

TEXT, PERFORMANCE, AND THE  
PRODUCTION OF HISTORICAL KNOWLEDGE

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Abstracts

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## INTRODUCTION

Within the last decades, conceptualizations of text and performance (such as textuality and performativity) have been extensively used in diverse fields of knowledge (such as ethnography, anthropology, cultural studies, science studies, gender studies, post-colonial studies, theatre and performance studies) to describe, analyze and interpret culture, its languages, practices, rhythms and styles, as well as its iterations and transformations. In linguistics and language philosophy, often referred to as a conceptual vantage point, text (as *langue*, language, *écriture*) and performance (as *parole* or speech act) are seen as mutually dependent rather than exclusive.

Subsequently, there has been an ever-growing awareness for epistemes and epistemologies which arise precisely from the relation of text to performance, its inaptitudes, incongruities, tensions, frictions and ruptures as well as its capacity to grasp reality in its multiple layers and facets. This holds particularly true for the cultural-historical and conceptual dimensions and manifestations of this relation, such as oral and scriptural cultures (Paul Zumthor), tactical and strategical practices (Michel de Certeau), archival and embodied memories (Diana Taylor), tacit and codified knowledge (Michael Polanyi). Epistemologies evolving from these relations address questions of un/translatability, in/codifiability, in/projectability, an/aesthetics as well as experiences of loss, suppression and forgetfulness.

Against this background, the conference sets out to explore the production of knowledge emerging from and originating in the relationality of text and performance and its cultural-historical and conceptual dimensions and manifestations in a historical and historiographical perspective. How does this knowledge become referential or topical? Where and how is it stored? How can it be conceptualized historically as well as historiographically?

The contributions to this conference shall look at text, performance and the production of historical knowledge in three main subject areas: Historiographies of Literature (Thursday), Historiographies of Dance and Performance Art (Friday) and Historiographies of Theatre and Spectacle (Saturday).

## The Effect of the Real - Anecdotes and Historiography (keynote)

Gabriele Brandstetter  
Freie Universität Berlin

With the „turn“ of postdramatic theatre and conceptual dance since the 90's the narrating of history and the performing of stories became central in the practices and in theory of theatre and dance. In this context the format of the anecdote gained a key position for strategies of narrating and history. I will ask how narratives in/as performances work against the master narratives of social and economic hierarchies, of thought patterns of (neo-)colonialism and power relations. Theory of narration in historiography (H. White, St. Greenblatt) will be discussed along with a reading of the performances of two contemporary artists: Xavier Le Roy and William Kentridge. What kind of knowledge are the fragments of (autobiographical) anecdotes providing – and how are they preserving and erasing traces of the tradition of historiography?

**Gabriele Brandstetter**, Professor of Theatre and Dance Studies at Freie Universität Berlin and Director of the Center of Movement Studies (ZfB). Her research focus is on: History and aesthetics of dance from the 18<sup>th</sup> century until today, theatre and dance of the

avant-garde; contemporary theatre and dance, performance, theatricality and gender differences; concepts of body, movement and image. Since 2008 co-director of the International Centre “Interweaving performance studies”.

Publications (selection): *Poetics of Dance. Body, Image and Space in the Historical Avant-Gardes* (2015, engl. ed. of *Tanz-Lektüren. Körperbilder und Raumfiguren der Avantgarde*), *Methoden der Tanzwissenschaft. Modellanalysen zu Pina Bauschs ‚Sacre du Printemps‘* (2007, second edition 2015, co-ed. G. Klein), *Tanz als Anthropologie* (2007, co-ed. C. Wulf), *Dance [And] Theory* (transcript 2013, co-ed. G. Klein), *Touching and Being Touched* (De Gruyter 2013, co-eds. G. Egert and S. Zubarik), *Choreographic Practices. Special Issue: Dis/abilities: The Politics of a Prefix* (ed. by Gabriele Brandstetter as Guest Editor together with Ann Cooper Albright, Vida L. Midgelow and Jane M. Bacon (intellect journals, 2015, Volume 6, Number 1), *Moving (Across) Borders* (transcript, forthcoming co-ed. H. Hartung), *The Aging Body in Dance – between Euro-American and Japanese dance cultures* (forthcoming, co-ed. N. Nakajima)

