amid current political and economic crisis.

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**Conceptual Metaphors, Prejudice, and Racial Discourse:  
Max Frisch's *Andorra***

In his notes on his 1961 play, *Andorra*, Max Frisch maintains that his dramatic universe is "a model [...] as in fact is always the case in the theatre," underlining thus his opposition to the view that theatre is an "illusion." In fact, *Andorra* exploits the quality of theatre as a joint verbal and visual experience, namely as a text and performance at the same time, and exhibiting various references to colours, be they named in the characters' lines, or painted in the setting that Frisch's stage directions propose, the play emerges as structured on conceptual metaphors. According to Zoltán Kövecses, conceptual metaphors "serve the purpose of understanding intangible and hence difficult-to-understand, concepts" (25), by means of "a concrete or physical concept" which facilitates the comprehension of a more "abstract" one (6). Thus, colours –particularly the juxtaposition between black and white– familiar and physically perceived as they are, actually symbolize more abstract notions, basically good and evil, and effect "a determinate [...] representation of the world," echoing actually Louis Althusser's definition of ideology (297). In fact, the perception of colour as ideology confirms critics' argument that *Andorra* constitutes a parable about prejudice in general, as it demonstrates how prejudice revolves around specific representations, which Linda Hutcheon characterizes as always "ideologically grounded" and therefore political (3). It is on this ground that *Andorra* embraces racial discourse and exposes its workings, allowing thus for a production that addresses contemporary concerns, rather than being restricted to the presented, but idiosyncratic, example of anti-Semitism.



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**The Shock and Awe of the Real:  
Verbatim Theatre and the War on Terror**

The dominant mode of drama that treats the War on Terror is, overwhelmingly, documentary realism, much of it based on verbatim testimony. This paper asks why politically engaged theatre artists are returning to a form of realism at a time when the viability of representation is under attack both in philosophy and on the stage. Faced with skepticism about the capacity of broad political narratives to represent lived reality, much political theatre at the end of the 20th century had turned its attention towards the politics of daily life, identity and language. The launch of the War on Terror presented a challenge to these trends in the way that it provoked theatre artists to re-think the place of the macropolitical in their work. By looking at plays such as Victoria Brittain and Gillian Slovo's *Guantanamo: "Honor Bound to Defend Freedom,"* Gregory Burke's *Black Watch* and Richard Norton-Taylor's *Called to Account*, I examine how the authors' methodological choices respond to changes that have taken place in epistemology over the past thirty years. What concept of reality is invoked by verbatim theatre? Does verbatim theatre represent a last desperate grab at a slipping referent or, if not, how does it problematize the image of reality it represents?

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**The Velvet Palaces of the Civilised:  
Why Dissenting Political Theatre in Theatres Is Futile**

In the UK since the mid-19th century theatre has been an almost exclusively bourgeois activity, often taking place in Victorian velvet palaces that were built for an elevated bourgeois audience to view high art that would “improve” them and reaffirm their superiority over the lower orders. In the 20<sup>th</sup> century and especially after WWII, there was a failed attempt in the UK to wrench the theatre from the grip of the bourgeois, but after 1979 and the introduction of Neoliberal ideological values into every aspect of British life, the grip of the bourgeois upon British theatre has been consolidated and indeed strengthened. Political theatre has the aspiration of ‘changing the world’ by informing and influencing the views of the audience, who will thus be inspired to leave the theatre and take real political action in the real-world. It is surely deluded to expect political theatre to be able to change the world by addressing an overwhelmingly bourgeois audience; in a warm and comfortable velvet palace and using the “civilised” conventions and forms of bourgeois theatre that are designed above all to avoid causing offence or making the audience feel uncomfortable. If political theatre is to be more than a reassuring self-indulgence for guilt-ridden bourgeois theatre makers, it has to get out of the velvet palaces and engage directly with those engaged in seeking to change the world. The emphasis needs to be on the ‘political’ rather than the theatrical; political theatre needs to redefine itself as a form of creative activism but to do so it needs to escape from the confines of the velvet palaces.

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### **Political Representations in Athia Sen Gupta's *What Fatima Did***

Athia Sen Gupta's *What Fatima Did* might be best approached by searching for political references inserted in religious depictions. The characters and their depictions work as a tool to display various voices in the English society on the political issues of identity, multiculturalism and terrorism. Fatima's decision of wearing *the hijab* can be read as an act of political statement in terms of identity rather than simply as an obligatory practice of religious convention in the sense of free will and freedom. The act of wearing the hijab connotes the opposition between visibility and invisibility. For Fatima, the representative of Muslim community, the hijab is not only the hiding of woman's body, but most importantly the demonstration of a certain identity which is believed to be "the other" for the mainstream. For her friends, who represent those considering people of different race and culture as the other, the hijab is first an element of discomfort, resulting from an uneasy feeling of unfamiliarity, of unknown. Secondly, it means witnessing, seeing and consequently the unavoidable acceptance of "the other", living in the same environment. Therefore, Fatima's political decision and her friends' reactions have different motivations in origin. This study aims to point the political representations and their significance, which are stressed more than religious descriptions in the play.

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### **Dramatizing the Burden of History in the Age of Globalization**

Globalization is perceived as a political and cultural break with the norms of modernity, challenging the nation-state's domination in formulating cultural narratives and designating territorial (and social) borders. Yet, globalization is precisely the historical era suffering the most from past political decisions: new wars in retaliation for old ones, border disputes, and revival of ethnic hatreds have exploded during the past twenty years, questioning the globalization ideals of deterritorialization and transnational co-operative governance. Three plays written in this paradoxical epoch reconstruct historical events, and contemplate the effect and re-emergence of past conflicts in current history. Charles Mee's *The War to End War* reworks the 1919 Versailles Peace Treaty and the Manhattan Project, showing through a Brechtianesque dramatization of personalities how revanchism and persistent capitalist interests trigger future conflicts. Caryl Churchill's *Drunk Enough to Say I Love You?* documents US political-military interventions since World War II as the plot of a gay couple, highlighting the performativity and sexuality of the politics of domination, submission, and legitimacy. Howard Barker's *The Dying of Today* reconstructs Plutarch's mention of a stranger informing a barber on the Athenian army's destruction in Sicily, discussing the relation between historical narratives focusing on defeat and violence, and the global spread of information around bad news and catastrophic spectacles. Despite the plays' differences, there is a common focus on the processes and contradictions of history and politics, rather than a commitment to realistic dramatizations. All three plays provide new suggestions for what theatre can be in an age whose realities and possibilities remain largely unexplored.

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**Tragedy and Revolution in Edouard Glissant's *Monsieur  
Toussaint*  
and Joan Anim-Addo's *Imoinda***

Édouard Glissant's *Monsieur Toussaint* (1961, 1977) represents the leading figure of the Haitian revolution as a tragic subject of the emerging Caribbean modernity. Joan Anim-Addo's *Imoinda* (2008) rewrites the history of slavery and Caribbean Diaspora from the perspective of the black woman as the tragic subject who resists slavery and colonization and builds the community of the future, the Caribbean diasporic community. Both texts rewrite the Caribbean history of revolution and resistance of those who rise to claim their "absolute humanity" against slavery and the discourses of racism that represent them as "lesser than human" (Anim-Addo) by creolizing their narratives and discourses; *Monsieur Toussaint* critically converses with C.L.R James' *The Black Jacobins* (1938) and *Imoinda* counterwrites Aphra Behn's representation of slavery and imperialism in *Oroonoko* (1688). These two Caribbean tragedies represent the history of resistance in colonial modernity from the perspective of the diasporic and intercultural world of the Caribbean and provoke a critical reading of tragedy as "shared knowledge" (Anim-Addo). My contention is that Glissant and Anim-Addo's texts reconstellate tragedy in a larger secular and intercultural tradition that affiliates cultures and narratives that have been represented as oppositional and incommensurable. By affiliating the traditions and narratives of colonial modernity, they rewrite its history and develop the genre of tragedy as a "structure of feeling" (Williams) within the cultural and political context of Caribbean creole affiliations and intercultural relations.

