



ORGANIZERS

Herbert BLAU is Byron W. and Alice L. Lockwood Professor of the Humanities in the Departments of English and Comparative Literature at the University of Washington. He has also had a parallel career in the theater, as co-founder and co-director of The Actor's Workshop of San Francisco, co-director of the Repertory Theater of Lincoln Center in New York, and artistic director of the experimental group KRAKEN. Blau's most recent books are *The Dubious Spectacle: Extremities of Theater, 1976-2000* (2002), *Sails of the Herring Fleet: Essays on Beckett* (2000), and *Nothing in Itself: Complexions of Fashion* (1999). He is currently working on an autobiography.

Marshall BROWN, Professor of Comparative Literature and Adjunct Professor of Music and Germanics at the University of Washington, is the editor of *Modern Language Quarterly*. The author of *The Gothic Text* (2006), *Turning Points: Essays in the History of Cultural Expressions* (1997), *Preromanticism* (1993), and *The Shape of German Romanticism* (1979), he is also the translator, with Jane K. Brown, of Harald Weinrich's *The Linguistics of Lying and Other Essays* (2005). Currently he is working on a collection of essays entitled "*The Tooth That Nibbles at the Soul*": *Essays on Poetry and Music*.

SPEAKERS

Daphne BROOKS • "‘Tumbling Dice’: Mamie Smith, the ‘Crazy Blues,’ and a Short Historiography of Rock Music Criticism"



Daphne Brooks, Associate Professor of English and African-American Studies at Princeton University, is the author of *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910* (2006) and *Jeff Buckley's Grace* (2005). A Behrman Fellow in the Humanities at Princeton, she has also received fellowships from the Ford Foundation, the Mellon Foundation, and the University of California Humanities Research Institute. Currently Brooks is developing projects on the politics of black bohemia in post-Civil Rights popular music and literature, and on black feminist performance and satire, as well as a short history of race, gender, and rock music criticism.

Daniel FOSTER • "Historical Vertigo: The Case of Transatlantic Minstrelsy"



Daniel Foster, Assistant Professor of Theater Studies at Duke University, has published on such topics as the British Romantics and Franz Schubert, Richard Wagner and Greek drama, and W. E. B. DuBois and African-American spirituals. He has been a Mellon Postdoctoral Fellow at the University of Pennsylvania Humanities Forum. His first book, *The Hellenization of Politics: Wagner's Ring Cycle and the Greeks*, is currently being reviewed for publication by Cambridge University Press. Foster's second book project, entitled *Historical Vertigo: The Case of Transatlantic Minstrelsy*, explores European influences on American blackface.

Odai JOHNSON • "Buried Rage: History and Genocidal Memory"



Odai Johnson, Associate Professor of Theatre History at the University of Washington where he directs the Ph.D. program in the School of Drama, is the author of *Absence and Memory on the Colonial American Stage: Fiorelli's Plaster* (2005) and *Rehearsing the Revolution: Radical Performance, Radical Politics in the English Restoration* (1999). He is also the coauthor of *The*

Colonial American Stage, 1665-1774: A Documentary Calendar (2001). Johnson is currently serving as resident researcher for the Colonial Williamsburg Foundation's reconstruction of the Douglass Theatre. He has also worked as a playwright and dramaturge at Sundance and Wordbridge.

Michal KOBIALKA • “Theatre Historiography: Politics, Ethics, and the Now”



Michal Kobialka, Chair and Professor of Theatre Arts & Dance at the University of Minnesota, is the author of *This Is My Body: Representational Practices in the Early Middle Ages* (1999) and two books on the theater of Tadeusz Kantor, *A Journey through Other Spaces: Essays and Manifestos, 1944-1990* (1993), and a critical study that he has just finished. He is also the editor of *Of Borders and Thresholds: Theatre History, Practice, and Theory* (1999) and the coeditor of *Medieval Practices of Space* (2000).

