

HISTORY, MEMORY, PERFORMANCE
Preliminary conference program
Subject to change

Day 1 (Thursday, April 19)

TIME	EVENT	LOCATION
8:30 a.m. – 9:00 a.m.	Registration on site	Academic Hall
9:00 a.m. – 9:30 a.m.	Opening remarks and welcome from the University of Ottawa and Carleton University	Academic Hall
9:30 a.m. – 10:45 a.m.	Keynote: Professor Freddie Rokem (University of Tel-Aviv, Israel) “Discursive Practices and Narrative Models: History, Poetry, Philosophy” (in English) / «Pratiques discursives et modèles narratifs : Histoire, poésie, philosophie» (en anglais) Introduced by Yana Meerzon (University of Ottawa)	Academic Hall
10:45 a.m. – 11:00 a.m.	Coffee Break	Academic Hall
11:00 a.m. – 12:30 p.m.	<p>ACADEMIC PANELS</p> <p>Pour recentrer les marges [Studio]</p> <ul style="list-style-type: none"> • <i>Jacques Cardinal (Université de Montréal), « Une mort monumentale. Commémoration et performance dans Les Grands soleils de Jacques Ferron »</i> • <i>Guy Beausoleil (UQÀM), « L'Éristique théâtrale d'André Ricard »</i> • <i>Louise Ladouceur (Université de l'Alberta) et Nicole Nolette (Université McGill), « Du texte à une esthétique de la performance : représentations théâtrales du bilinguisme des francophones de l'Ouest canadien »</i> <p>Theatre as Witness [Room 309]</p> <ul style="list-style-type: none"> • Michelle MacArthur (University of Toronto), “The Audience as Witness: Performative Representations of the Montreal Massacre” • Lydia Wilkinson (University of Toronto), “Restoring/re-storying Trudeau: Embodying Alternative Histories in Brooke Johnson’s <i>Trudeau Stories</i>” 	Department of Theatre, University of Ottawa

	<ul style="list-style-type: none"> • Rachel Bennett (University of Illinois at Urbana-Champaign), “Staging Auschwitz, Creating Witnesses” <p>Embodying Meaning [Room 310]</p> <ul style="list-style-type: none"> • Sarah Winter (Queensland University of Technology), “Memory Theatre and Resonant Spaces” • Tone Pernille Østern (NTNU Norway), “Articulating and Performing the Bodily Character of the Dance Teacher’s Practical-Pedagogical Knowledge” • Vesna Milanovic (Sheffield Hallam University, UK), “On Her Own Body as Site of Memory” <p>History or Fiction? [Room 303]</p> <ul style="list-style-type: none"> • Carolyn Malloy (Siena College), “Tlacaélel: The Real Power Behind the Aztec Empire” • Georgina Whitingham (State University of New York at Oswego), “History and Performance in <i>Autumn Flower</i> by José María Rodríguez Méndez: the play, the film adaptation and the enigma of the protagonist” • Veronika Ambros (University of Toronto), “Dramatic Changes in the Works of Vaclav Havel” <p>Performing Pedagogy: Sites of Knowledge [Room 311]</p> <ul style="list-style-type: none"> • Gail Edwards (Douglas College), “Creating Intelligent Citizens and Well-Informed Canadians: Storytelling, Children’s Librarians and the Narration of History” • Belarie Zatzman (York University), “Difficult Knowledge: The Shoah, Memory and Performance through Drama Education” • Sofia Santos (Archivist, Portugal), “An Art Experience in Madeira Regional Archive” 	
12:30 p.m. – 2:00 p.m.	<p>Lunch Discussion: Hannah Moscovitch and Joël Beddows in conversation about</p>	Academic Hall

