

AFTER TRAGEDY



Performance Philosophy Conference

May 16-20, 2024

Performance
Philosophy
5th Biennial
Conference,
"After Tragedy"
UT Austin

To access the full abstracts for workshops and performance lectures,
please scan here.



General Information

LOCATIONS

Robert L. Patton Building (305 E 23rd St): Glickman Conference Center (1.302A-E) and RLP 2.606

F.L. Winship Building (300 E 23rd St): Black Box Theater (2.180), Dance Studios (1.172, 2.116, 2.120), Lab Theater (entrance at back of building)
please note, no furniture or shoes allowed inside the dance studios

Harry Ransom Center (300 W 21st St): Prothro Theater (1st floor), Denius Room (2nd floor)

CRASHBOX Performance Venue (5305 Bolm Rd UNIT 12):
CRASHBOX is located in East Austin, about a 15 minute drive from UT's campus

WIFI

The wifi network name is "utguest"

ACCESS

Unless otherwise noted all events will be free and open to the public. All spaces are wheelchair accessible. Buildings and rooms will be unlocked 15 minutes prior to the first session of the day and locked 15 minutes after.

TICKETING FOR SPOTLIGHT EVENTS

Due to space constraints, we ask that conference participants sign up at the Glickman registration desk to attend Barrio Daze and one showing of Cold Record no later than noon on the day of the performance. After that, we will release any available tickets for participants' guests and the general public.

TRANSPORTATION

From the airport, the #20 MetroBus toward Springdale stops about 2 blocks from the Hilton Garden Inn and continues to UT's campus (the trip takes about 40 minutes, depending on traffic). There is also a taxi stand and rideshare pick-up area at the airport: please be advised that it is a bit of a walk from the arrival terminal to the taxi stand/pick-up area. Rideshare cars (Lyft/Uber) are plentiful in and around Austin. Full schedules for public transport can be found at: <https://www.capmetro.org/>

PARKING

Free parking near UT's campus is very limited and we recommend walking or using public transit if possible. The closest parking garage to the Patton and Winship Buildings is the San Jacinto Garage. There are also metered parking spots along Dean Keeton (free on Sundays). The closest parking garages to the Harry Ransom Center are the Conference Center Garage at the AT&T Center, the San Antonio Garage, and the Rowling Hall Garage. Additional information about parking on campus can be found at: <https://parking.utexas.edu/parking/visitor>.
There is a parking lot and street parking near CRASHBOX Theatre.

MATERIALS

Conference materials can stay in the conference rooms, but please label anything to make sure that the facilities staff does not accidentally throw it away (and do not leave anything valuable).

HARRY RANSOM CENTER

Participants who would like to arrange for research at the HRC during their visit are welcome to contact archivists directly at: <https://www.hrc.utexas.edu/research/>

TECHNICAL SUPPORT

A/V support is provided by Liberal Arts Instructional Technology Services. There will be IT staff on hand in each of the conference spaces, but if you are experiencing a technical issue and cannot find anyone, you can contact them at: 512-232-5400.

Special thanks to our partners at the University of Texas at Austin including: the College of Liberal Arts Office of the Dean; College of Fine Arts Office of the Dean; Oscar G. Brockett Center for Theatre History and Criticism; the Harry Ransom Center; Departments of English, Philosophy, Classics, Germanic Studies, and Spanish and Portuguese; the Humanities Institute; the Comparative Literature Program; the British, Irish, and Empire Studies Program; and the Digital Writing and Research Lab.

Locations

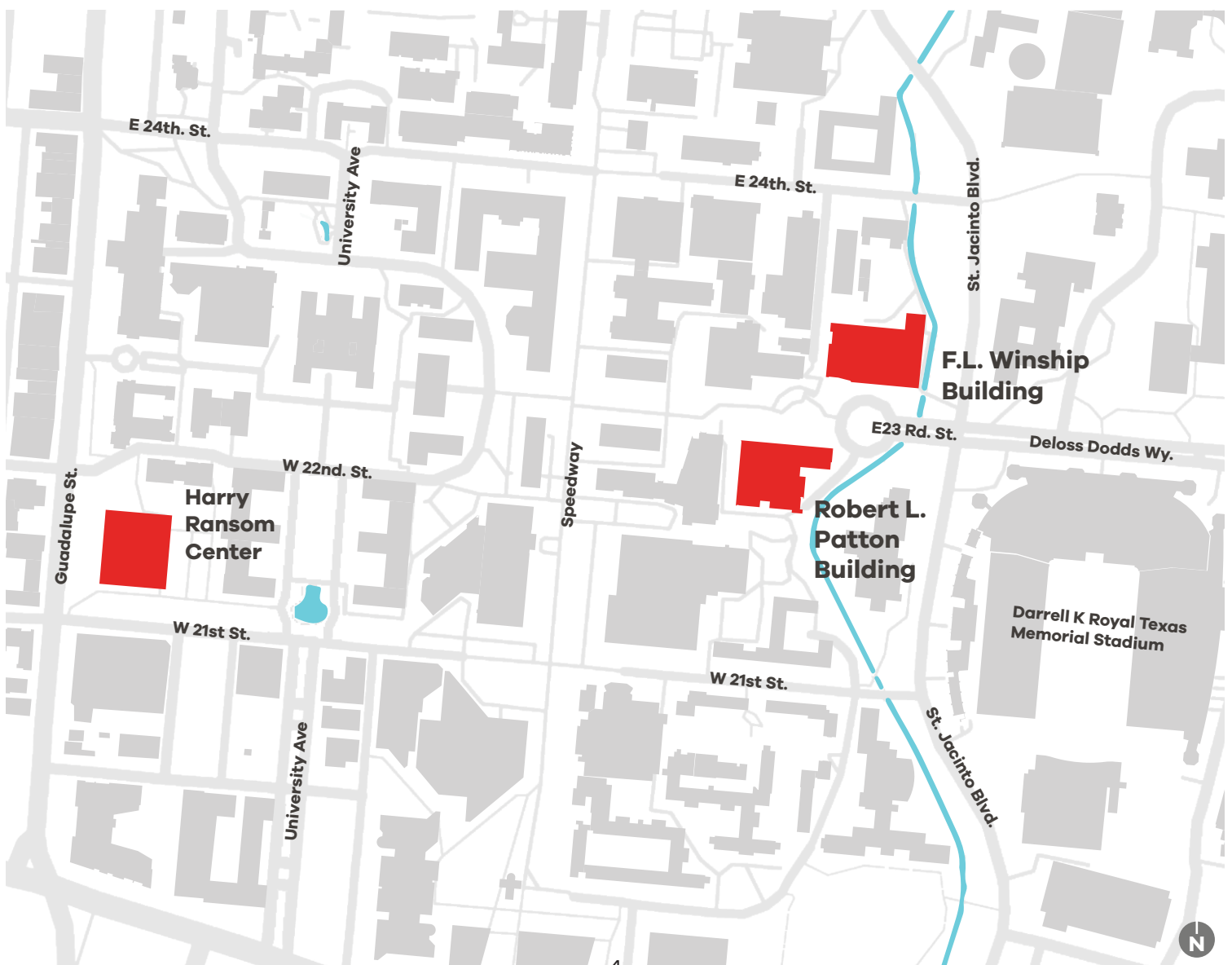
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CRASHBOX is located in East Austin,
about a 15 minute drive from UT's campus