Anthony KUBIAK • “Poeisis: Sacred Texts and the Transubstantiations of the Historical”



Anthony Kubiak, Professor and Vice Chair of Drama at the University of California at Irvine, is the author of *Agitated States: Performance in the American Theater of Cruelty* (2002) and *Stages of Terror: Terrorism, Ideology, and Coercion as Theatre History* (1991). His essays have appeared in *Studies in the Novel*, *Journal of Dramatic Theory and Criticism*, and *Performance Research*, among other journals. His current project—a series of meditations on art, nature, and the unconscious—is entitled *Ecopoesis: Art as Survival*. Kubiak has also taught at Harvard and the University of South Florida.

Julie STONE PETERS • “Theatre, Ethnographic Voyages, and the Historiography of the Real”



Julie Stone Peters, Professor of English and Comparative Literature at Columbia University, is the author of *Theatre of the Book, 1480-1880: Print, Text and Performance in Europe* (2000) and *Congreve, the Drama, and the Printed Word* (1990). The founding director of the Columbia Human Rights Program, she is the co-editor of *Human Rights: International Feminist Perspectives* (1995). Peters has received fellowships from the American Philosophical Association, the American Council of Learned Societies, and the Humboldt Foundation, and is currently working on the history of the relationship between law and performance, among other projects.

Peggy PHELAN • “Performance, Photography, and 9/11”



Peggy Phelan, the Ann O’Day Maples Chair in the Arts and Professor of Drama and English at Stanford University, is the author of *Mourning Sex: Performing Public Memories* (1997) and *Unmarked: The Politics of Performance* (1993). She is also the co-editor of *The Ends of Performance* (1997) and *Acting Out: Feminist Performances* (1993). Phelan has been a Guggenheim Fellow, a Getty Research Institute Fellow, and a Fellow of the Project on Death in America, sponsored by the Open Society Institute of the George Soros Foundation. Her book *Twentieth Century Performance* is forthcoming from Routledge.

Joseph ROACH • “History Plays Shakespeare”



Joseph Roach, the Charles C. and Doratheia S. Dilley Professor of Theater and English at Yale University, is the author of *Cities of the Dead: Circum-Atlantic Performance* (1996) and *The Player’s Passion: Studies in the Science of Acting* (1993), as well as essays in *Theatre Journal*, *Theatre Survey*, *The Drama Review*, *Theatre History Studies*, *Discourse*, *Theater*, *Text and Performance Quarterly*, and others. He has chaired the Department of Performing Arts at Washington University in St. Louis, the Department of Performance Studies at New York University, and the Theater Studies Advisory Committee at Yale.

Patricia YBARRA • “Mexican Theatre Historiography and its Discontents”



Patricia Ybarra, Assistant Professor in Theatre, Speech and Dance at Brown University, is a Ford Foundation Minority Fellow and a founding member of the Latino/a focus group of the Association for Theatre in Higher Education. Her essays have appeared in the *Journal of Dramatic Theory and Criticism*, *Theatre Journal*, *Text and Presentation*, *Gestos*, and the *Encyclopedia of Modern Drama*.

Ybarra is currently finishing *Performing Conquest: History, Identity and Theatre in Tlaxcala, Mexico, 1538-2004*. Also a director and dramaturge, Ybarra is the former administrator of Richard Foreman's Ontological-Hysteric Theatre.

MODERATORS

John C. COLDEWEY, Professor of English at the University of Washington, was the editor of *Modern Language Quarterly* from 1983-94 and has published widely in medieval and early modern drama. He has co-edited *Drama: Classical to Contemporary* (2001), *Contexts for Early English Drama* (1989), and two volumes in the *Renaissance Latin Drama in England* series. His *Early English Drama: An Anthology* appeared in 1993, and his four-volume collection, *Medieval Drama: Critical Concepts in Literary and Cultural Studies*, is forthcoming from Routledge. Coldewey has received American Council of Learned Societies, National Endowment for the Humanities, and Fulbright fellowships.

Katherine CUMMINGS, Associate Professor of English and Director of the English Graduate Program at the University of Washington, is the author of *Telling Tales: The Hysteric's Seduction in Fiction and Theory* (1991). She has published articles and entries in *The Oxford Companion to Women's Writing in the United States* (1995), *Theory/Pedagogy/Politics* (1991), and journals such as *Genders and Style*. Cummings is currently working on a book examining the racial and sexual conditions of citizenship at three transnational moments: the turn of the 20th-century, the cold war, and the present.