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### **Threatening Hybridities: Dramaturgy, Multimedia Directing and Identity**

*Attempts on her Life*, written by Martin Crimp, which premiered at the Royal Court Theatre in 1997, consists of '17 scenarios for the theatre' that represent the political, social and cultural conditions in the 1990s (ethnic violence, terrorism, unprotected sex, pornography). It exposes 'how the individual ego is being steadily eroded by a mixture of rampant consumerism, global capitalism and technological advance', in the words of reviewer Michael Billington (*The Guardian*, 15 March 2007). Katie Mitchell (associate director at the Royal National Theatre) who directed the play's first major UK revival at The National Theatre (Lyttelton, RNT, London, 2007) engaged with the aesthetic conventions of intermediality and, as a result thereof, her directorial work moved in a different direction. How can the dissolution of borders within the realms of theatre and media be conceived from a directorial perspective? Does this practice really constitute a 'threatening hybridity' for theatre, and what is the role of the director? This paper will demonstrate how Mitchell's model of directing not only provoked an intense reaction from audiences and critics, challenging the role of theatre in a contemporary society in transition, but also promoted the play's criticism of a globalized world bound to mass media.

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**"This is the way the world ends, not..."**  
**... towards a polis of performing ecology**

In the opening decade of the twenty-first century humans faced a rising surplus of historical double binds that threatened no shortage of highly charged political and ethical dilemmas. For example, humanity's success at performing survival began to outstrip the carrying capacity of Earth. And, of course, such blatant global dramas offer no obvious denouement. When all futures seem to promise only impossible scenarios, such as an end to 'history' or even 'nature', what kinds of performance paradigm might offer some glimmers of hope? This presentation approaches that prospect paradoxically by attempting to treat it lightly, as if we are always already such stuff as dreams are made on. So it delves into an end to all ethics and the onset of an especially extreme state of political exception for *Homo sapiens* as the species passes under a rainbow called climate change. For this particular specimen, on the left is a 1970s Hawaiian happening titled *H.C.A.W.* – *Happy Cleaner Air Week* – to the right a recent land-based installation known as *A Meadow Meander*. Between these unlikely materials it aims to conjure up a few random poles of a dynamic dispersal of Earthly doom that goes by the dubious bioethical alias of 'performing ecology'.

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**Reclaiming the City:  
Radical Performance Strategies in Public Urban Sites**

Allan Kaprow states that the idea of art as 'act' rather than aesthetics was implicit by 1909 and explicit by 1946. Especially from the late-modernism period onwards playing around with modes of perception that interrelate to 'social action' became far more important to many radical artists than the interplay with the various modes/cultures of representation and their aesthetically constructed meaning. Contemporary urban landscape and the city as a place of socio-cultural inter-action offer a wide range of both different spatialities and modes of perceiving the space that could play a dynamic role anew in shaping and framing new performative strategies for theatre and performance artists. The claim to the city, its spatial architectural, socioeconomic and human resources – which constitutes a long-time utopian vision of radical art and politics- has to be re-theorized and re-problematized today by theatre practitioners in the light of the current confrontational momentum of the globalized (neoliberal) models of cultural production and consumption imposed on local communities and cities. This reclaiming of the city – and particularly of its fast diminishing public space- should also aim to be re-politicized through various radical performance strategies in the urban environment that artistically, conceptually and politically target and confront capitalist, authoritarian and undemocratic strategies that seek to take over, fragment and compartmentalize cityscapes, landmarks, sites, squares, and whole neighbourhoods according to their hardcore profit-making, hegemony-sustaining and de-humanizing practices. Interlinked with this is another target-field for reshaping contemporary artistic strategies in the city, the renegotiation of the active audience, the long wished-for reactivation of the audience – targeted/random, expanded/ specialist, elite /marginalized.



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### **Performing in the Margins and the Mainstream**

This presentation records the interactions and graphs changes that a performance workshop brings in the lives of the participants and facilitators as young trained college students work with run away children from India's railway platforms to create narratives and small plays based on the participants' travails. As the "actors" were incarcerated and most of these plays could not be staged, their facilitators, actors from the Delhi-based "pandies' theatre," created a play - *Offtrack* that has been staged at many spaces in Delhi and at the Performing the World Conference, New York, October 2012. The facilitators are the actors and they recreate stories from the workshops interspersed with vignettes from their own lives. As the Chief facilitator and director of this theatre group, placing this experience in the context of nearly twenty years of creating performances with the young, I explore the dynamics of the situations as the facilitator/viewer absorbs trauma, couples it with her/his own trauma and presents before privileged audiences looking back at the power of performance to intervene between the margins and the mainstream and impact on all sides of the class spectrum. The presentation will include video clips from the original pieces and from the staged *Offtrack*.

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**No More Disobedience:  
The Waning Politics in 21<sup>st</sup> Century Slovak Theatre**

After the political changes in 1989 endowed Slovakia with the prospect of a successful and effective economic transition, the country's theatre scene boldly reflected the euphoria, which drove the society to a path where it could experiment, criticize and shift paradigms. Nonetheless, the artistic revolution of the 1990s (witnessing the advent of such innovative theatre ensembles as *Stoka* or *GuNaGu*) soon waned and gave way to a more commercial and politically benign theatre in the 21<sup>st</sup> century, trailed by the state-funded network of national theatres. This paper endeavors to examine how the dialectical relationship between state-funded national theatres and the fringe scene in Slovakia brought about a state in which political discourse and artistic originality became an inherent part of the independent theatre scene. While very few plays directly addressed the country's political development after 1989, or the dynamically changing social power structures, many productions were intrinsically political in the way they challenged the specifically delineated system of art funding. For example, the aesthetic of the *Stoka* theatre (and its artistic successor *SkRAT*), bearing traces of the devised method reminiscent of the American radical theatres of the 1960s and 1970s (such as the Open Theater or the Living Theater), became an artistic channel used to subvert not only traditional ways of theatremaking, but also the long-established torpid system of art funding. This paper aims to trace the development of political theatre in Slovakia after 1989 and speculate about why the political engagement through theatre seems to be losing its sting.