Schedule

Thursday, 5/16

Starting at 10:30am: Registration and Keygroup Meetings

Please note: keygroup sessions will not be open to the public, but final presentations on 5/20 will be.

Keygroup 1: After tragedy: creative ways to perform our mourning

Lois Brown (Performance Creator, Newfoundland and Labrador); Lori Clarke (Artist-Researcher and Somatic Therapist, St. John's, Ktaqmkuk/Newfoundland); Guy Cools (Université du Québec à Montréal); Will Daddario (Scholar, Grief Worker, and Counselor, Asheville, NC); Thea Patterson (University of Alberta); Joanne Zerdy (Educator and Grief Worker, Asheville, NC)
Dance Studio 2.116 (Winship Building)

Keygroup 2: Forming Community, Performing Grief: Reflections from UT Austin's Grief, Queerness, and Disability Working Group

Isaiah Frost Rivera (UT Austin); Alex Voisine (UT Austin); Daniel Vázquez Sanabria (UT Austin)
Glickman Conference Center 1.302A (RLP Building)

Keygroup 3: After the Fall: Imagined Tragedies

Rachel Anderson-Rabern (Franklin and Marshall College, PA); Kyle Gillette (Trinity University, TX); Rachel Joseph (Trinity University, TX); Daniel Sack (University of Massachusetts Amherst); Kris Salata (Florida State University)
Seminar Room 2.606 (RLP Building)

3:15 pm: Welcome Remarks and Reception

CRASHBOX Theater (5305 Bolm Rd, Unit 12)

3:30-4:30pm: Spotlight Performance (first showing)

Rachel Mars, Your Sexts are Shit: Older Better Letters

*due to space limitations, seatings for both performances of Your Sexts are Shit will open first to registered participants. Any additional seating will be released shortly before the performance on a first come, first served basis.

4:45-6pm: Book Launch and Discussion

Michael Y. Bennett (University of Wisconsin-Whitewater), *Between the Lines: A Philosophy of Theatre*
Ramona Mosse (Zurich University of the Arts) and Anna Street (Le Mans Université, France), co-editors, *Genre Transgressions: Dialogues on Tragedy and Comedy*
Moderated by Joseph Cermatori (Skidmore College, NY)
CRASHBOX Theater (5305 Bolm Rd, Unit 12)

6:30-7:30: Spotlight Performance (second showing)

Rachel Mars, Your Sexts are Shit: Older Better Letters

CRASHBOX Theater (5305 Bolm Rd, Unit 12)

Friday, 5/17

8:50-9:15am: Registration and Coffee, Glickman Conference Center

9:15am-10:30am

Workshop: "With the Dead: Performance Philosophy & grief" (Part 1)

Laura Cull Ó Maoilearca (Amsterdam University of the Arts); Will Daddario (Scholar, Grief Worker, and Counselor, Asheville, NC); Catalina Insignares (Choreographer and Dancer, Brussels); Siegmar Zacharias (Performance Artist and Death Doula, Berlin)
Glickman Conference Center, 1.302E (RLP Building) + Virtual

Workshop: "Queering the Chorus: Relationality vs Rationality"

Lane Anthony Flores (UT Austin)
Dance Studio, 1.172 (Winship Building)

Performance Lecture: "Blowing Ink: On waiting and ambient forms"

John English (Houston, TX)
Black Box Theatre, 2.180 (Winship Building)

10:30-11am: Coffee Break

11am-12:30pm

Panel: Tragedy and Contemporary Theater

Brice Ezell (Lovett School, GA): "Countering the Reactionary Naturalizing of Tragedy"

Martin Middeke (Universität Augsburg): "Theatre, Tragedy, and the Inoperative Community in 21st century British Theater"

Andrew Schlager (Princeton University, NJ): "Uplifting Teaching: Monologue and Ellipsis"

Moderated by Whitney Beth Mosery (UT Austin)
Glickman Conference Center, 1.302C (RLP Building)

Workshop: "Moving through History: From Traditional Yoruba Dance to Contemporary African Dance and Afrobeat"

Samson Akanni (Bowling Green State University, OH)
Dance Studio, 1.172 (Winship Building)

Workshop: "On Poetry as Intermedia"

Irina Kruchinina (Louisiana State University)
Glickman Conference Center, 1.302D (RLP Building)

Workshop: "After & Amidst Ongoing Tragedy: Studio Practice, Syllabi, and Embodied Process as Research"

aaron moore ellis (Pace University/Descolonizarte TEATRO, Lenapehoking/NYC)
Glickman Conference Center, 1.302E (RLP Building)

12:30-1:30pm: Lunch (lunch will be provided to registered participants in Glickman 1.302B)

1:30pm-3pm

Panel: Theater in Times of Crisis

John P. Bray (University of Georgia): "First as Tragedy, then as Exceptionalism: Art and Memory after 9/11"

Chris Green (Edge Hill University, Manchester, UK): "Notes toward a millennial aesthetics"

Rosa Lambert (NYU/University of Antwerp), "Performing Ambivalence in Contradictory Times: A Glimpse into Judson Poet's Theater's Aesthetic Response to their Socio-Political Context"

Glickman Conference Center, 1.302C (RLP Building)

Workshop: "Tragic Failure"

Leah Cox (UT Austin)

Dance Studio, 1.172 (Winship Building)

Workshop: "Experimental Agencies and the Tragic Model"

Esther Marveta Neff (CUNY Grad Center/Hunter College) & Noah Ortega (CUNY Grad Center/NYU)