Ellen M. KAISSE, Professor of Linguistics and Divisional Dean of Arts & Humanities in the College of Arts & Sciences at the University of Washington, is the author of *Connected Speech: The Interaction of Syntax and Phonology* (1985), as well as numerous papers in journals such as *Linguistics, Language, and CLS*. She is joint editor of three volumes, has co-edited the journal *Phonology* since 1988, and serves on the Executive Committee of the Linguistic Society of America. Kaisse concentrates her work on Modern Greek, Spanish, and Turkish.

Sonnet RETMAN, Assistant Professor of American Ethnic Studies at the University of Washington, teaches courses in African American and Comparative Ethnic American literary and cultural studies. With the support of a Woodrow Wilson Junior Faculty Career Enhancement Fellowship, she is on leave for the 2006-2007 academic year. Currently she is working on a book, *Fictions of the Folk in the Great Depression*, which investigates how two outwardly distinct genres—documentary and satire—articulated and critiqued the folk revival of the 1930s, that era's vogue for America's "traditional" peoples and their folkways.

Alys Eve WEINBAUM, Associate Professor of English at the University of Washington, is the author of *Wayward Reproductions: Genealogies of Race and Nation in Transatlantic Modern Thought* (2004), and co-editor of *Next to the Color Line: Gender, Sexuality, and W. E. B. Du Bois* (2007). She is a founding member of the Modern Girl Around the World Research Group and co-editor of *The Modern Girl Around the World*, forthcoming in 2008. Her current project traces the exploitation of reproductive labor in the context of transnationalism and examines contemporary cultural production as radical critique.

Barry WITHAM, Professor of Theatre History at the University of Washington, is the author of *The Federal Theatre Project: A Case Study* (2003), co-author of *Uncle Sam Presents: A Memoir of the Federal Theatre Project* (1982), and editor of *Theatre in the United States: A Documentary History* (1996). He has been a dramaturg at the Seattle Repertory Theatre, and is a member of the National Theatre Conference and the College of Fellows of the American Theatre. In 2003, he received the Betty Jean Jones Award for Teaching Excellence from the American Theatre and Drama Society.

Kathleen WOODWARD, Professor of English at the University of Washington, is the Director of the Simpson Center for the Humanities. She is the author of *Aging and Its Discontents: Freud and Other Fictions* (1991) and the editor of *Figuring Age: Women—Bodies—Generations* (1999) and *The Myths of Information: Technology and Postindustrial Culture* (1980). Her book *Statistical Panic and Other Strong Feelings: The Cultural Politics and Poetics of the Emotions* is forthcoming in 2008. Woodward has received grants from the National Endowment for the Humanities, the Rockefeller Foundation, and the Woodrow Wilson National Fellowship Foundation.

PANELISTS

Sarah BRYANT-BERTAIL, Associate Professor of Theatre Theory and Criticism at the University of Washington, is the author of *Space and Time in Epic Theatre: The Brechtian Legacy* (2000). She has published essays on European and American theater performance, semiotics, feminism, and intercultural theater in *Theatre Journal*, *Theatre Research International*, *Journal of Dramatic Theory and Criticism*, *Assaph*, *Theatre Studies*, and the *Journal of Kafka Studies* as well as in anthologies such as *The Performance of Power*, *The Cambridge Guide to Women's Writing in English*, *The Oxford Encyclopedia of Theatre and Performance*, and *Essays on 20th-Century German Drama*.

Thomas LOCKWOOD, Professor of English and former Chair of the Department of English at the University of Washington, is the author of *Post-Augustan Satire: Charles Churchill and Satirical Poetry, 1750-1800* (1979), and co-editor of *Henry Fielding: The Critical Heritage* (1969). He has received fellowships from the National Endowment for the Humanities and the American Council of Learned Societies as well as the Beinecke and Houghton Libraries. Currently he is editing the three volumes of drama in the "Wesleyan" edition of Fielding's works being published by Clarendon Press. The first volume was published in 2004, and the second volume is forthcoming this July.