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**Street Performances of an 'Occupy Movement':  
Syntagma Square as a Cosmopolitan Stage"**

In 2011 a social movement emerged in Greece – concurrently with the 'Indignados' in Spain and the 'occupy movements' in many other countries - as a reaction to the austerity measures that were imposed by the European Union and the IMF. Ethnographic research showed that it was pluralistic, open to everyone, and lacked a centralized structure, command center, or even a set of shared demands - although at some level it had a 'common cause': to transform the dominant patterns of neo-liberal globalization. One of the most significant expressions of this movement was the occupation of the Syntagma Square in Athens for more than three months, during which people organized a variety of activities (social, political, artistic). In this paper we explore, from the point of view of anthropology, the theatrical activities (street theatre, dance, mime, etc.) that took place in these demonstrations. As reflexive processes, these street performances (combined with visual, musical, and other forms of artistic expression) gave participants the opportunity to negotiate and express divergent, even competing political goals, demands, and visions. Through their spontaneous and improvisatory character and the close interaction between performers and audiences these performances brought out the artist in everyone. Within the wider context of self-organization and horizontal connection between people of a wide variety of backgrounds and traditions, both locally and globally, participants transformed the Syntagma Square into a 'cosmopolitan stage'; an undivided space of participatory democracy in which individuals, indifferent to traditional political boundaries, could be together, move, and speak without restriction.

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### **The Immersed Audience**

Teressa Iezzi describes the work of English performance group Punch Drunk as creating “experiences that challenge audiences to physically interact with a narrative... where a show becomes a thing that happens to you ... not just something you watch passively” (1). My research project – Stories From Distant Frontlines – investigates cultural memory and war. Using, as primary source material, interviews with people who have had first hand experiences of war, the research explores immersive performance practice as a means to create pathways of understanding between those who carry these experiences and those who don't. Immersive theatre, such as that described above, literally places audiences within situations they are unlikely to encounter in their everyday lives, thus giving them the experience of someone else's life. Stories From Distant Frontlines will cast its audience in the midst of a performance arena where they will engage with a sequence of events based on the thematic material. The analysis of the production and its reception will be focused by audience members' responses to the material in terms of, for example, embodiment, understanding and empathy. Contextualized by discussion of companies such as Punch Drunk and the Spanish company La Fura dels Baus, this paper will discuss 'audience immersion' with specific reference to Stories From Distant Frontlines.

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### **The *Ajax* Dilemma**

"Politics," according to Indian activist Arundhati Dhuru, ". . . is the allocation of resources. Also politics is who gets to decide on how this resource allocation should be done." To succeed, especially in a democracy, a political system must be acceptable to a majority of the polity. Questions of "justness" and "fairness" are always in play and always contentious, as leaders in many lands are learning, of late: the rise and spread of such populist movements as "Indignants" and "Occupy" are grounded in popular unease over apparent social inequities. Leaders' failures to respond appropriately can lead, and has led to violent upheavals and civil war. These questions are also at the heart of Sophocles' unique tragedy, *Ajax*. This presentation discusses the approaches I took to these and related questions in mounting a recent production of Sophocles' *Ajax* at Richard Stockton College, and then restaged for performance at The Aristotle University. A challenge for contemporary stagings of classical Greek drama is the question of accessibility. Such concerns are especially critical in the Chorus. Questions of its functions, together with its enigmatic 'collective' nature make the Chorus especially problematic in a modern theater that prizes and privileges clearly individuated characters. For our production, the *mise en scène* was the American War Between the States, a time of even starker political polarization than today. Currently observing the sesquicentennial of that tragic time, our *Ajax* challenged its audiences to question the increasing partisanship of their legislators, and to ponder the long-term effects of a divided polity.

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### **Political Engagement in Lynn Nottage's Drama**

This study focuses on various reflections of the characters' political engagement in five plays by Lynn Nottage: *Ruined* (2008), *Mud, River, Stone* (1998), *Intimate Apparel* (2003), *Crumbs from the Table of Joy* (1995) and *Las Meninas* (2002). I will discuss the convoluted politics of the African settings chosen for the first two plays mentioned, insisting on the outsider's position and his problematic "disengagement": Mr. Harari's (*Ruined*), on the one hand, and the Bradleys' (*Mud, River, Stone*), on the other. The overtones of African American activism in Lower Manhattan and Brooklyn at two separate moments in history will be tackled by investigating the intersections between public space and private space in the case of Esther's world in the 1900s (*Intimate Apparel*) and the Crumps' milieu at mid-century (*Crumbs from the Table of Joy*). Last, but not least, Nottage's incursion into seventeenth century France will also illuminate interesting political constructions (*Las Meninas*). By relying on recent bibliographical sources in the fields of American theatre and ethnic studies, I hope to reflect on Nottage's own engagement with ideology.

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### **Performance, Experience and Liveness: Dalton Narine's *Mas Man***

*Mas Man* is a recent documentary about Peter Minshall, a Trinidadian visionary who has created large-scale public performance art for Trinidad carnival, as well as the Olympics

and other worldwide events. This film won Best Documentary prizes in Trinidad and Tobago, New York and South Africa, and was nominated as best documentary at eight film festivals. This essay is based in both textual analysis of the film and an interview with the director and producer Trinidadian Dalton Narine. Specifically, the interview with Narine is centered around two themes: his previous discussion of the underlying message of the film as “the incompleteness of man,” and how this relates to Minshall’s themes of “good and evil” which appear in much of his work. The social and political themes of Minshall’s mas are disappearing, as Trinidad’s carnival is looking more like Brazilian carnival. Second, I explore the relationship between the event that is meant to be ‘live’ and how this film translates to the audience as ‘mediated.’ This will be discussed through the work of Phillip Auslander as well as John Dewey’s landmark book *Art as Experience*. I specifically ask Narine, how he understands the performance of Minshall’s vision translating to an experience by the audience screening the documentary? In addition to the interview with Narine, a brief textual analysis will introduce the essay. The analysis focuses on the use of color, movement, music and theme to bring the viewer into the storytelling of the mas man, Peter Minshall.

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***Protagorians Among Us:  
Rebellious Performances of Word and Action at Occupy***

Protagoras, Plato recounted, taught how to harness word and action and use them to make an effective contribution to the affairs of the City. Far beyond public speaking, this was an indictment to use performance and philosophy in tandem to insinuate public demands. On the 9<sup>th</sup> of October 2011, Slavoj Zizek joined fellow Protagorians at Occupy Wall Street in

solidarity. He delivered a speech encouraging those assembled to keep going and was followed, on the 23<sup>rd</sup> of October, by Judith Butler who did the same. Both of these visiting philosophers were rather crudely hoisted onto a raised platform in front of protesters who repeated their words in unison as a means of amplification and in order to pass their messages to all present. A little over a month later an online journal – Theory & Event – published a supplement focusing on just this combination of contributions. In this paper I would like to consider The Occupy Movement's rebellious representations of Protagoras' indictment. Specifically, I would like to consider the geographies of occupied place and space and what power and knowledge is delivered and viewed in such formations. Spectatorship and the sharing-as-witness of politicized performance 'happenings' seems to indicate a new performance form and yet, as early as the late Modern period (1910 – 1915) there are examples of art 'happenings' offering similar anti-authoritarian contribution. So, is this theatricality new, or did this transnational performance collective occupy, not just land, but performance forms as well?