Glickman Conference Center, 1.302D (RLP Building)

Workshop: "Fear Ensemble"

Maggie Wong (Artist, Somerville, MA) and Sonja Blum (Artist and Neurologist, NYC)

Black Box Theatre, 2.180 (Winship Building)

3-3:30pm: Coffee Break

3:30pm-5pm

Performance Lecture: "Ecotones and Echotones: Potentialities in Tensions"

Rachel Weaver-blend ways (Artist and Educator, Denton TX)

Glickman Conference Center, 1.302D (RLP Building)

Workshop: "The Background Disaster: A Workshop on Slow Movement and Ambient Writing in an Age of Climate Collapse"

Abby Crain (Northeastern University/abbycrainPROJECTS, San Francisco) & Joseph Yearous-Algozin (Author, Brooklyn NY)

Dance Studio, 1.172 (Winship Building)

Workshop: "Dramatizing the classroom"

Kate Katafiasz (Retired Drama Programme Leader, Newman University, Birmingham, UK)

Glickman Conference Center, 1.302E (RLP Building)

Performance Lecture , joint session:

3:30pm-4pm: "Costume - a performative space of appearance"

Sara Sachs (Artist, Los Angeles / Copenhagen)

Iben Bach Elmstrøm (Curator, Den Frie Center for Contemporary Art, Denmark and Roskilde University)

4:15pm-5pm: "An Animal in Grief"

Asia Meana (Theatre Artist, University of Georgia)

Black Box Theatre, 2.180 (Winship Building)

5:30-6:45pm (doors at 5:15): Spotlight Performance

Barrio Daze, Written and Performed by Adrian Villegas (Latino Comedy Project)

LAB Theatre (Winship Building)

*Please sign up to attend the performance at the registration desk by noon after which we will release any available tickets

Saturday, 5/18

9am-10:30am

Workshop: "With the Dead: Performance Philosophy & grief" (Part 2)

Laura Cull Ó Maoilearca, Will Daddario, Catalina Insignares, & Siegmund Zacharias
Glickman Conference Center, 1.302C (RLP Building) + Virtual

Workshop: "Scores for Nightmares"

Fan Wu (Queen's University, Canada), Julia Male (York University, Toronto), Andrea Spaziani (Choreographer, Mississauga, Canada)
Dance Studio, 1.172 (Winship Building)

Performance Lectures, joint session:

9am-9:30am: "Roundup: A Performance Lecture"

Charlotte Farrell (University of New England/University of New South Wales, Gadigal Country/Sydney, Australia)

9:45-10:15am: "Small acts of repair: Scores for collaboration and co-regulation"

Theron Schmidt (Utrecht University, Netherlands)
Black Box Theatre, 2.180 (Winship Building)

Panel: Protest and Resistance

Carali McCall (Artist, London, UK): "Stillness, the Role of an Artist"
Kaitlin AB Passafiume (UT Austin), "Archives of Bones: Contemporary Performative Protest Contesting Extractivist Terra Nullius Claims"
Glickman 1.302C (RLP Building)

10:30-11am: Coffee Break

10:30am-2pm: Spotlight Exhibition

Highlights from the Harry Ransom Center Theater and Performing Arts Collections
Denius Room (Harry Ransom Center)

11am-12:30pm:

Panel/Screening: "Hunting for Post-Tragedy: the making of Kate Soper's The Hunt" Annie Holt (University of Central Oklahoma), Ashley Kelly Tata (Bard College, NY), Brett Umlauf (Singer, Los Angeles)

Prothro Theater (Harry Ransom Center)

Panel: Theory, Performance, and Tragedy

Eva Liedauer (University of Vienna), "After tragedy is after certainty: An Arendtian Approach to acting, and vice versa"

Po B. K. Lomami (Concordia University, Montreal), "Roaming the Aftermath: collective risk and performance art to grieve and live"

Karina Rocktäschel (Freie Universität Berlin), "An argument for the multiplicity of forms- on 'spectra of Immersion'"

Jon McKenzie (Cornell University, NY), "Traumaturgy, Making Cures, and Platform Performativity"

Moderated by Whitney Beth Mosery (UT Austin)

Glickman Conference Center, 1.302C (RLP Building)

Performance Lectures, joint session:

11am-11:30am: "Emiliana: A Revolutionary Play"

Jessica Peña Torres (UT Austin)

11:45am-12:15pm: "The Chorus Reconfigured: The Tragic Beyond Drama"

Yuge Ma (UT Austin)

Glickman Conference Center, 1.302D (RLP Building)

Workshop: "Water-Tragedy-Aftermath"

Ramona Mosse (Zurich University of the Arts) and Anna Street (Le Mans Université, France)

Glickman Conference Center, 1.302E (RLP Building)

12:30-2pm: Lunch (lunch will be provided to registered participants in Glickman 1.302B)

2-4pm: Spotlight Panel:

"Repatriation, Indigeneity, and Performance" co-sponsored by the Indigenous Cultures Institute Featuring Ruben A. Arellano, Mario Garza, and Maria Rocha

Prothro Theatre (Harry Ransom Center)

4:15-5pm

Presentation: "The Erotics of Grieves"

Siegmar Zacharias (Performance Artist and Death Doula, Berlin)

Black Box Theatre, 2.180 (Winship Building)

Performance Lecture: "Neurobiology of Altruism"

Sonja Blum (Artist and Neurologist, NYC)

Glickman Conference Center, 1.302D (RLP Building)

6pm & 8:30pm: spotlight Performance

Cold Record, written and performed by Kirk Lynn, directed by Alexandra Bassiakou Shaw, co-sponsored by the Rude Mechs Theatre Company

CRASHBOX (5305 Bolm Rd)

*Please sign up to attend one showing of the performance at the registration desk by noon after which we will release any available tickets.