Thomas POSTLEWAIT, Professor of Theatre History at Ohio State University, is the author of *Prophet of the New Drama: William Archer and the Ibsen Campaign* (1986) and editor of the award-winning book series *Studies in Theatre History and Culture*. He has been President of the American Society for Theatre Research, VP for Research in the Association for Theatre in Higher Education, and the recipient of two fellowships from the National Endowment for the Humanities. His forthcoming books are *The Cambridge Introduction to Theatre Historiography* and *The Correspondence of Bernard Shaw and William Archer*.

Freddie ROKEM, Professor of Theatre Studies at Tel Aviv University, is the author of *Strindberg's Secret Codes* (2004), *Performing History: Theatrical Representations of the Past in Contemporary Theatre* (2000), and many articles in scholarly journals and books. He is a translator and a dramaturg, editor of *Theatre Research International*, VP of Performance Studies International, and is a member of the Executive Committee of the International Federation for Theatre Research. This spring he will be Visiting Professor at the Institute of Theatre Studies at the Freie Universität in Berlin.

DISCUSSANTS

Paul S. ATKINS, Assistant Professor of Asian Languages & Literatures at the University of Washington, is the author of *Revealed Identity: The Noh Plays of Komparu Zenchiku* (2006) and co-editor of *Landscapes: Imagined and Remembered* (2005). His specialty is medieval Japanese literature and drama, with a focus on Noh drama and Waka poetry. Atkins has received fellowships from the Japan-U.S. Educational Commission and the Japan Society for the Promotion of Science. His current research is on the poetry and poetics of the poet, diarist, anthologist, and critic Fujiwara no Teika (1162-1241), which he received a fellowship from the Simpson Center for 2007-2008.

Marla CARLSON, Visiting Assistant Professor at the University of Washington School of Drama, has published articles in *Theatre Journal*, *Modern Drama*, *Medieval European Drama*, *Fifteenth-Century Studies*, and *Text and Performance Quarterly*, and has a chapter in *Method Acting Reconsidered*. Her current book project, *Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists*, examines spectator response to performances of physical suffering in 21st-century New York and 15th-century France. Other current projects include a performance analysis of holy-war rhetoric as an integral feature of globalization.

Michael DEBLOIS, a doctoral candidate in English at the University of Washington, writes on sound poetics and syncopation, the intersection of music, popular culture, and the performed word. His recent work has focused on the improvisational mode of Jack Kerouac's blues poems, anti-theatricality in Gertrude Stein's plays and operas, and Charles Olson's poetic "will to power." DeBlois is currently investigating the applications of live drumming to electronic and *Concrète* musical settings. A drummer himself, he participates locally in small-group rock and experimental performance.

Lee EINHORN is a graduate student in English at the University of Washington, pursuing a Ph.D. and serving as Assistant Director for the Expository Writing Program. His research goal is to find out what happened to poetry (“Poetry? What Poetry?”) through historical digging, studying creativity and aesthetics, writing poetry, and performing contemporary analyses via theory, criticism, and ethics. Ultimately, he hopes that the relevance of poetry, literature as a whole, and primary, secondary, and higher education are made clearer to everyday life, and to history as well.

Kanta KOCHHAR-LINDGREN, a performance artist and scholar teaching in the Interdisciplinary Arts & Sciences Program at the University of Washington, Bothell (UWB), is the author of *Hearing Difference: The Third Ear in Experimental, Deaf and Multicultural Theater* (2006). She is director of the UWB student group, the Empty Suitcase Theater Company. Upcoming projects include an extended version of the OmniBus Project, a series of community-based performance projects on health and diversity, and her own solo performance work on “memory lines 1: the hearing trumpet” and “memory lines 2: mediated beings.”

Jennifer (Zhenya) LAVY, a doctoral candidate in Theatre History, Theory, and Criticism at the University of Washington, is completing a dissertation on Grotowski and the forcework of art. The recipient of the University of Washington’s Excellence in Teaching Award (2005), she has presented her research at conferences in Poland, Russia, Chicago, and Ohio. Lavy is the founder and co-artistic director of Akropolis Performance Lab in Seattle and is the program coordinator of Teachers as Scholars, a series of seminars for K-12 teachers co-sponsored by Seattle Arts & Lectures and the Simpson Center for the Humanities.