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**Gender, Power and Politics: The Performance of Schiller's *Mary Stuart* on a Fringe Stage in Israel**

In a stark, black hall of a fringe theatre in Tel Aviv, a tightly condensed and brilliantly adapted to a contemporary audience version of Schiller's *Mary Stuart* is staged (2012). Its visual dimension is no less important than the verbal, and together they bring the performance to the level of an intense theatrical event, which operates on both emotional and intellectual spectator responses. The stage area is a square within a square, the inner slightly elevated and marked on four sides by the warning MIND THE STEP, creating a threshold



between the world of viewing and the hazardous world of acting. The number of actors has been reduced to six, two women, representing Elizabeth and Mary, and four men, three of whom play two roles. The stage is divided between two poles – Mary's prison, symbolized by an old bathtub suspended in mid-air, and Elizabeth's court by an office chair on wheels with the Cross of St George. The actors arrive on the scene carrying identical shopping bags with the initials M&S. They arrange them on the edge of the stage, taking out shoes representing the different characters they switch into during the action. The overall concept of the performance is minimalist and symbolic. The stage scene operates like a sculptural installation, and the costumes and accessories are invested with multiple meanings for multipurpose uses. The audience is called to view political machinations, power struggles and sexual and gender confrontations, magnified on the suggestive stage and open to varied interpretations.

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### **Performing Massacre**

Christopher Marlowe's *The Massacre at Paris*, a play which probably dates from 1592 but has reached posterity in a mangled form, enacts the incorporation of religious and state politics in the theatre. Through a sequence of short scenes characterized by senseless brutality and black humor, Marlowe revisits one of the darkest episodes of French history, the Saint Bartholomew's Day Massacre, which took place on the 24<sup>th</sup> and 25<sup>th</sup> August 1572. Dramatizing the slaughter of thousands of Protestants by Catholics, the play not only reflects on the significance of massacre as a political term for an increasingly absolutist Renaissance Europe but also translates the violence of massacre into aesthetic form. Itself alien within the body of Marlowe's dramatic works, *The Massacre at Paris* has rarely

been performed after its Elizabethan successful performances at the Rose; this is not surprising given the state of the extant text and its dismissal by many critics as crude anti-Catholic propaganda. Yet, the *Massacre's* corrupt and incomplete form, political ambiguities and emphasis on theatrical violence have inspired two contemporary artists, the French director Guillaume Delaveau and the Austrian composer Wolfgang Mitterer, to rethink and revive it. Both Delaveau's *Massacre à Paris*, first performed at Toulouse in 2007 and Mitterer's experimental opera *Massacre*, composed in 2003 and performed in 2008 and 2010 in France, refer to recent wars and atrocities and rejoice in the irony of the play. This paper seeks to investigate the play's ability to convey political thought and provoke contemporary audiences by reading it together with Delaveau and Mitterer's adaptations. The challenge of reworking the *Massacre* for our age involves the question of the theatre's potential to expose the audience to the horror of history.

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### **Open Society Theater**

The way in which the human society will organize itself or will be organized in the future will have a tremendous influence in theater. Theater may be perceived as a sensible society barometer that announces major social and political changes before they actually occur. By "Open Society Theater" I do not intend to add to the "information overload". The term is yet to gain a formal definition and to mark its ideological territory. Open Society Theater is neither a statement, nor a concern. It will not turn out to be an esthetic tool, but a rigorous and accurate demonstration of how theater is a measure that reflects, actively and powerfully, every society and diagnoses

its faults. My Open Society Theater paper intends to be a record of theater performances and events that echoed strongly in global society and reflect social, political and economic events that were debated and settled on stage, only then to have rigorous consequences in the every day life of a community, changing it for the better through raising awareness.

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### **Orson Welles between the Soviets and FDR**

In 1936 a young Orson Welles participated to the experience of the Federal Theatre Project of the WPA. This crucial phase of Welles' career bridges his earlier experiences as an actor and an intellectual (*Everybody's Shakespeare*) with the innovative scene of American experimental and political theatre of the 1930s. Among the works he was involved with as a performer and/or director the "Voodoo *Macbeth*" set in Haiti, the farce *Horse Eats Hats*, *The Tragical History of Doctor Faustus*, Aaron Copland's operetta *The Second Hurricane*, the labor union operetta *The Cradle Will Rock* and a *Julius Caesar* set in fascist Italy. This varied experience allowed him to form (together with John Houseman) the Mercury Theatre (which included many of the performers he had met at the FTP and who would work for him in film) experimenting with various genres and with *mise en scène*, entering in touch with the experiments of the European and Soviet stage. The FDT experience was also important from a political point of view: Welles became one of FDR's staunchest supporters (even hosting his electoral campaign rallies) and a fierce antifascist.

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**Political theatre now is even more important than it ever was**

The title of this presentation is taken from Harold Pinter's 1996 interview with Aragay and Simo. The paper addresses the range of Pinter's political commitment, private, public and artistic, in its various aspects, as well as looks at the future developments of political drama in Pinter's line of thought, focusing on his play *Ashes to Ashes* as a central point and a dividing line in this author's opus, situated between the metaphysical and the political. Harold Pinter has become a global writer by virtue of his universal theatre language and his unique concern for global and local political issues. Pinter's work will be used as a starting point for an examination of the feasibility of a political drama and theatre today. The paper argues, together with Pinter, that it is more necessary today than ever, and prods into its formal and thematic possibilities and limitations.

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**The Theatre as an Alternative Means of Communications –  
The Agrarian Question**

The media is considered an instrument for the dissemination of information, but it can also act as a message filter and diffuser of ideals for ruling classes. Using the writings of Marx and Engels and the communication theories developed by Adorno, Horkheimer and Chomsky, we present the Brazilian agrarian question. Brazil has recently entered a phase of industrialization and urbanization, but the economic powers in its countryside remain centralized. This situation generally

receives no space in the media, and when it does, it is presented in a tendentious manner that contributes to a cycle of social, economical and environmental problems. With this paper, we propose the use of an alternative means of communication to try to fill the gaps left by the media on the topic as well as to try and instigate social engagement: the theater, through the development of plays to be presented at municipal schools, with a target audience of pre-teens. The model followed is the one developed by Brazilian playwright Augusto Boal, "Oppressed Theatre", chosen due to the importance it gives to actor-audience interaction.

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### **The Politics of Derek Walcott's Poetic Drama**

Saint Lucian writer and Nobel Prize laureate Derek Walcott wrote his drama with political commitment. He staged a Jamaican rebellion, or the Haitian Revolution, from a nationalistic viewpoint. The plot of his unpublished musical comedy *Marie Laveau*, inspired from a famous voodoo priestess, takes place in Louisiana in 1825, and we recognize the same racial, social, religious fractures and antagonisms. All means are used —negotiating, bargaining, bartering, bribing, blackmailing, fraud, and also magic and prayer — to acquire money, status, power, to pay for sex on the side, or to save a life. In the white French Creole society, where hypocrisy is rampant, and « fiddling » a habit, Marie, the talented philter or poison concocter, has learned to outwit the crafty rulers, and outcorrupt the corrupt. Her obsession with the white house she covets knows no ethical frontier. The comparatively happy ending which celebrates the victory of the disadvantaged, the liberating of a slave, his wedding to his beloved, is done on the backdrop of the joyous syncretism of two religions, the reconciliation of the witch and the sorcerer, and the victory of

love. A highly visual dramatization overemphasizes the triumph of syncretism, and therefore of the humble ones : the snake, a Devil for the exorcist, is the voodoo god mediating a resurrection in the end. As always with Walcott, intertextual references or influences come from all directions, Shakespeare, Genet, Brecht, Artaud, making it universal, and his play proves to be cruelly true to actual politics.