Sunday, 5/19

9am-10:30am

Panel: Grief and Mourning in the Theater

Lily Climenhaga (Ghent University, Belgium): "Living After: Loss, Grief, Mourning, and the Extension of Love in Milo Rau's Melancholy Trilogy"

Nasir Malekijoo (Bowling Green State University, OH): "Sitting in the Chair of the Theater of Death: Tadeusz Kantor's Garden Chair, Decay, Cracks, and the Aftermath of WWII through the Lens of Performativity of the Object"

Yejia Sun (Columbia University, NYC): "Tragedy and more? The staging of atrocity in theatrical productions"

Glickman Conference Center, 1.302C (RLP Building)

Panel: From Trauerspiel to Postdramatic Theater

Joseph Cermatori (Skidmore College, NY), "Domesticating Opera Seria: Handel's Rodelinda (1725) as Haymarket Trauerspiel"

Matt Cornish (Ohio University), "Tragedy and Cosmopolitan Ethics at the Maxim Gorki Berlin"

Freddie Rokem (Professor Emeritus, Jerusalem), "After Tragedy, Trauerspiel: Initial Reflections on Drama from Ibsen to Beckett"

Moderated by Nigel O'Hearn (UT Austin)

Glickman Conference Center, 1.302F (RLP Building)

Workshop: "Drag-gedy and Downfall: A Parody of Hegemonies"

Paul*A Helfritsch/Narzsissy (University of Vienna)

Black Box Theatre, 2.180 (Winship Building)

Workshop: "Care-full net practice"

Mariia Bakalo (University of California Riverside)

Dance Studio, 1.172 (Winship Building)

10:30am-11am: Coffee Break

11am-12:30pm:

Panel: Pedagogy and Devised Theater

I. B. Hopkins (UT Austin), "Enough Plays: Student Playwriting as Politics After Tragedy"

Luke Matthews (St. Michael's Grammar School, Melbourne, Australia), "Antigone After Tragedy"

Jack Isaac Pryor (Penn State University, PA/Lenapehoking), "After Tragedy, Begin Again: The Contingency of Liveness in 24H Medea"

Elliot Turley (Harvard College, MA), "Young Jean Lee's Lear: Tragedy after Sesame Street"

Glickman Conference Center, 1.302D (RLP Building)

Workshop: "Enjoyment After Tragedy"

Andrés Fabián Henao Castro (University of Massachusetts Boston) & Ryan Anthony Hatch (California Polytechnic State University, San Luis Obispo)

*Participants are required to read from Karl Marx's "The Eighteenth Brumaire of Louis Bonaparte" in preparation for the workshop. We will work together on the excerpt included in the Tucker *Marx-Engels Reader*, linked here: <https://rb.gy/n2avij>. Hard copies will be available at the registration table.

Glickman Conference Center, 1.302C (RLP Building)

Performance Lecture:

11am-11:30am: "We Know who you are, fucker!"

Davide Giovanzana (Tampere University, Finland) & Max Ryyänen (Aalto University, Finland),
featuring Whitney Beth Mosery (UT Austin)
Glickman Conference Center, 1.302E (RLP Building)

Performance Lecture: "Constant While Falling: Sounding Tradition in the Works of 9th c.

Poet-com poser Kassia"

Brett Umlauf (Singer, Los Angeles)

Black Box Theatre, 2.180 (Winship Building)

12:30-1:30pm: Lunch (lunch will be provided to registered participants in Glickman 1.302B)

1:30-3pm:

Panel: Affect and Loss

Wesley Cornwell (Columbia University, NYC), "Of gardens and grief: notes on care in a time of crisis"

Jennifer H. Williams (University of Chicago), "On reading homelessness as performatively generative"

Jeanne Tiehen (University College Dublin), "Am I Empathizing with this Character? And Can I?"

Glickman Conference Center, 1.302D (RLP Building)

Performance Lecture: "Cohesion, Clarity, Closure: How Music Navigates the Wake of Tragedy"

Chenyu Bu (UT Austin) & Ellen Sirower (UT Austin)

Black Box Theatre, 2.180 (Winship Building)

Workshop: "Emotional Experience, Conceptual Development and the "Form of Drama": Vygotski on Rehearsal Activity and the Function of Hamlet's In/Action"

Helyn Rain Messenger (Actor and Musician, Austin), Helen Merino (Performer and Producer, Austin), & Nigel O'Hearn (UT Austin)

Glickman Conference Center, 1.302E (RLP Building)

Workshop: "Movement Research Workshop"

Tomo Sone (Choreographer, NYC/Japan)

Dance Studio, 1.172 (Winship Building)

2-3:30: Spotlight Exhibition

Highlights from the Harry Ransom Center Theater and Performing Arts Collections Denius Room (Harry Ransom Center)

3pm-3:30pm: Coffee Break

3:30pm-5pm: Spotlight Screening and Discussion

A Welcoming Place a film by Aryel René Jackson followed by a discussion with Aryel René Jackson and John Yancey (Emeritus Professor of Studio Art at UT Austin)

Prothro Theater, Harry Ransom Center

Monday, 5/20

9:45-10am: Breakfast

Glickman Conference Center, 1.302B

10am-11:30 am: Keygroup Presentations and Discussion

Glickman Conference Center, 1.302E (RLP Building)

11:30am-noon: Concluding Remarks

Glickman Conference Center, 1.302E (RLP Building)

Spotlight Events

Performance

YOUR SEXTS ARE SHIT: OLDER BETTER LETTERS

Written and performed by Rachel Mars
With material from James Joyce, Mozart, Charles Bukowski, Marcel Proust, Frida Kahlo, Georgia O'Keeffe, Gertrude Stein, Radclyffe Hall, Eleanor Roosevelt, Brother Augustine, Anonymous

Rachel Mars Writer & Performer
Dinah Mullen Sound Design
Alex Fernandes Lighting Design
Lesley Ewen Additional Letter Writer/Spoken by
Wendy Hubbard and nat tarrab Dramaturgs
Lucy Jackson Producer
Touring Production Manager Helen Mugridge

Your SEXTS Are Shit: Older Better Letters is an intimate, funny, filthy and moving solo show from Rachel Mars that triangulates the sex and love letters of long dead artists, contemporary sexts and a meditation on the construction of the queer female body. Come! Take pleasure in James Joyce's passion for arse, find out who sneaked her gay lover into the White House, hear from Frida Kahlo, Georgia O'Keeffe, Mozart and bear witness to the best/worst sexts ever sent, in an erotic archive shot through with Rachel's personal ventures in contemporary Queer kink.



Credit: Photo by Alex Beckett, Design by UandnonU

Rachel Mars is an award winning performance maker and writer. She has shown and developed work around the UK and Internationally including at The Barbican, Southbank Centre, Under the Radar Festival at the Public Theater, UMS Ann Arbor, Fusebox Festival, Austin, On The Boards, Seattle & Brisbane Festival. Her debut play BLOOD PLAY was recently shortlisted for the Women's Playwriting Prize and the Jewish Plays Project. Her live metalwork installation FORGE which explores monument and memorial recently toured the UK. Her show OUR CARNAL HEARTS won a Total Theatre Award and she is one half of Mars.tarrab (ROLLER - Oxford Samuel Beckett Theatre Award, 2017). For screen, she was on the Writers Lab UK and Ireland screenwriting programme 2021, The Royal Court x Sister Pictures Development scheme, and a finalist on 4Stories in 2022.