# The Reformation on Stage: The Zurich Passion Play

Claudia Daiber

University of Amsterdam

In 1523, the city-state Zurich implemented the Reformation in accordance with the ideas of the reformer Huldrych Zwingli. Within this established institutional and religious framework, the Zurich citizen Jacob Ruf composed and published in 1545 a play which has become known as the Zurich Passion Play. Although this play follows the traditional narrative pattern of the passion play as has been established in the German-speaking countries since the first half of the 14th century, an analysis of its text suggests that new forms of knowledge have been introduced. Next to modifications of the actual message in accordance with Zwinglian religious thoughts and thoughts on morals and manners, 'new' forms can be detected in slight amendments of scenes and characters, suggesting a different conceptualization than the ones which have so far applied in passion plays. 'New' forms are likewise evident in the introduction of entirely 'new' scenes and characters and in the establishment of until then unseen performative relations.

My contribution will focus on two scenes, both situated 'under the cross' on which Jesus has just died, and set

within the liminal three-day period between his death and resurrection. The first scene, in traditional manner, involves pagan Roman soldiers instructed to execute Jesus. The second scene introduces two characters labelled pagans, who take faith in the Christian belief in this very scene. In their own way, the Roman soldiers also recognize the godhood of the just-crucified Jesus. Both scenes generate knowledge and demonstrate the role of the passion play as a medium for the mediation of knowledge transformations.

I will elaborate on the functions of these scenes, on the categories of knowledge they use and on the subtexts to which they might refer.

**Claudia Daiber** is a lecturer on German culture and language at the University of Amsterdam. Her research focus is the Historical Theatre of the Middle Ages and the Early Modern Period. Relevant publications are: *Karel ende Elegast / Karl und Ellegast. Eine Rittergeschichte aus dem niederländisch-belgischen und deutschen Kultur-und Sprachraum* (2012) and *Gehen als kommunikative Geste und performativer Akt im »Nibelungenlied«* (2016).

## Populating *Arcadia*: When Bodies Give Life to Scientific Theories

Thierry Dubost

University of Caen Normandie

As Irish playwright Thomas Kilroy rightly notes, the ways in which characters populate a stage may help understand how a play works. Starting from this premise, it may be worth devoting some attention to the writing modes which Tom Stoppard used in *Arcadia*. In this dramatic work, the English playwright stages characters who live in the same place (sharing the same set), but belong to two different eras: the 1800s for the first group, while other characters are supposed to be contemporaries of the spectators attending the performance. The back and forth movement in time, together with interactions between the two group stories, as well as a reflection on the second principle of thermodynamics, provides good grounds for investigation of the ways in which Stoppard populates his stage in this particular environment. Such an analysis implies that his use of conventions, both in the rapports he creates between realism and comedy, together with a specific combination of words and sight may help define his aesthetics. It may also supply some insights into the ways in which moving bodies on a stage enable him to provide appetizing fare to a public he wants to involve in a story he combines with a reflection on the second principle of thermodynamics and Chaos theory.

**Thierry Dubost** is a professor at the University of Caen Normandie, France. He is the author of *Struggle, Defeat or Rebirth: Eugene O'Neill's Vision of Humanity* (McFarland, 1997 [2005]), and *The Plays of Thomas Kilroy* (McFarland, 2007). He has co-edited five books, *La Femme Noire américaine, aspects d'une crise d'identité ; George Bernard Shaw, un dramaturge engagé, Du Dire à l'Etre : tensions identitaires dans la littérature nord-américaine, Regards sur l'intime en Irlande ; Music and the Irish Imagination*, and has edited *L'Adaptation théâtrale en Irlande de 1970 à 2007*, all published by Caen University Press. An English version of this book, *Drama Reinvented: Theatre Adaptation in Ireland (1970 à 2007)* was published by Peter Lang in 2012. His translation of Wole Soyinka's *Death and the King's Horseman* was published in 1986 and that of Thomas Kilroy's *The Secret Fall of Constance Wilde* in 2016.