Brian M. REED, Associate Professor of English and Adjunct Associate Professor of Slavic Languages & Literatures at the University of Washington, is the author of *Hart Crane: After His Lights* (2006) and the co-editor of *Situating El Lissitzky: Vitebsk, Berlin, Moscow* (2003). He has also published articles on such 20th-century poets as Susan Howe, Velimir Khlebnikov, Ezra Pound, Carl Sandburg, and Rosmarie Waldrop. His research interests include international modernism, postmodernism, experimental fiction, electronic literature, and art music from John Cage onwards. He is currently working on the problem of medium specificity in English language neo-avant-garde poetics.

Kara REILLY received her Ph.D. in Theatre History, Theory, and Criticism from the University of Washington in June 2006, and is currently finishing a book entitled *Automata: A Spectacular History of the Mimetic Faculty*. She has been a postdoctoral teaching fellow in Stanford University’s Introduction to the Humanities Program, and will be a Lecturer at the University of Birmingham in Drama and Theatre Arts this fall. Her articles have appeared in *American Drama* and *Feminismo/s*. Her other book project is entitled *Bawdy Bodies: Explicit Sexuality and Gender on the Restoration Stage*.

Jentery SAYERS, a graduate student in English at the University of Washington, is pursuing a Ph.D. with an emphasis on modernisms, automata, technoculture, and the history of critical theory. While his research focuses on how human-technology interactions are portrayed in literature, he also studies the work of Guillermo Gómez-Peña and performativity in contemporary independent music. Sayers recently presented his research at conferences at Princeton, the University of South Carolina, the Experience Music Project, and the University of Washington. In May he is chairing a conference panel at Wayne State University on the virtual university.

Laurie J. SEARS, Professor of History at the University of Washington, is the author of *Shadows of Empire: Colonial Discourse and Javanese Tales* (1996). She is currently the Director of the Center for Southeast Asian Studies at the Jackson School of International Studies, and the Co-Director of the UW Difficult Dialogues Project on Southeast Asian American Pluralism, a project funded by the Ford Foundation. Sears has edited and written books and articles about the histories, literatures, and theaters of Indonesia. Her most recent edited volume, *Knowing Southeast Asian Subjects*, will appear in this spring.

W.R. STREITBERGER, Professor of English at the University of Washington, is the author of *Court Revels, 1485-1559* (1994). He is also the editor of *Jacobean and Caroline Revels Accounts, 1603-1642* (1986) and *Edmond Tylney’s Topographical Descriptions* (1991), and co-editor of *Drama: Classical to Contemporary* (2001). His

interests are in drama and theatricality, with a principal historical focus on entertainments at the Tudor and Stuart courts, as well as the theory and practice of editing and textual studies. Streitberger is currently writing a book on the revels, spectacles, and entertainments at Elizabeth I's court.

Sebastian TRAINOR, a doctoral candidate in the Ph.D. program in Theatre History, Theory, and Criticism at the University of Washington, is currently researching a dissertation on fin-de-siecle audience culture. Prior to this he earned an M.F.A. in theatre directing from the California Institute of the Arts. Trainor is a member of the Lincoln Center Theater Directors Lab, an Associate Artist at the Medicine Show Theatre Ensemble in New York City, the recipient of an E. J. Noble Arts Administration Fellowship, and a Drama League Directing Fellowship. He has directed professionally at numerous small theatres across the United States.

Jeanmarie WILLIAMS, a doctoral candidate in Theatre History, Theory, and Criticism at the University of Washington, has just begun work on a dissertation on theatre architecture and colonialism in North Africa. She has presented at several conferences, including the New Scholars Forum at the International Federation for Theatre Research in Helsinki, and the Emerging Scholars' Panel at the Mid-America Theatre Conference. Previously Williams designed and taught playwriting residencies for the New Jersey State Council on the Arts, Playwrights Theatre of New Jersey, and the South Carolina Governors School for the Arts and Humanities.