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### **The Witness's Pleasure: The Power of Naomi Wallace**

Cognitive studies, in that it differentiates between the act of reading and the act of viewing, help us understand how spectatorship can be transformed into a constructive witnessing of social injustice. The witness is inevitably involved in what s/he sees in complex ways that differ from the Brechtian distancing effect or the Artaudian desire to create a spect/actor. These issues will be examined through the prism of Naomi Wallace's plays, particularly *And I and Silence* and *Trestle at Pope Lick Creek* which both portray young people living in a world that offers them very little in the way of a future. As Michael Billington of the *Guardian* said in his review of *Trestle at Pope Lick Creek*, "the real pleasure lies in Wallace's skill in showing how economic depression contaminates individual lives." The question one feels obliged to ask is: how is it possible that witnessing of the destruction of individual lives should give pleasure to the viewer? Nicholas de Jongh of the *Evening Standard* provides a possible answer when he affirms that: "The close connection between audience and actors in this production intensifies the power and strange, erotic spell of Naomi Wallace's play." With the help of cognitive theories (McConnachie) this paper will dissect the viewer's pleasure in witnessing the hardships of

characters who suffer the racial and economic injustices of their time.

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### **Festival audiences through an Intercultural Lens**

The successive European Union enlargement, the intense immigration streams and the redrawing of borders have undermined all the old verities, and brought the questions of facing cultural diversity to the fore. This societal reality has resulted in institutional changes within the European framework and in a new type of consumer. It also allowed space to interculturality; "a dynamic process by which people from different cultures interact to learn about and question their own and each other's cultures". In this context, the role of festivals is crucial, due to their festive and inclusive character. This paper aims to examine how the community policy influences the festivals management and especially their audiences. The main body of the paper explores strategies that are used to achieve an intercultural audience. Among others, the ticket policy; the off festivals and street happenings; the use of unusual venues; the information technology and the festivals programming. The paper then outlines good intercultural practices by presenting case studies. The final part of the paper considers the interculturalism feasibility and raises questions such as: "What place is there for intercultural communication in an era of homogenisation and political or even cultural correctness?" And what is theatre policy trying to achieve? Reach innovation or a common culture? European Community rhetoric envisages that all its cultural policies can contribute to the development of a European identity. But how possible is to abandon our own/cultural identity in favour of a common European one?

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### **(Per)Forming Political Spaces Within Cyberstage**

In the light of Bertolt Brecht's concerns about the representability of the modern world and the use of new media, this paper investigates the social, artistic and political emergence of grafting internet technology into contemporary theatre practice, in order to create theatrical spaces for debates, political expression and participation. The paper looks at the social, artistic and political use of the internet in cyberculture, referring to the 'potato revolution' social movement in Greece, the Marillion band and the use of the media in the Egyptian revolution during 2011. Brecht's utopian innovation that radio is one-sided while it should be two, implemented by the internet medium, is reconsidered in relation to the theatrical form of cyberformance, referring to the case of the *Cyberian Chalk Circle* (2011) experimental cyberformance the author directed. *The Cyberian Chalk Circle* cyberformance aimed to discuss the political power of the internet using the love story of Grusha and Simon from Brecht's play *The Caucasian Chalk Circle*. In *Cyberian Chalk Circle* the story is placed in Egypt of 2011. While Cairo citizens were removing their own passwords from their Wi-Fi routers so protesters could communicate with each other and the rest of the world, Grusha connects with the audience asking them to help her find Simon. The paper explores the prospects of forming political spaces through performance on cyberstage in relation to Brecht's political theatre directing methodologies and theories.



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### **Political Theatre in Depression Greece**

Whether one thinks of crisis in political, financial, environmental, ecological, ethical or other terms, one thing is certain: a crisis is a point when people have to make rapid choices under extreme pressure. And it is historically evident that a nation in crisis most of the times retreats behind national boundaries. Let me remind you of what happened in the three crises of the First World War, the Russian Revolution and then the Wall Street crash. Having Greece's economic meltdown as my main point of reference, I would like to examine whether this radical experience has, theatrically speaking, triggered equally radical ways to inspire the audiences, engage the communities and also discuss burning national issues which directly affect their life.

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### **Politics Made Visible:**

#### **Lithuanian-Polish Relations in Contemporary Lithuanian Theatre**

The aim of my paper is to survey the intriguing dynamics of change that occurred in contemporary Lithuanian theatre during two last decades. I chose sole and extremely local examples of representation of Lithuanian-Polish relationships on stage as a starting point for broader and possibly more general discussion on radicalization a society undergoing a crisis transmits to the theatre and makes it visual on stage. Thus the subject of my paper is a visualization of insecurity; by discussing it, I shall raise a question whether the theatre is still capable to reflect general societal developments or, on the contrary, it

just gives a voice for different social groups and their political and often contradictory agendas.

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**The Representation of the Crisis and Crises of Representation in  
British Political Drama: Caryl Churchill's *Serious Money*, Lucy  
Prebble's *Enron* and David Hare's *The Power of Yes***

This paper will explore the representation of the economic crisis by analyzing the dramatic strategies deployed by three outstanding British playwrights: Caryl Churchill, David Hare and Lucy Prebble. In doing so, it will attempt to trace how British political theatre has negotiated certain crises of representation associated with the shift of social paradigm from the 1980s up to the present moment. Churchill's *Serious Money*, 1987, reacted against the Thatcherite neoliberal agenda in social terms. Prebble's *Enron* resorts to non-naturalism, while Hare's *The Power of Yes* to verbatim, each in their approach to current economic crises. When tackling the issue of the financial economic crisis, these three authors adopt styles that range from parody, Brechtian estrangement, verbatim, etc., so as to confront the dominant narratives about economic and financial globalization. Their urgent and direct response to current events comes hand in hand with a thorough exploration of the most effective ways of representing protest and dissent. Equally, they avoid the dangers of collusion with the hegemonic neoliberal discourse, while preserving their fresh and independent voice.

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***Globally Orientated, Locally Grounded - Challenges of  
Aesthetics, Theatre and the 'Everyday'***

Performance today increasingly occupies a shifting and interdisciplinary landscape. Just as artistic practitioners blend genres in their creations, the boundaries of where performance is traditionally defined increasingly signify a point of departure, rather than enclosure or a containment of the discipline. Significantly it is this sense of opening; of hybridity; and of movement onstage and off that has prompted a renewed interest in the aesthetic, and its intersection with 'everyday' life. Gayatri Spivak proposes aesthetic education, Nikos Papastergiadis promotes cosmopolitan aesthetics, and Nicolas Bourriaud heralds relational aesthetics, or more recently the altermodern. This paper uses these conceptual frameworks to ask how performance is negotiating today's globalised world and then examines what these aesthetic offerings propose for performance discourse. Theatre collective Rimini Protokoll and a selection of Melbourne based theatre practitioners will demonstrate not only how questions of the global and local shape their performances, but how their use of aesthetic strategies explore relational, alternative modes of thinking and doing. These examples will practically demonstrate how aesthetics and the theatre can play an increasingly significant role in contemporary societies, particularly with regard to globalization.