	his production of her play, <i>East of Berlin</i>	
2:00 p.m. – 5:00 p.m.	<p>WORKING GROUPS AND WORKSHOPS</p> <ul style="list-style-type: none"> • Archives et historiographie théâtrale (Sylvain Schryburt, Université d'Ottawa, <i>en français</i>) [Studio] • Social Effects of Storytelling (John Walsh, in English) [Room 202] • Body as Memory / La mémoire du corps (Daniel Mroz, University of Ottawa. bilingual) [Room 311] 	Department of Theatre, University of Ottawa
2:00 p.m. – 3:30 p.m.	<p>ACADEMIC PANELS</p> <p>Le corps théâtral et le corps théâtralisé [Room 309]</p> <ul style="list-style-type: none"> • <i>Maja Saraczynska (Université Stendhal-Grenoble 3), «« Théâtre autobiographique » ou projections de soi sur scène (Ionesco, Kantor, Podehl) »</i> • <i>Roxanne Martin (Université de Montréal), « François Barbeau, maître costumier : le costume comme objet de mémoire de l'histoire du théâtre québécois »</i> • <i>Andrea Ubal (UQÀM), « Traces : la mémoire du corps comme source de création pour une dramaturgie scénique engagée »</i> <p>History – Verbatim [Room 303]</p> <ul style="list-style-type: none"> • Colin McCullough (York University), “ ‘Mission accomplished, I guess’: <i>Checkpoint</i> and the dramatic narratives of peacekeeping” • Ryan Chiles (Davidson College), “Knowledge and Power, Distance and Responsibility: Addressing the Implications of Kipphardt’s <i>Brother Eichmann</i>” • Klaas Tindemans (Free University Brussels), “The Performance of the Perpetrator: Dramatizing One’s Relatives, Collaborators with the Nazis” <p>Staging Contested Histories [Room 310]</p>	Department of Theatre, University of Ottawa

	<ul style="list-style-type: none"> • Diana Manole (Trent University), “From Dictator to Vampire: Dramatic Depictions of Nicolae Ceausescu in Romanian Post-Communist Drama” • Johnny El-Alam (Carleton University), “Representing National Trauma: Alternative Histories, Experimental Art Practices, Performances and Narratives by Transnational Artists from the Lebanese War Generation” • Jane Baldwin (The Boston Conservatory), “Performing Riel: Whose History Is This Anyway?” <p>Performing the Archive [Academic Hall]</p> <ul style="list-style-type: none"> • Nikki T. Cesare (University of Toronto), “An Untrustworthy Discourse: Aliza Shvartz and the Performance of Documentation” • Paul Dambowic (Pratt Institute), “Carte Postale as Stage in Nineteenth-Century Congo” • Elisha Conway (University of Ottawa), “Bodies, Objects, and Video: Sites of Memory in Sala XVIII” 	
<p>3:30 p.m. – 5:00 p.m.</p>	<p>ACADEMIC PANELS</p> <p>Théâtres événementiels [Room 309]</p> <ul style="list-style-type: none"> • <i>Kataryzna Blazejewska (Université de Strasbourg), « Le destin tumultueux de Marie Stuart (1542-1587) : regards croisés entre littérature de la Renaissance et théâtre contemporain »</i> • <i>Charles Doutrelepont (Université Carleton), « Le théâtre de la guerre chanté en Nouvelle-France (1755-1758) »</i> • <i>Nathanaël Wadbled (Université Paris 8-Vincennes-Saint-Denis), « Les rituels de mémoire. Une anthropologie des dispositifs mémoriels contemporains »</i> <p>Dramatizing Wartime [Room 310]</p> <ul style="list-style-type: none"> • Samantha Mitschke (University of Birmingham), “ ‘History is theater’/‘Theatre is history’: <i>Bent</i> and the Staging of the Queer Holocaust Experience” 	

	<ul style="list-style-type: none"> Christa Zeller Thomas (University of Ottawa), “Acting Macho, Acting Strange, Acting – Jewish? Performance and Identity in Three World War II Memoirs by Women” Irena Makaryk (University of Ottawa), “ ‘Now the tune goes manly’: Soviet <i>Hamlet</i> during the Second World War” <p>The Drama of History [Room 303]</p> <ul style="list-style-type: none"> Hazel Atkins (University of Ottawa), “ ‘At a point of intersection’: The audience’s experience of history, ritual and collaboration in <i>Murder in the Cathedral</i>” Elizabeth Robertson (Queen Mary, London), “ ‘There’s a story behind this’: performing history and memory through anecdote and storytelling in the work of Stephen Poliakoff” Teri Loretto-Valentik (University of Ottawa), “Greying the Black: James Reaney’s treatment of Canada’s most notorious family in his Donnellys Trilogy” 	
5:30 p.m. – 7:00 p.m.	Welcome Reception at the Ottawa Little Theatre, 400 King Edward Avenue	

Day 2 (April 20, Friday)

TIME	EVENT	LOCATION
9:00 a.m. – 9:30 a.m.	Registration on site	
9:30 a.m. – 10:45 a.m.	<p>Keynote: Jean-Pierre Sarrazac (Université Paris III - Sorbonne Nouvelle) “Strindberg’s Drama of Self” (in French with some English translation) / « La scène autobiographique chez Strindberg » (<i>en français</i>)</p> <p>Introduced by Louise Frappier (University of Ottawa)</p>	Academic Hall
10:45 a.m. – 11:00 a.m.	Coffee Break	Academic Hall
11:00 a.m. – 12:30 p.m.	<p>ACADEMIC PANELS</p> <p>Hanter la scène : le témoignage du théâtre [Studio]</p> <ul style="list-style-type: none"> <i>Pierre Katuszewski (Université Bordeaux 3), « Chère Edzia, chers enfants..., 1939-1944, correspondance de la famille Rotgold », une expérience de théâtre-témoignage »</i> 	Department of Theatre, University of Ottawa