A Co-Production with the Salvage Vanguard Theater

Salvage Vanguard Theater based in Austin TX, is a nonprofit organization that provides accessible, affordable, artistic exchange between a diverse, inclusive community of artists and audiences through high quality experiences that foster experimentation and generate conversation.

Performance

Barrio Daze

Written and Performed by Adrian Villegas

Minority communities everywhere are under attack.

In performer/playwright Adrian Villegas' one-man comedy "Barrio Daze," the 'hood strikes back.

Set against the backdrop of a tumultuous national election, "Barrio Daze" is a sprawling and irreverent one-man tour through a single day in the barrio. In its God's-eye-view of barrio life on a fateful Election Day, Villegas brings to vivid life a gallery of nine unforgettable characters ranging from a hopeless panhandling borrachón (drunk) to an unlikely Chicano U.S. Senate hopeful.

Adrian Villegas strives to create work that entertains, bridges cultures, and taps into the hunger of under-served and under-represented Latino audiences. In addition to his solo work, Adrian Villegas is also a performer, head writer and Artistic Director of The Latino Comedy Project (LCP). Celebrating its 25th anniversary, the LCP is an Emmy-nominated multimedia sketch troupe whose show "Gentrif*cked" was called "a satirical masterpiece" and received "Best Of Austin" recognition from the Austin Chronicle, while their popular political sci-fi parody "¡Estar Guars!" was called "one of the funniest live shows I've ever seen." The LCP's YouTube comedy videos have received over fourteen million views worldwide and a comedy ad campaign they created for MTVTres was nominated for an Emmy Award. Adrian Villegas
On Social Media: linktr.ee/adrian.d.villegas



Performance

The Cold Record

Written and Performed by Kirk Lynn
Directed by Alexandra Bassiakou Shaw

A secret performance.
A one man show.
The story of a 12 year old boy
who tries to set the record
for the most days leaving school sick with a fever
and in the process falls in love with the school nurse
and learns to appreciate punk rock.
You'll leave with a mix tape
made from the audience's memories
and a promise never to speak about what you witnessed
or else you'll get kicked out.

Kirk Lynn is a novelist, playwright and screenwriter living in Austin, Texas with his wife, the poet Carrie Fountain, and their children. Lynn is one of five artistic directors of the Rude Mechs theatre collective and head of the playwriting area in the Department of Theatre and Dance at The University of Texas at Austin. Lynn likes to read, run, meditate and hunt.

Alexandra Bassiakou Shaw creates and performs new work nationally and internationally. She is Co-Producing Artistic Director of Austin-based theatre collective Rude Mechs and serves as Producing Artistic Director of UTNT (UT New Theatre). M.F.A., Columbia University.

A Co-production with the Rude Mechs

Since 1996, **Rude Mechs** has created a genre-averse slate of original theatrical productions peppered with big ideas, cheap laughs, and dizzying spectacle. What these works hold in common are the use of play to make performance, the use of theaters as meeting places for audiences and artists, and the use of humor as a tool for intellectual investigation. We tour these performances nationally and abroad; maintain **CRASHBOX**, a rehearsal / performance / workshop warehouse; we house a scenic lending library; and we run **Why We're Here**, offering refugees and asylees a forum for artistic expression.



Panel: Repatriation, Indigeneity, and Performance

Dr. Garza is a member of and serves as the Cultural Preservation Officer for the Miakan-Garza Band. He is also Board of Elder's chair and principal founder of the Indigenous Cultures Institute. Dr. Garza earned a multi-disciplinary Ph.D. from Michigan State University in Social Science, with areas of concentration in Sociology, Political Science, and Social Work. He has been active in graves protection and repatriation since 1991. Dr. Garza led a collaborative effort with the City of San Marcos and Texas State University to establish the first Texas City repatriation cemetery. He has presented before the NAGPRA Review Committee twice, requesting transfer of ancestral remains, which was approved by the U.S. Department of the Interior in 2015. Dr. Garza served two tours of duty in Vietnam and currently lives in San Marcos.



Existence is Resistance performance at U.T. Austin - April 20, 2019

Dr. Arellano is a member of the Miakan-Garza Band, a state legislature recognized tribe of Texas. He is a scholar, activist, and professor of history. His research explores Chicana/Chicano indigeneity, Mexican Indigenous nationalism, and Coahuiltecan identity resurgence. Other areas of research include the US Southwest, Mesoamerica, and Native North America. He has presented and published widely on these topics and has taught at various institutions. His many years of research of Texas Indians and his life-long connection to his Indigenous roots make him conversant with the history of the Coahuiltecan peoples. He resides in Dallas, Texas with his family and teaches history at Dallas College.

Maria Rocha is a member of the Miakan-Garza Band and is on the Board of Elders of Indigenous Cultures Institute and served as its executive director for sixteen years. She has supported the formation of over ten new programs serving Indigenous communities in Texas which include the annual Sacred Springs Powwow, Indigenous Arts Summer Encounter for youth, Coahuiltecan Language Reclamation, Tānko Institute Xinachtli pedagogy for educators, the first Texas city Repatriation Cemetery, and is currently helping to establish an Indigenous Cultures Center in San Marcos, Texas where she resides.

Co-sponsored by the Indigenous Cultures Institute

The Indigenous Cultures Institute was founded in 2006 by members of the Miakan/Garza Band, one of the over six-hundred bands that resided in Texas and northeastern Mexico when the Spaniards first arrived. We work to preserve the cultures of the Native Americans indigenous to Texas and northern Mexico while maintaining our covenant with sacred sites. There may be more than 11 million people in Texas who are labeled Hispanic and Latino and have ancestors who are Indigenous to the Americas. Our programs educate about how these people were deprived of their true history and experienced the attempted annihilation of their culture, through violations like the brutal Spanish colonization process and Indian-extermination policies of the Republic of Texas. We provide an Indigenous framework to support the growing number of Hispanics embracing their indigeneity, based on the initial instructions from our ancestors on how to survive and thrive – community first, the value of relationships, respect for ancestors and elders, and our responsibility to restore balance to Mother Earth. We strive to unite human-kind in seeking ancestral knowledge for the sake of our continued survival.