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**Neo-Brechtian Techniques for a Globalized Age:  
The Politics of David Greig's *Brewers Fayre* (2009) and *Fragile*  
(2011)**

*David Greig and Sarah Kane, who studied together at Bristol University, used to say that they liked authors whose surnames started with 'B', namely, Bond, Barker, Brecht, and so on. Since the focus of academic attention on the connection between Brecht and Greig's theatre has been placed on neo-Brechtian plays such as *Europe* (1994) and *The American Pilot* (2005), this paper seeks to unveil the Brechtian strategies which are the foci in more recent work such as *Brewers Fayre* (2009) and *Fragile* (2011), plays which address among other issues the cuts, the Tunisian revolution and twitter. Greig's dramaturgy, preoccupied with the vast changes wrought across the world and the asymmetries generated under globalization processes, foregrounds ethico-political concerns. Departing from Brecht's V-effect and by drawing on Judith Butler's theory of ethics in the context of globalization, precariousness and vulnerability – which thesis consists of a fundamental series of reversibilities of proximity and distance – the paper argues that productive neo-Brechtian techniques reside in the constant fluctuation between and of roles, places, forms, language/imagery and ethical stances. In *Brewers Fayre*, Elaine sits in the audience watching her character being spoken by the audience via PowerPoint until she has a monologue and re-enters the stage. *Fragile* includes two characters one of which, Caroline, is performed by the audience via PowerPoint too. The paper interrogates whether by alienating the audience, the stage will become an enlarged, occupied, interactive, interpenetrated political space, whereby a concern with contemporary politics may occur in a new light.*

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***La Guerre des Mémoires* in Contemporary French Theatre:  
Remembering the Algerian War of Independence**

The term "*guerre des mémoires*" ("battle of memories") has been used by historians in an attempt to describe the debate that arose in French society in regard to the legacy of colonialism. The colonial past and the postcolonial present became a sort of contested cultural space that various identity groups attempt to challenge, define and re-define its borders. The Algerian War of Independence has undoubtedly dominated in this "battle of memories". It has also attracted the interest of many French and Francophone playwrights from the late 1950s until today. Experimenting with different dramatic devices and techniques, playwrights such as Richard Demarcy, Eugène Durif, Mehdi Charef, Aziz Chouaki, among others, present the permutations of memory as these shed light to the "hidden" details of historical events. By examining their plays our aim is to explore the ways in which theatre can become an alternative space for the writing of history. Our reading is informed by some concepts developed in the field of memory studies, in particular those describing the modes in which literary and artistic "texts" –seen as means of cultural memory- produce legitimate versions of the past.

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**Dramatizing Race on the Frontier:  
Melvin B. Tolson's One-Act Plays Written for Oklahoma's  
Golden Anniversary**

The African-American writer Melvin B. Tolson is best known for his poetry, but for many years he ran the theatre program at Langston University. He wrote three connected plays about the experience of African Americans in American West after the Civil War for the celebration of Oklahoma's Golden anniversary in 1957, but in the end they were not performed in the schedule of events that were held from April to November (although one of the plays, "Transfiguration Springs," received a production in 1959. Tolson was in a unique position to examine the role of African Americans on the frontier, as he had spent most of his professional life at Wiley College in Texas and Langston University on Oklahoma. The shadow of contemporary race relations looms over Tolson's depiction of a earlier, more open society, where the real and metaphorical fences were fewer and less confining. Our presentation will focus on the two plays, "Transfiguration Springs" and "The Fence," and will use video of parts of the texts. This will not only enhance our discussion of Tolson's use of the past for a contemporary purpose and situate Tolson in the context of the other writing about race in the 1950s, but also allow us to demonstrate how he used theatre to press a political message. Further, as these are little known texts, we hope that seeing them will include the audience in a more informed discussion.

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### **How Diasporic? The Psychogeography of the New Britain in Post-Millennial British Theatre**

In the last two decades it has been at the forefront of the government's and the media's agenda to promote the changing, multicultural face of the New Britain. Nowhere has this new image been more globally celebrated than in Danny Boyle's phantasmagoric Olympic Games opening ceremony. On a lesser scale, in the domain of British theatre, Aleks Sierz's recent book *Rewriting the Nation: British Theatre Today* (2011), gives the same uplifting message both through its eloquent title and its front-cover image of a celebratory Black Britain. How far are such spectacular representations indicative of actual, fundamental changes in the way Britishness is conceived today? The same visionary aspiration had also been spelt out in an earlier article by Gabriele Griffin (2003), which closed with the wish that contemporary Britain be seen as a "shared diasporic space" for "co-constitutive subjectivities." How much of this aspiration has been fulfilled? In this paper I argue that the more pragmatic position of other theatre and media theorists (e.g. Dimple Godiwala and Sarita Malik) are better grounded because on the one hand they acknowledge the dynamic contribution of Black and Asian theatre to rethinking the national map of Britain but they also consider the doxic and institutional resistances of the indigenous British situation. By discussing post-millennial British plays written by White, Black and Asian writers, I examine how far their urban and rural psychogeographies reflect their progressive or regressive image of Britain and Britishness and in what ways they are defending a nostalgic, monocultural utopia or welcoming a new Britain of diasporic/interstitial identities.

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**The Aphanisis of the Subject:  
Viewing the Absence in The Art of AIDS**

Spectatorship is a dialogue with cultural expectations, anxieties and morals. In many activist performances the viewers struggle to come to terms with what is presented onstage either aesthetically, or morally. Accordingly, the art of AIDS is a great paradigm of social struggle which produced works of "high" art (in the sense of technically complex pieces of work). Moreover, early AIDS art publicly exposed the socially intolerable and the morally unacceptable, precisely because the works of art were "infected" with a cultural capital of unbearable otherness and, for some, "abnormality." The aim of this paper is to examine a common aesthetic technique in the art of AIDS, which is to present the acting subject in limbo between appearance and disappearance, presence and absence as a metaphor for an upcoming death/aphanisis that must be previewed and witnessed. The pieces that are going to be discussed are: the last self-portrait of Robert Mapplethorpe (1946-1989); the last self-portrait of David Wojnarowicz (1954-1992) and his theory on the artist's sight; and the work of the Japanese artist collective Dumb Type, in which the performers are always seen to be absorbed by the media of their art. The paper will furthermore attempt to draw some general conclusions regarding spectatorship and the *fading* of the subject in contemporary performance art.



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### **Face-less Politics: Performance Art in the 21<sup>st</sup> Century**

Performance art has always been a field of huge social and political relevance. The aim of this paper is to explore and discuss 21<sup>st</sup>-century performance strands in relation to the changing political scenario of our times. Our focus will primarily be on a late shift observed in the field of performance events moving from individually-authored pieces (a major performance trend in the 1980s) to group collectives and happenings of anonymous making. The visible, individual body of the performer – center of action and primary locus of attention – has now given way to faceless bodies, bodiless events and pieces of (often) non-traceable origin in what appears as a clear shift away from identified body-agency. The majority of newly-emergent performance troupes opt for relative anonymity and “subject-less presence”, linking their collective making to the changing political conditions of modern age. Our aim here is to explore this link further, reading such performance events as a response (and perhaps a counter-act) to contemporary political reality which similarly denies palpable agency or identifiable origins, and invests, rather, in faceless plurality (“the markets”) and in processes of contagion and spread with no identifiable start-off point. In our discussion we will draw on the work of various performance collectives such as the Bernadette Corporation (founded in New York in 1994), the Paris-based collective Claire-Fontaine and Artists Anonymous (an international collective based in London and Berlin).