- *David Desrosiers (UQÀM), « La vie théâtrale dans les camps de la mort. Les témoignages de Germaine Tillon, Charlotte Delbo et Jorge Semprun»*
- *Isabelle Hardy (Université Laval), « Le patrimoine sur scène : théâtre, musée et site historique »*

Staging Memory [Room 309]

- Jeff Friedman (Rutgers), “Minding the Gap: Re-enactment of Memory Across Time and Space”
- Janne Cleveland (Carleton University), “In Memoriam: Negotiating the Past in Ronnie Burkett’s *Happy*”
- Claire Borody (University of Winnipeg), “Cultural memory and in memory of culture: performing the Western Ukraine in rural Manitoba”

Staging Identities [Room 310]

- Nancy Copeland (University of Toronto), “Group Biography, Montage, and Modern Women in *Hooligans* and *Building Jerusalem*”
- Elyssa Ford (Northwest Missouri State University), “Pa’u Riding in Hawaii: A Contested Performance of a Contested History and Memory”
- Chinnaiah Jangam (Carleton University), “Subaltern Memory and the Subversion of Caste: Untouchable Women Artists in South India”

Historic Theatre [Room 303]

- Hatto Fischer (Greece), “Theatre as concrete place to reflect divisions in time and space: Schaubühne performing Hölderlin's Empedocles in Berlin West 1976”
- Maria Ignatieva (Ohio State University), “Witnessing The World Getting out of Joint: Irina Rozanova as Stanislavsky's Last Hamlet”
- Douglas J. Clayton (University of Ottawa), “Alexander Pushkin’s *Boris Godunov* as Epic Theatre”

Performing History Authentically [Room 311]

- Darryl Leroux (Saint Mary’s University), “Performing the Quebecois

	<p>Family: Two Museums of History in France”</p> <ul style="list-style-type: none"> • Katherine Johnson (University of Sydney), “Performing Pasts for Present Purposes: Recreational Re-enacting as a Bodily, Performative Tradition of History” • Victor Holtcamp (University of South Carolina), “Performing Alongside History – Buffalo Bill, Steele MacKaye, and the Wild, Wild West” 	
12:30 p.m. – 2p.m.	<p>Lunch Discussion: Wajdi Mouawad, Artistic Director of the National Arts Centre, French Theatre, in conversation with Sylvain Schryburt (University of Ottawa)</p>	Academic Hall
2:00p.m. – 5:00 p.m.	<p>WORKING GROUPS AND WORKSHOPS</p> <ul style="list-style-type: none"> • Les métamorphoses du répertoire sur la scène nord-américaine et européenne (Jean Stéphane Roy, University of Ottawa. and Louise Frappier, University of Ottawa, <i>en français</i>) [Studio] • Museums, objects and performance (David Dean, Carleton University, and Jennifer Boyes-Manseau, Independent Theatre Practitioner, in English) [Room 303] • Memory, autobiography, and testimony (Yana Meerzon, University of Ottawa, in English) [Room 309] • Original performance practices and innovation (Kathryn Prince, University of Ottawa, in English) [Room 202] 	Department of Theatre, University of Ottawa
2:00 p.m. – 3:30 p.m.	<p>ACADEMIC PANELS</p> <p>Staging History – Opera, Storytelling, Performance [Academic Hall]</p> <ul style="list-style-type: none"> • James Peck (Muhlenberg College), “Waiting on Fat Man: Traumatic Memory in <i>Doctor Atomic</i>” • Tanja Schult (Stockholm University), “Raoul Wallenberg on Stage” • Conrad Alexandrowicz (University of Victoria), “Reflections on Impossible Pursuits: Remembering/Re-imagining Harry Partch” 	Department of Theatre, University of Ottawa