# Performance Art and Experimental Literature in Portugal: Towards a Performative Epistemology of Language

Sandra Guerreiro Dias  
University of Coimbra

This paper is based on a late current research on the historical relationship between Portuguese performance art and experimental literature on the twentieth century. After framing and pointing out the close affiliation between experimental literature and performance art in Portugal, I will briefly present a timeline of Portuguese performance art (1900-2000), which will soon be available in the Digital Archive of Portuguese Experimental Literature ([www.po-ex.net](http://www.po-ex.net)).

I will address, in particular, the poetic and performative experimentation of the following influential artists: E. M. de Melo e Castro, Ana Hatherly, Salette Tavares, José-Alberto Marques, Silvestre Pestana, António Barros, Fernando Aguiar and Gabriel Rui Silva. I will approach its cultural-historical unique contribution and legacy within the Portuguese literary studies.

As intermedial utterances, the poetic and performance-based artifacts of the above mentioned poets coincide in their radical approach to explore multimodal and performative potentialities of text and performance. I aim to approach and enlighten the iterations and transformations of some of these works of art conversions from written text and experimentation to performance art. I will analyze thus poetic embodiment through aesthetic displacement to transform poetic word in poetic action and performance in a site-specific context. I will address these poetic experimental performances (PEP) (Dias, 2016) as a field of discursive and

performance experimentation towards a performative epistemology of language.

At this point, I will also briefly reflect upon the processes of these works of art translation to the above mentioned intermedial digital archive [po-ex.net](http://po-ex.net), focusing on its inventory and prospective implications and contribution. I intend to discuss how this performative archive, addressing a performative practice of language, contributes to a widely performative concept of literature and history.

Thereby concepts of “performative materiality” (Johanna Drucker, 2013), performative history (Peter Burke, 2005, 2008), literature and archive (Manuel Portela, 2013), concerning the specific case of Portuguese performance art and experimental literature, will be discussed.

**Sandra Guerreiro Dias**, PhD in Language and Social Practices (Coimbra University, Portugal), Assistant Professor (Polytechnic Institute of Beja, Portugal). Current research areas: performance art, experimental poetry, performativity, digital curation, intermedial archive, contemporary Portuguese literature and history, Portuguese eighties. Selected Publications: “Poesia e Arte da Performance: para uma poética experimental do corpo” (article), “Anos 80: happenings poéticos na era do estilo” (2016), “Memories of the Change: the Post-Revolutionary Period and Portuguese Cinema” (article), “Entre o ‘belo e o decrépito’: meta-história e anos



1980 na ficção feminina” (article).

# **Conceptualising Text, Conceptualising Performance in Archival Records and Normative Sources in Early Modern France – but also in Texts**

Jelle Koopmans  
University of Amsterdam

Given the scarcity of sources on drama before 1550, theatre historians have mainly used them to document drama practice, and to look for possibly lost texts. The concern has been with what sources say, and not with how they say it nor why they say it (nor, simply, what they are in fact). This paper will not address the more general historiographical source problem (necessary as that may be), but it will simply propose an analysis of the coming into being of categories like 'actor', 'acting', 'performing', 'text', and 'author' in their relationship to sources : records, normative and financial sources, but also to the texts that have come down to us in one or another form (and some reflections on these forms may be of some use). These categories were often implicit, and they were changing over time, and their problematic nature is coexistential to the discourse of drama in early modern Europe ; in this paper, however, the French situation will be privileged. A complicating factor in all that is that, for this period, there is no clear notion of 'theatre' (or 'drama' if one wishes).

**Jelle Koopmans**, Senior Lecturer French Literature, University of Amsterdam, member of the Royal Academy of Arts and Sciences (KNAW). Research Areas: Early modern French performance, Automated performances, Song culture in fifteenth & sixteenth centuries. Selected publications : *Le recueil de Florence, 53 farces imprimées à Paris vers 1515* (2011), *Recueil des sotties françaises t. Ier* (2014), *Theater. Een Westerse geschiedenis*, (2015).