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### **Out of Focus: The Construction of Home in Post-Combat Reintegration**

Recently many significant American productions focus on the post-combatant's journey to reintegrate into their homes. Using theory from Pierre Nora, Roland Barthes, and Diana Taylor, as well as scholars of war Karl Marlantes, Chris Hedges, and Nancy Sherman, I examine the text and performance of Donald Margulies' *Time Stands Still*, the centerpiece of Steppenwolf's 2011-2012 season: *Dispatches from the Front*. In the paper, I examine the explorations of post-combat reintegration through the play's conflicts between the reality of home and the constructs of Home. In many American war stories and plays, photographs play a central role in tethering a combatant to Home while they are far away from it—physically, spiritually, and mentally. In *Camera Lucida*, Roland Barthes writes that photographs turn their subjects into objects (13). Taking a photograph of loved ones and places transforms home into an object that can be carried into the combat zone, and from that visceral object the combatant creates a script of Home. The purpose and life of photographs as what Pierre Nora calls sites of memory is important in the action and the philosophy of *Time Stands Still*. The task that spans the play's action is a dual-memoir of photographs and text compiled by Sara and Jamie. It should help them create actual home, but instead the constructs of Home conflict, effectively halting reintegration. As more American soldiers and post-combatants return, more plays are being written and produced on the subject, making understanding the reintegration narratives vital. This examination is part of a larger project examining significant post-combat reintegration plays in America.

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**'To Love without a Motive is Art':  
Steve Tesich's *On the Open Road* and Naomi Wallace's *Things  
of Dry Hours* as a Discourse on Freedom and Art**

Steve Tesich and Naomi Wallace are among many contemporary authors whose works explore relationships between people in modern oppressive societies overwhelmed by cultural practices (manipulation, conformity and hindering people in search of genuine and meaningful communion) that produce violence, war, and atrocities causing the lives of people to be ever more shattered and solitary. The purpose of this paper is to give an insight into the unavoidable consequences these cultural practices have on human lives, and to elaborate on Tesich and Wallace's idea of the genuine incorruption of human nature. Moreover, the paper also discusses the role of the art in society as a means of understanding and seeing life better, thus leading to reawakening of deeply rooted impulses within human beings: impulses for sharing, caring, and growing.

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**"Impious" Performances on a "Holy" Stage:  
The Case of Ancient Epidaurus Theatre**

As Eric Bentley put it, "in the theatre anything can become political by a sudden turn of events outside the theatre", defining as political the tackling of issues concerning the power structure of a society. But when do questions of power structure arise? What this paper suggests is that this process occurs during periods of socio-political transformations. It is

then that theatre functions as a “workshop,” where aspects of a yet unformed and new social reality are voiced, theatrical canon is contested, new interpretations of old plays come along, the apolitical becomes political and vice versa, and stage experimentations multiply. What takes place on stages of symbolic significance tends to be more visible during the aforementioned periods. Our case study is the critical reception of performances with experimental aspects presented in the ancient theatre of Epidaurus the last two decades. It is a theatre called at times “holy”, where, according to some theatre scholars, practitioners and critics, it should be reserved only for ancient plays whose staging follows the canon. This practice was indeed followed for a number of years, but gradually it gave way to an array of new and sometimes controversial interpretations of ancient plays. Taking the time to study our theatrical data along with the general historical contexts, it is interesting to note how controversies on theatre seem to coincide with sociopolitical ones.

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**‘Up in the war zone ozone zany grey’ – Caryl Churchill’s  
Theatrical Landscapes of Terror, Pain and Ecological  
Destruction.**

Caryl Churchill’s plays are like a highly sensitive barometer of knotty problems that beset a modern man, be it most recently human cloning in *A Number* (2004) or the history of Israel in *Seven Jewish Children* (2009). Her political commitment makes her give voice to the ones whose voices have been deliberately silenced: the vulnerable, the victimized and the powerless. Yet the playwright’s creative imagination conjures up the worlds that thrive on theatrical experimentation and

are permeated with a sense of ambiguity. As such, the construction of the dramatic worlds complicates the formulation of definitive judgments and dismisses the possibility of easy solutions. However, despite her aversion to simple polemics, the dramatic worlds Churchill creates wield enormous power over her audiences and leave them in a state of heightened awareness. Therefore the aim of this article is to analyze the construction of the dramatic worlds in Caryl Churchill's *The Skriker* (1994) and in *Far Away* (2000). It will focus on the ways in which Caryl Churchill interconnects the structure of the time and space continuums she designs for the plays with the exploration of the moral and environmental implications of human action. Although the plays share the dystopian vision of ecological destruction and global conflict, Churchill, in her ingenious inventiveness, conjures up distinctly different worlds to make her prophecies. In both plays the realities Churchill creates are so compelling and evocative that a dire warning they sound must not be ignored.

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#### **Politics and Theatre in Philip Roth's *Sabbath's Theater***

In his novel *Sabbath's Theater* Philip Roth offers a metafictional examination of theatre as an instrument of subversion. Through a monumental character that is cast as Albert Camus's man in revolt, Roth challenges America and exposes its shortcomings. From Shakespeare to the theatre of the absurd, from Henson's Muppets to Mickey Sabbath's puppets, the American writer's targets are bourgeois values, anti-intellectualism, radical feminism and the new faces of puritanism. Sabbath, Roth's Falstaff, embraces the gospel of the second sexual revolution at the end of twentieth century America. This paper concerns itself with the representation of theatre in the narrative and the sexual politics it conveys.

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**The Viewing of Cultural Politics and the Politics of Viewing in  
Iakovos Kambanellis' *The Courtyard of Miracles***

First produced in 1957 by Karolos Koun's Theatre of Art, Iakovos Kambanellis' *The Courtyard of Miracles*, "was the swan song of a world deeply ours and deeply disencharnted." Drawing on cultural studies criticism - especially the sociohistorical and aesthetic work of Roman Jakobson and Theodor Adorno - and on insights gathered during the process of producing a new translation of Kambanellis' play into English, this paper develops a reading method that respects the verbal complexities, formal particularities, and aesthetic intricacy of the theatrical text while also analyzing the ideologies and social meanings condensed in and propelled by the playwright's linguistic and rhetorical choices. *The Courtyard of Miracles* in translation presents an interesting case study of how to manage the viewing of cultural politics and the politics of viewing for a global audience.

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**The Restless Shock: Reshaping Self through Event Space**

Western society lives mainly in a scenery made by a relentless sequence of images. They contain everything: fear, anguish, humor and extravagance. All of them try to shock. But the notion of shock itself has changed since Benjamin described it.

Shock still tries to produce, as it did in Baudelaire. But today it's easily accessible, fluid and lasts so little that the main goal has been switched from planning the shock experience, to preparing fertile soil out of which a shock will emerge. The Swiss-American architect Bernard Tschumi searched for the type of space that would produce shock. A shock, which, as he claimed, should go beyond Benjamin's shock of image to incorporate the concepts of function and action. These are the event spaces, crucial parts of the Metropolis of the 21<sup>st</sup> century and the most nurturing place for the emergence of new cultural, political and social institutions. Le Fresnoy Art Center, presents an exemplary case of such places, for both its program and spaces are filled with the transgressions which mainly produce the shock, the unexpected. Within this problematic we will try to familiarize ourselves with Benjamin's definition of "shock" and the definition of "event" stated in Foucault's thought, trying to establish a connection between these two conceptual tools, which are both key aspects of Tschumi's theory. Furthermore, we'll explore the conditions which transcended process over substance and hence the production of shock over the shock itself.