	<p>Théâtre et commémoration [Room 310]</p> <ul style="list-style-type: none"> • <i>Tork Ladani (Université d'Ispahan, Iran), « Ta'zie », la représentation du drame de Karbala »</i> • <i>Elena Langlais (Université Paris Ouest Nanterre La Défense), « De la certitude de la mémoire à l'incertitude de l'histoire : Andhâ Yûg (L'Âge des ténèbres) de Dharamvir Bharati »</i> • <i>Carmelle St.Gérard-Lopez (Institution Totart, Corona), « Le Conte-à-rebours de l'Histoire »</i> <p>Alternative Pathways: Place and Space [Room 311]</p> <ul style="list-style-type: none"> • Ari Gandsman (University of Ottawa), "Letting the Space Speak for Itself: The Museum of Memory in Argentina" • Carla Melo (Arizona State University), "<i>Alegria e Elegia: Party and Pathos as Mnemonic Pathways in the Theater of Oi Nóis Aqui Traveiz</i>" • Leilani Dawson (Wildlife Conservation Society), "Towards a Metropolitan Museum of Science: On Museology in a Subjunctive Mode" • Mario Di-Paolantonio (York University), "Acting On Our Time: Considering Alicia Framis's 'Welcome to Guantánamo Museum: Things to Forget' " 	
<p>3:30 p.m. – 5:00 p.m.</p>	<p>Théâtre québécois d'hier et d'aujourd'hui (séance organisée par la SQET) [Studio] [pièce 310]</p> <ul style="list-style-type: none"> • <i>Pauline Bouchet (Université Paris III/UQÀM), « Mettre en scène l'autre : l'ouverture à l'autre comme nouvelle dynamique de la dramaturgie québécoise contemporaine »</i> • <i>Dominique Fortin (Université Laval), « La noirceur tombe sur la ville » : autobiographie et témoignage dans La noirceur de Marie Brassard »</i> • <i>Hervé Guay (UQTR) et Maria Stasinopoulou (UQTR), « Ronfard, l'histoire et le théâtre »</i> <p>Performing First Nations and Encounters [Academic Hall]</p> <ul style="list-style-type: none"> • Sarah MacKenzie (University of Ottawa), "Dramatic (Re)presentations in 	

	<p>Indigenous Women's Theatre"</p> <ul style="list-style-type: none"> • Gerald McKinley (University of Western Ontario), "Changing the Past? Re-writing Histories as a Narrative Healing Process" • Virginia Preston (Stanford University), "Un/becoming Nomad- Marc Lescarbot's Muses, Dance and the Americas" 	
5:00 p.m. – 5:15 p.m.	Coffee break	Academic Hall
5:15 p.m. – 6:45 p.m.	<p>Performance Presentations</p> <ul style="list-style-type: none"> • Espace, histoire et mémoire (Angela Konrad, University of Ottawa, <i>en français</i>) [Studio] • The Bridge: Toward Relational Aesthetic Inquiry in the Montreal Life Stories Project. Living History Ensemble [Room 311] 	Academic Hall
7 p.m. – 8 p.m.	Cocktail reception, University of Ottawa	
8 p.m.	Conference Dinner, University of Ottawa	

Day 3 (April 21, Saturday)

TIME	EVENT	LOCATION
9:00a.m. – 9:30 a.m.	Registration on site	Academic Hall
9:30 a.m. – 11:00 a.m.	<p>ACADEMIC PANELS</p> <p>Mettre en scène la mémoire [Studio]</p> <p><i>Florence Lhote (Université libre de Bruxelles), « La mise en scène de l'évènement historique et de la catastrophe, une contamination trans-genres »</i></p> <p><i>Emilie Martz-Kuhn (Université Laval/Université Paris III-Sorbonne Nouvelle), « Démontez l'histoire, remonter le temps : Rwanda 94 ou la « mise en œuvre » d'une mémoire transcontinentale de la catastrophe »</i></p> <p><i>Barbara Roland (Université Libre de Bruxelles), « Approche pratique et théorique des stratégies du performeur. Du théâtre à la performance »</i></p> <p>Performing British History, Historically [Room 202]</p>	