## Rewriting the Unwritten: On the Historiography of Theatrophobia (keynote)

François Lecercle

Université de Paris-Sorbonne

Since the beginning of Western theatre in Greece, the stage has provoked hostile reactions. In early Christianity, a few major Church Fathers expressed even stronger hostility. Throughout the Middle Ages, the debates were largely dormant, but by no means extinct, and they flared up again in the last third of the 16<sup>th</sup> c. Then, for nearly three centuries, a vast number of treatises and polemical tracts in various formats were produced throughout Europe and America. So far, this impressive corpus has only been partially explored. It is even bigger than it seems, for reasons this paper will try to elucidate.

The debates were endlessly rewritten, giving the impression that most authors repeated their predecessors and used all their energy to look for new authorities and to compile texts and quotations rather than to devise new lines of argument. However, under this appearance of immobility, under the recurring arguments, the terms of the debate were extremely sensitive to local conditions. We have to read through the repetitive “text” to understand how the theatrophobic script is adapted to a specific conflict: the same part is “performed” in a different context, often taking on new meanings. This is not a conflict between two sides which, over the centuries, defend the same interests, it is a succession of skirmishes where the same groups may change sides (the puritans, in England, used the theatre to present their position and later violently attacked it). The stakes vary with the local situation: they may be openly religious, or political or even economic.

At times, the theatre is just a pretext or a scapegoat. Professing one’s hatred of the stage may be a way of presenting oneself or one’s group as a paragon of virtue, a spiritual leader or a pillar of society. It is also a way of disqualifying one’s rivals or enemies. This is why theatrophobia diffused so widely and why one finds attacks on the stage in publications that have little to do with the theatre.

When one takes a closer look at the corpus, one realizes that, large as it may be, it is only the tip of the iceberg, since much of the debate was oral and pervaded everyday life. In order to see what hides behind the mountain of pages, one must look for traces of “the unwritten”, the oral debates the writings feed on. The immorality and perversity of the stage was a common topic for sermons and it gave rise to all kinds of conflicts because it provided an easy platform for social tensions. These took place in churches, courts of law, parliaments, probably inns and other public places. They also took place in the theatre: obviously, actors and dramatists were very sensitive to these debates and reacted in ways that were explicit or, at times, devious and insidious, thus taking full advantage of the intrinsic theatricality of the dispute.

**François Lecercle**, Professor of Comparative Literature, Université Paris-Sorbonne. Research Areas: Early Modern Theory of Painting; Theology of Images; Literature and Demonology; Use of Narratives in Theoretical Discourse. He heads with Clotilde Thouret an International Research Project on

Theatrophobia ("Haine du théâtre", Labex OBVIL, Paris-Sorbonne). Selected Publications: "Le Retour du mort : débats sur la pythonisse d'Endor et l'apparition de Samuel (XVIe-XVIIIe s.)" (2011), "Anecdotes dramatiques, de la Renaissance aux Lumières" (ed., 2012), "La Théorie subreptice : les anecdotes dans la théorie de l'art (XVIe-XVIIIe s.)" (ed., 2012), "Anecdotes philosophiques et théologiques, de l'Antiquité aux Lumières" (ed., 2012), "Dispute dramatique et théâtrophobie" (article), "Obscénité et théâtrophobie en France et en Angleterre (1570-1715)" (article), "An Elusive Controversy: the Beginnings of Polemics Against the Stage in France" (article).

# Body a(nd) Text - Text a(nd) Body: The Performance of Knowledge within Language and Choreography in Contemporary Dance

Elisabeth Leopold, Gabriele Klein, Anna Wieczorek  
Hamburg University

Dance is commonly understood as a fluid medium that escapes from language and therefore can't be 'read' and 'translated' into language. This is also the reason why dance is seen as a specific form of art, since its production of knowledge has to be discovered in and through the aesthetics of movement as well as in and through the semiotic translations and discourses surrounding it. How can we analyse this mutual relationship between text and performance in contemporary dance?

The lecture will focus on the knowledge production within the aesthetic and cultural translations between the paratexts (reviews, interviews, programmes) and the "text" (the dance piece) of the Tanztheater Wuppertal Pina Bausch. Using a methodological approach of "praxeological production analysis" (Klein 2015) we'll search for the productivity dealing with the boundaries and breakages of the translation processes between the dance piece and its transmission into written or spoken language. We propose that the production of knowledge isn't just located in the choreography itself but within the artistic practices, their modes of production and the perception of the choreography. We will follow the thesis that the genealogy of choreographic knowledge is produced by a complex, reciprocal and interactive process of translating and framing. What concept of knowledge is generated in between language and choreography? How can the choreographic knowledge – as a hybrid of body and text - be described?