Exhibition: Highlights from the Harry Ransom Center Theater and Performing Arts Collections

The Harry Ransom Center is an internationally renowned humanities research center at The University of Texas at Austin. Our extensive collections provide unique insight into the creative process of some of our finest writers and artists, deepening the understanding and appreciation of literature, photography, film, art, and the performing arts.

The collections include nearly 1 million books, more than 42 million manuscripts, 5 million photographs, and 100,000 works of art. Highlights include Robert De Niro's archive of scripts, notes, costumes, and props; the earliest known extant photograph made with the aid of the camera obscura; e. e. Cummings's wooden paint box; manuscript drafts by Nobel Prize-winning author Doris Lessing; Jack Kerouac's notebook documenting his writing of *On the Road*; original works by Frida Kahlo, including her iconic self-portrait with thorn necklace and hummingbird; the Gernsheim Collection, containing some of the world's finest examples of photographic art and science; some of Albert Einstein's unpublished notes and calculations for his work on general relativity; Gabriel García Márquez's manuscripts, correspondence, notebooks, and more (digitized for easy perusal); and one of only 20 complete copies of the Gutenberg Bible in the world.

The Ransom Center's performing arts collections document a wide variety of performance genres, particularly from the United Kingdom and America. The collections feature holdings in theatre, dance, music, opera, and popular entertainments, such as the circus, vaudeville, pantomime, minstrel shows, puppetry, and magic. From drafts and promptbooks to designs and box office receipts, the materials in the collection emphasize the creative process from concept and staging to publication and revival.

The Center holds one of the largest collections of American, British, and Irish playwright archives including the papers of David Hare, Lillian Hellman, Adrienne Kennedy, Terrence McNally, Arthur Miller, John Osborne, J. B. Priestley, Elmer Rice, Tom Stoppard, and Tennessee Williams, along with significant collections of writers like Samuel Beckett, George Bernard Shaw, Sam Shepard, and Oscar Wilde. Visitors to the Reading Room can access over 1,100 audio and video recordings of Stella Adler's master classes on acting and script interpretation, John Wilkes Booth's promptbook for *Richard III*, Harry Houdini's love letters to his wife Bess, and epic scene designs by artists like Boris Aronson, Norman Bel Geddes, Gordon Conway, and Eldon Elder.

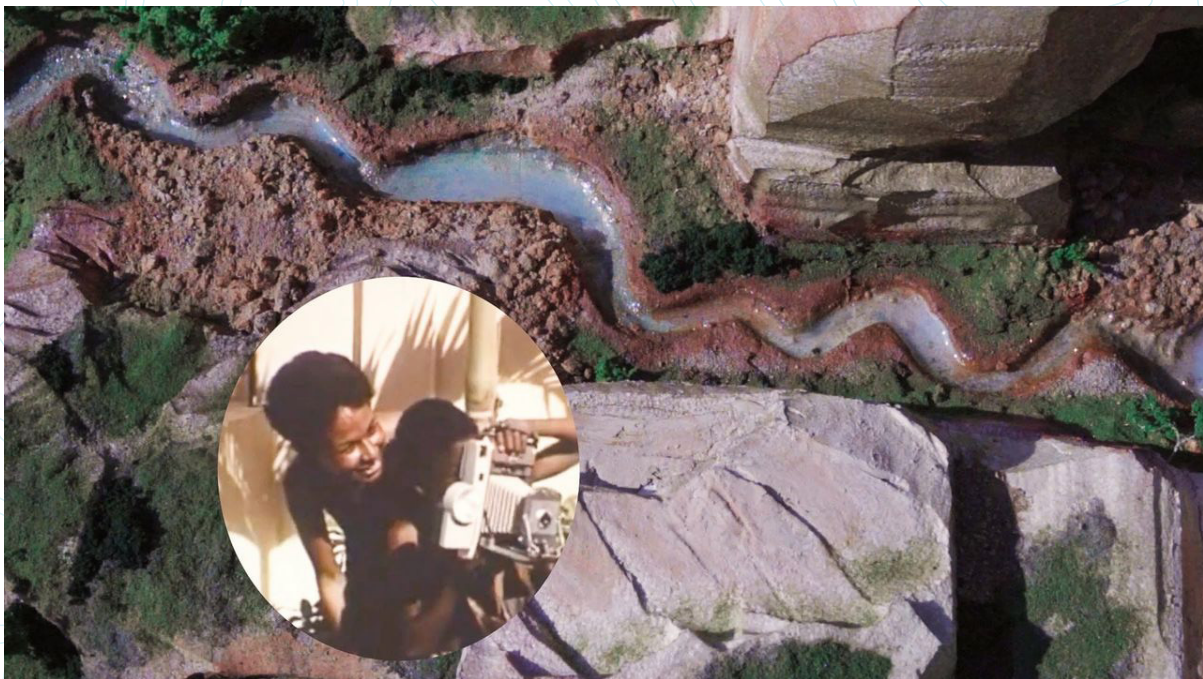


Film Screening and Discussion

A Welcoming Place (2020-2022) presents a poetic narrative stitched out of conversations with Black and brown artists living in Austin. Director and artist, Aryel René Jackson, presents themselves as a sculptor and proxy figure, holding a weather balloon as a metaphorical gesture of taking temperature. Aiding these scenes are re-animated archive footage of weather balloon systems along with public archival imagery. Jackson has screened at the Digital Arts Resource Centre, Ottawa, ON (2022), the Museum of Modern Art, New York, NY (2022), the Baltimore Museum of Art, (2021), and The Momentary in collaboration with the Crystal Bridges Museum in 2020.

Aryel René Jackson is a film-based artist whose practice consists of what they call Visual Essays. Jackson's visual essays explore testimony and labor through performance, sculpture, animation, and appropriations of tools and aesthetics of agriculture, archeology, meteorology, and flight. Jackson considers how visual, tangible, and experiential material data impacts perception when speculating on the past. Jackson works in Austin, TX and teaches at Texas State University in San Marcos, TX. Jackson is an alum of the University of Texas at Austin (2019), Skowhegan School of Painting and Sculpture (2019), Royal College of Art Exchange Program (2018), and Cooper Union (2013).