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### **Death on Screen: Terror, Technology and the Spectacle of (In)Security**

Ever since '9/11' it has become a commonplace that we now live in an 'Age of Terror'. Life in the shadow of this terror appears to require a new kind of politics of security of which the on-going 'war of terror' is but the most visible manifestation. At the same time we cannot ignore the extent to which both 'terrorism' - and 'counter-terrorism' - are also media events enacted in front of, and with the explicit purpose of cowering or mobilizing, a global audience. It has

been frequently noted that terror is a form of 'propaganda by deed': "Terrorism is aimed at the spectator. The victim is secondary." The present paper examines the *screen* as the medium through which the dramas of 'terror', and of the war waged against it, are enacted. More specifically, the paper engages in a comparative analysis of the twin spectacles of so-called 'smart' weaponry (the armament of the Occidental "virtual" warrior) and of 'suicide bombing' (the weapon of the Oriental Other, commonly a figure of horror and fascination) as emblematic of the sides said to be presently engaged in an epoch-defining "clash of civilisations" (Huntington, 1996). These, it is suggested constitute the symbolic resources for specific performances of Otherness and Identity in this 'age of terror' and of the 'war(s) against terror'.

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### **'Ain't we the Revolooshun?': Canadian Theatre Fights the War of 1812**

The years 2012-14 mark the 200<sup>th</sup> anniversary of the War of 1812 between Canada and the United States. Americans don't think much about the war, but it occupies an important place in Canadian historical memory. Witness the video currently running on Canadian TV, sponsored by Canada's Conservative government, which puts a premium on Canadian patriotism and militarism. It begins: "Two hundred years ago the United States invaded our territory. But we defended our land. We stood side by side. And won the fight for Canada". The War of 1812 has also been re-fought on the pages and stages of Canadian theatre. Charles Mair's *Tecumseh* and Sarah Anne Curzon's *Laura Secord: The Heroine of 1812* were plays written in the 1880s to celebrate the 100<sup>th</sup> anniversary of the United Empire Loyalists' flight to Canada during the American Revolution, marking an originary moment



of Canadian nationhood. Michael Hollingsworth's *The British, Part IV: The War of 1812* was produced a century later, in 1986, on the eve of another potential revolution, the talks between the US and Canada that led to NAFTA, the contentious North American Free Trade Agreement. All three plays present agitprop arguments framing Canada as a privileged Other to a United States marked by false revolutionary consciousness: "Ain't we the Revolooshun?" boasts a grotesque American named Bloat in *Tecumseh*. Victory in the War of 1812 saved Canada from that fate, the plays argue (Hollingsworth's ironically) – an argument that continues to be made today in only slightly altered form.

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***Antigone* and the Tomb of the Unknowns:  
The Rhetoric of Place and Protest Theatre**

Site-specific performances have long held a significant place in theatre tradition – most noticeably in moments in which citizens rose up against the status quo and used performance as a vehicle for change. Place matters. Now, more than ever, is a time to speak out against injustices of war and the ways in which soldiers are treated by the United States government and the military machine. Through this paper, I explore how place matters, examining the rhetoric of place and how places of public memory hold their own messages, providing specific examples of the importance of place in relation to events. After establishing precedence and primacy of place, I propose staging Sophocles' *Antigone* at the Tomb of the Unknowns in Arlington National Cemetery as an act of protest. Through examining the history of *Antigone*, as well as the history and symbolism of the Tomb of the Unknowns, it is my hope to explicate how and why the rhetoric embedded within both will coalesce to create a new rhetoric of performance

and place, one which protests U.S. government's glorification of "the beautiful death" of the U.S. soldier in combat and engages in systematic control of the American peoples' mourning of war dead.

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### **Jews and Arabs on the Israeli Stage**

Since Israeli theatre plays an important role in the formation and evolution of the Israeli society in Israel, it is not surprising that the conflict between Jews and Arabs, Israelis and Palestinians plays an important part in Israeli drama since the beginning of the 20<sup>th</sup> century. However, theatre is not only drama, it is first and foremost an encounter between people: actors and spectators entering a dialogue while sharing the same space for the duration of the theatrical event. In my paper I will analyze the socio-cultural and political issues arising from two "moments" in the history of Israeli theatre: the emergence of the Arab narrative embodied by Jewish actors on the Israeli stage (after the 1968 war), and the entrance of the Arab actors as equal partners on the Israeli stage (the beginning of the 80s) and their role in the transformation of Israeli into a multicultural state.

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**Distributions of (In)visible Subjects:  
Performing Displacement at an Age of Ab-Sense**

This paper seeks to problematize the politics of visibility and invisibility with particular focus on performances that seek to respond to the crises of displacement in contemporary Europe, particularly after Dublin II Regulations. I will try to discuss the political and ethical implications of performing and *watching* the displaced Other, mapping a conceptual route about the distribution of (in)visible subjects: from the invisible subjects in contemporary Europe of uneven development (migrants, refugees, asylum-seekers) to the embodied presence of actors performing characters of 'displaced Others' on the theatre stage to the absence or metonymic presence of the invisible subject in other performance examples. I will focus on two performance examples that have crossed European borders: Transport Theatre's/Tena Štivičić's *Invisible* (2011), a piece following the journey of economic migrants from Eastern Europe to the UK and articulating the paradoxes surrounding visibility, invisibility and the production of identities during (illegal) border-crossing. And, *Crossings: A sculptural trilogy about migration* project (2006-09) by Greek visual artist Kalliopi Lemos, whose aim was to 'transform real boats used by migrants and left abandoned at the beaches of the Greek islands in the eastern Mediterranean into monumental sculptures in public spaces as a memorial to a repressed human tragedy.' What kind of production and, particularly, reception labor do such performances demand from their makers and audiences? How do we watch or imagine the invisible subject rendered visible through such performance practices? How does this production of the visible articulate a particular form of politics? What is the potential of resistance through such performances in a *milieu* shaped by 'paranoid nationalism', absence of care and 'scarcity of hope?' are some of the issues this paper addresses.

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**In/Sanity as a Means of Repoliticization for British  
“New Political Writing”**

Within the tumultuous and pressing context of the new millennium, in Britain there has been an upsurge of “New Political Writing” and the revival of interest in writing plays with clearer political focus as regards specific ethical and socio-political issues. In other words, there is a movement towards explicit political engagement and many British playwrights demonstrate eagerness to resist the dehumanizing impositions of the current world and the British subculture of violence and immorality and to retrace ethical, social, ethnic and national values. This paper explores the striking conjunction of the new political agenda with mental illness in so many of the plays written in the significant decade of the 2000s and seeks to shed light into the ethical, and socio-political ramifications it entails both for the field of drama and for the field of psychopathology. The discussion will focus on how this body of new British writing which draws on the field of psychopathology constitutes a reflection of the pathology of contemporary British society as well as of the changed identity of political British theatre but also an effort to create room for pluralistic dialectics aiming at a change of the audience’s consciousness. The presentation will demonstrate how subversive representations of insanity on the contemporary stage become an aesthetically and theoretically rich and convenient tool for articulating political concerns and criticism and will highlight the use of the phenomenology and scientific discourse of mental illness as a means to articulate a differentiated political language, a middle ground of “repoliticization.”