	<ul style="list-style-type: none"> • James McLure (University of Ottawa), “Collective Memories of Troy and Competing Nations in Shakespeare’s <i>Richard II</i>” • Jacqueline Penich (University of Ottawa), “The Layering of Histories in James Boaden’s <i>Cambro-Britons</i>” • Lee Slinger (York University), “Eliza’s Race: Performing history and the nation at the Westminster Jubilee, 1760” <p>Representing Trauma [Room 309]</p> <ul style="list-style-type: none"> • Josy Miller (University of California - Davis), “Performing Communal Trauma: 9/11 and the Reconstruction of American Identity” • Jenny Doubt (The Open University), “Emerging from Silence: Performing HIV/AIDS in Post-apartheid South Africa” • Victoria Miller (Carleton University), “Representing Trauma: Exhibiting the Experience of Residential Schools” • Lia Marie Talia (University of Ottawa), “A Bridge Across Time: Memory and Healing in Kevin Loring’s <i>Where the Blood Mixes</i> and Sharon Pollock’s <i>Doc</i>” <p>Reconfiguring Memory: Alternative Stagings [Room 310]</p> <ul style="list-style-type: none"> • Ashley DeMartini (York University), “Remembrance As Performance: The Murambi Memorial” • Juliette Brungs (University of Minnesota), “Trace, Sound, Performance - Art and Jewish Remembrance in Germany” • Sarah J. Townsend (University of California), “The Spectral Stage of Edouard Glissant’s <i>Monsieur Toussaint</i>” 	
11:15 a.m. – 1 p.m.	<p>Staging First Nations [Academic Hall]</p> <p>Co-conveners [and presenters] Lindsay Lachance and Véronique Hébert (University of Ottawa)</p>	
9:30-12:30	<p>Performance Presentation [Room 303]</p>	

	<p>Porter les archives coloniales à la scène et le corps d'une langue à l'autre : atelier-performance sur le processus de traduction (Heather Hermant avec Nadine Desrochers, bilingue)</p> <p>Performing the Colonial Archive, Moving Bodies Across Language: A Translation Workshop Presentation (Heather Hermant with Nadine Desrochers, bilingual)</p>	
1:15 p.m. – 2:30 p.m.	Closing lunch organized by the conference committee	Academic Hall

CONFERENCE VENUES, Academic panels, working groups and workshops

	PRELIMINARY PROGRAM.	TABLE FORMAT	February 24, 2012				
TIME/Space	Studio	Academic Hall	Room 202 (2nd floor)	Room 309 (3rd floor)	Room 310 (3rd floor)	Room 303 (3rd floor)	Room 311 (3rd floor)
THURSDAY 11 a.m. – 12:30 p.m.	Pour recentrer les marges			Theatre as Witness	Embodying Meaning	History or fiction?	Performing Pedagogy: Sites of Knowledge
Thursday 2-3:30 p.m.	Archives et historiographie théâtrale (Sylvain Schryburt, en français)	Performing the Archive	Social Effects of Storytelling (John Walsh, in English)	Le corps théâtral et le corps théâtralisé	Staging Contested Histories	History – Verbatim	Body as memory / La mémoire du corps (Daniel Mroz, Bilingual)
THURSDAY 3:30-5p.m.	Archives et historiographie théâtrale (Sylvain Schryburt, en français)		Social Effects of Storytelling (John Walsh, in English)	Théâtres événementiels	Dramatizing Wartime	The drama of history	Body as memory / La mémoire du corps (Daniel Mroz, Bilingual)
Friday 11 a.m. -12:30 p.m.	Hanter la scène : le témoignage du théâtre			Staging Memory	Staging Identities	Historic Theatre	Performing History Authentically
Friday 2-3:30 p.m.	Les métamorphoses du répertoire (Jean Stéphane Roy and Louise Frappier, en français)	Staging history – opera, storytelling, performance.	Original performance practices and innovation (Kathryn Prince, in English)	Memory, autobiography, and testimony (Yana Meerzon, in English)	Théâtre et commémoration	Museums, objects and performance (David Dean, in English)	Alternative Pathways: Place and Space
Friday 3:30-5p.m.	Les métamorphoses du répertoire (Jean Stéphane Roy and Louise Frappier, en français)	Performing First Nations and Encounters	Original performance practices and innovation (Kathryn Prince, in English)	Memory, autobiography, and testimony (Yana Meerzon, in English)	Théâtre québécois d’hier et d’aujourd’hui	Museums, objects and performance (David Dean and Jennifer Boyes-Manseau, in English)	
FRIDAY 5:15 – 6:45	Espace, histoire et mémoire (Angela Konrad, en français)						The Bridge: Toward Relational Aesthetic Inquiry in the Montreal Life Stories Project. Living History Ensemble, in

							English
	Studio	Academic Hall	Room 202 (2 nd floor)	Room 309 (3 rd floor)	Room 310 (3 rd floor)	Room 303 (3 rd floor)	Room 311 (3 rd floor)
Saturday 9.30 – 12.30						Porter les archives coloniales à la scène et le corps d'une langue à l'autre / Performing the Colonial Archive	
Saturday 9:30 -11 a.m.	Mettre en scène la mémoire		Performing British History	Representing Trauma	Reconfiguring Memory		
Saturday 11:15 a.m. – 1p.m.		Staging First Nations					