John Yancey is Emeritus Professor of Studio Art at UT Austin. His work focuses in three main areas: paintings and drawings; community-based mural painting; and ceramic tile mosaic public art works. He directed his first community-based mural in 1976 and has completed numerous public art projects and commissions since that time. His recent projects include permanent public artworks for the Austin Convention Center, The Henry B. Gonzales Convention Center of San Antonio, and the monumental history and culture art wall, "Rhapsody" that occupies the Charles Urdy Plaza at 11th and Waller Streets as part of the restoration and revitalization of this historic street on Austin's East Side. His most recent project is "Legacy" in Rosedale Park in Fort Worth's historic Stop Six Community. In addition to his public art projects, Yancey continues to exhibit his paintings and drawings in gallery and museum venues. Professor Yancey has also lectured extensively on various aspects of African American art history at the Art Institute of Chicago, The Terra Museum of American Art in Chicago, The Dallas Art Museum, Waterloo Museum of Art, Austin Museum of Art, and numerous other museum venues.



P: Panel

PL: Performance
Lecture

W: Workshop

SP: Spotlight
Performance

SE: Spotlight
Exhibition

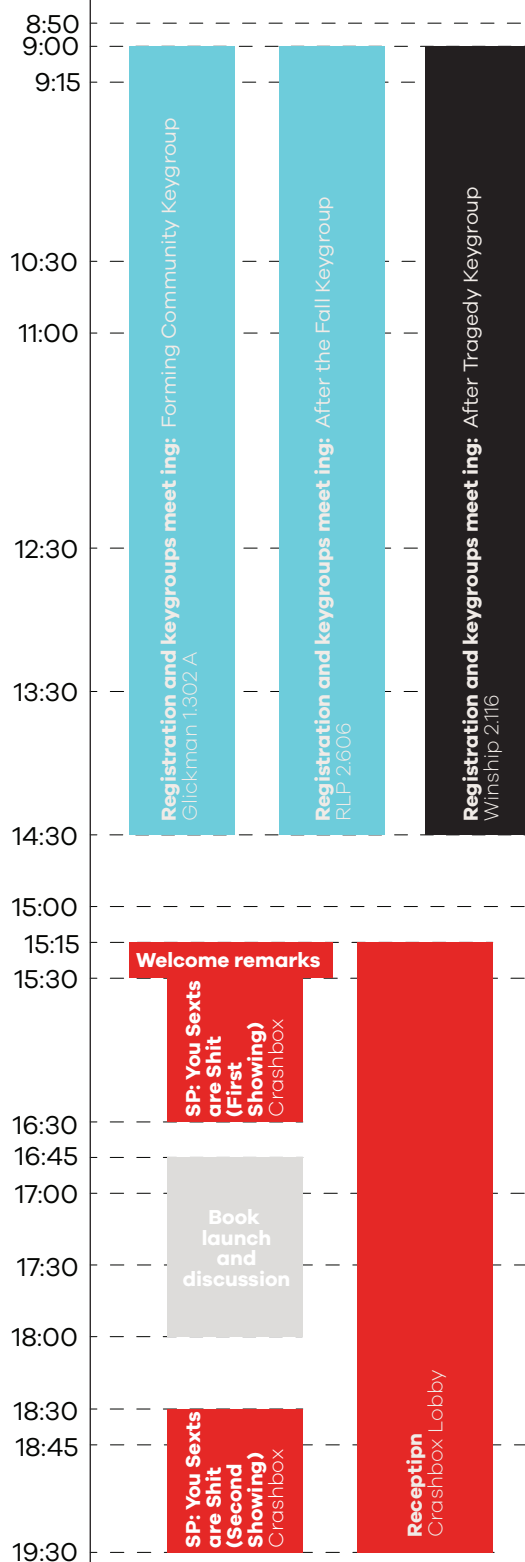
**Robert L.
Patton
Building**

**F.L. Winship
Building**

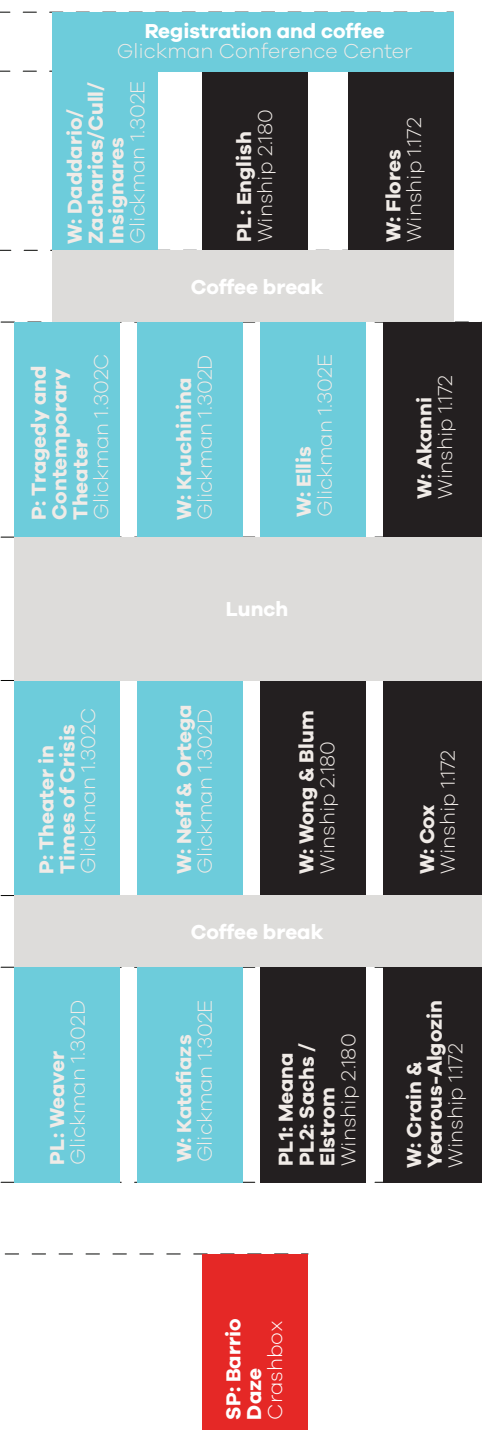
**Harry
Ransom
Center**

**CRASHBOX
Performance
Venue**

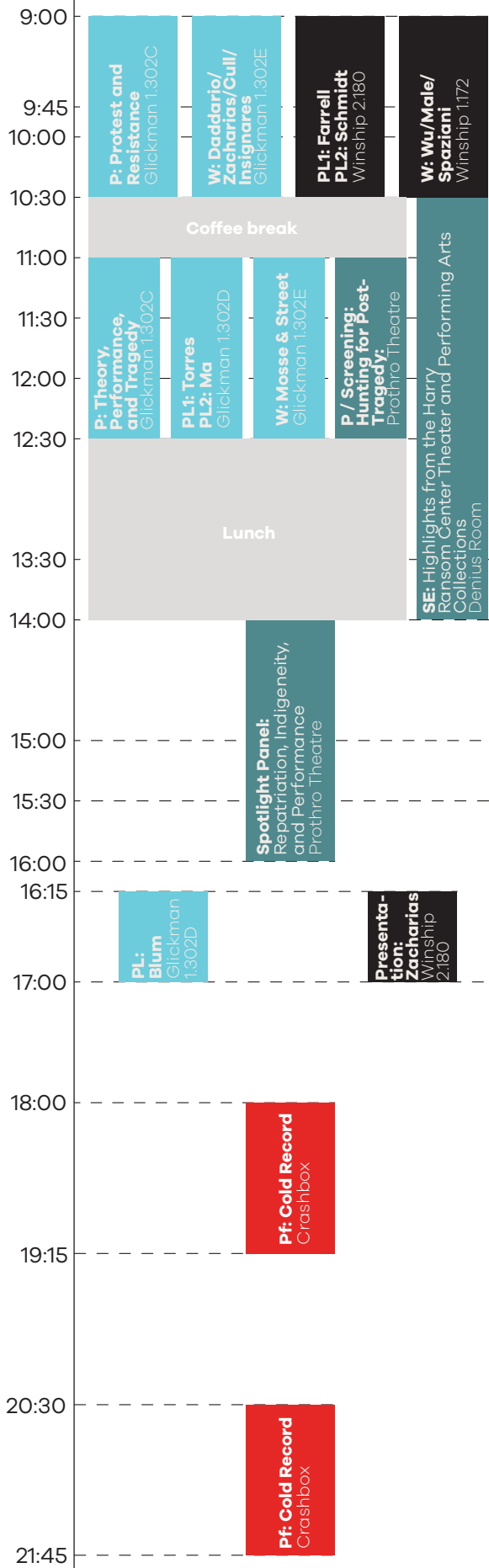
16 May, 2024
(Thursday)



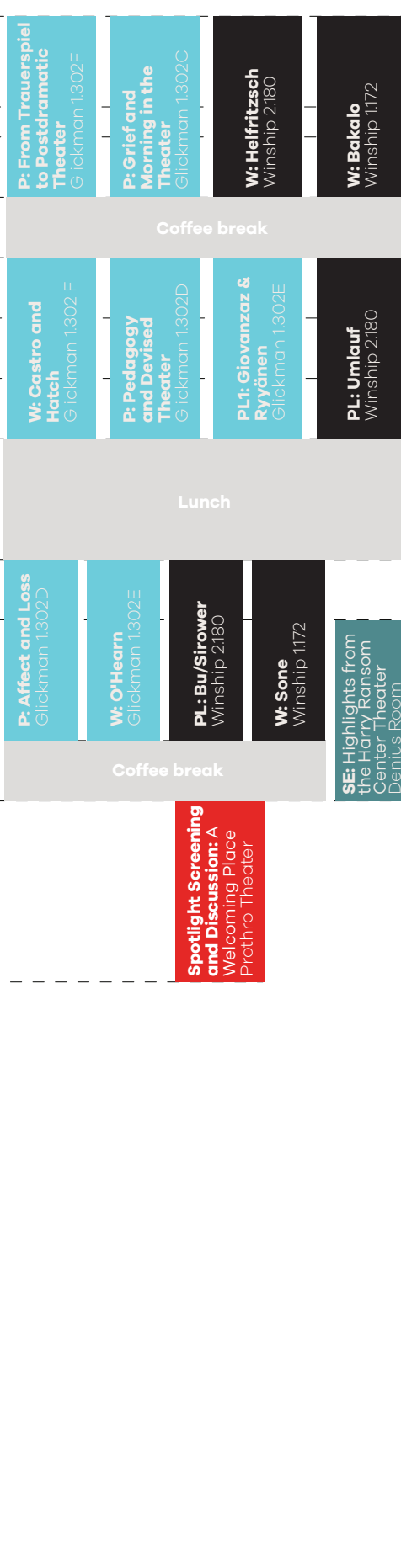
17 May, 2024
(Friday)



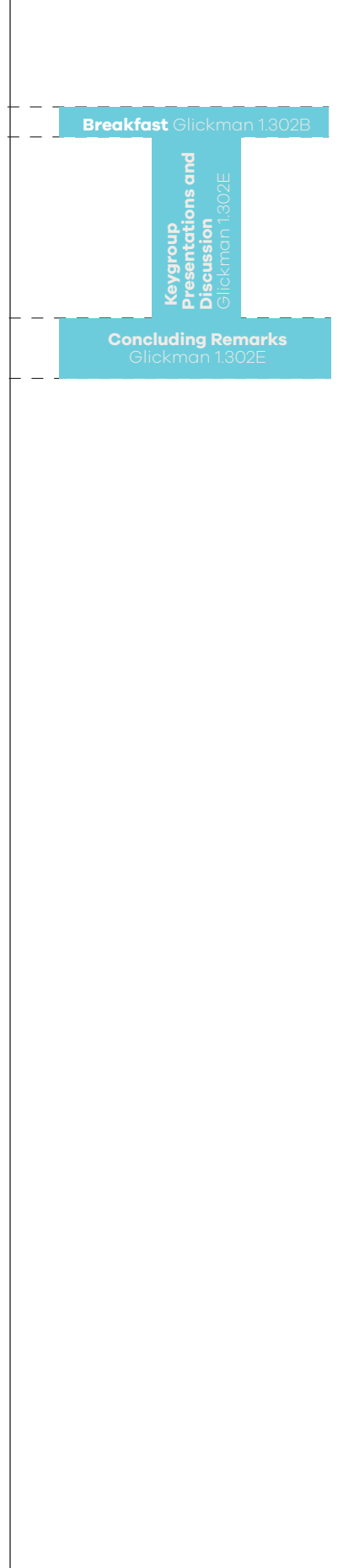
18 May, 2024 (Saturday)



19 May, 2024 (Sunday)



20 May, 2024 (Monday)



A notebook page with a light blue background and a white wavy pattern. The word "Notes" is written in bold black text at the top left. Below it are 21 horizontal lines for writing. At the bottom center, the page number "21" is displayed between two horizontal lines.

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