Based on the example of the Tanztheater Wuppertal Pina Bausch and here on the comparative study of audience interviews, critics and video analyses we'll show how the perception of the audience is related to the established dance theatre discourse on the one hand and to the piece itself on the other. We'll discuss how the production of knowledge about the aesthetics of Pina Bausch is produced in a lattice of knowledge and power that co-writes the perception and different versions of her choreographies. And how, by that, the discourse about the Tanztheater is constantly getting re-established.

This investigation is part of the research project "Gestures of Dance - Dance as Gesture. Cultural and Aesthetic Translations in International Co-Productions by the Tanztheater Wuppertal", supported by the German Research Foundation.

**Elisabeth Leopold** studied Theatre, Film and Media Studies and Contemporary Dance in Vienna. Afterwards, she graduated from the Hamburg University with a Master Degree in Performance Studies. Since 2015 she is a research assistant within the DFG research project "Gestures of Dance - Dance as Gesture" (Gabriele Klein/ Hamburg University) and associating member in the research group "Translating and Framing. Practices of me-dial transformations".

**Gabriele Klein**, Professor for Sociology of Body, Movement and Dance at the Hamburg University, Director of Performance Studies/Hamburg, Speaker of the research group “Translation and Framing” and co-speaker of the research training group “Collectivity in urban and digital spaces”. She was Visiting Professor at the Department for Performance Studies, UCLA /USA, University in Bern/Switzerland, University for Music and Performing Arts “Mozarteum” Salzburg/Austria, Smith College/USA, and research fellow at the University of Stellenbosch/ South Africa and Osaka City University/Japan. Her English book-publications include “Emerging Bodies” (with S. Noeth), “Performance and Labor” (with B. Kunst) and “Dance (and) Theory” (with G. Brandstetter).

**Anna Wieczorek** studied Dramaturgy, Art History and German Literature at Ludwig-Maximilians-University in Munich. Since 2012 she is PhD-Student at University of Salzburg. 2012-2014 she was working in the FWF research project “Traversing the Contemporary” (Claudia Jeschke, Sandra Chatterjee/University of Salzburg). Since 2014 she is a re-search assistant within the DFG research project “Gestures of Dance - Dance as Gesture” (Gabriele Klein/Hamburg University) and associating member in the research group “Translating and Framing. Practices of medial transformations”.

## Semi-Academic and Artistic Practices of Communal Reading: The *Finnegans Wake* Reading Group as Model for 'Stealth Activities'

Christa-Maria Lerm Hayes  
University of Amsterdam

James Joyce's late work, *Finnegans Wake* (1939), necessitates shared reading like few others: its phonetic focus requires that it is read aloud, and the multiplicity of languages and fields of knowledge used makes the presence of others indispensable.

Since the 1960s, on the academic side, one can speak of a canonisation of Joyce, even a "Joyce industry". Joyce reading groups are certainly led by English Literature scholars, but they do not by and large have their space in university departments: rather in cafes, book shops - and art spaces. What does this mean for the kinds of knowledges referenced and conjured?

Artists have responded to *Finnegans Wake* and the modes of reading it demands over many decades: from Jackson Pollock to David Smith, John Cage and Joseph Beuys. In 2007 I noted the correspondence between then contemporary artistic formats and the most famous of *Wake* reading groups, the Zurich Joyce Foundation one, which has in now over three decades managed to read the work nearly three times.

In 2013, Dora Garcia filmed the readings there and created *The Joycean Society*, a film shown at the Venice Biennial, accompanied by discussions with invited Joyce scholars. Curator Maria Lind has called both *The Joycean Society* and the Zurich reading group "stealth activities."<sup>[1]</sup> Her essay is entitled "The Triumph of the Nerds". What modes of knowledge (and, therefore, which politics) does that - it

seems increasingly deliberately pursued - practice then entail?

In order to answer this question, my paper will trace the contexts, similarities and differences of these instances of reading the *Wake* in and outside of art. It will briefly reference and critique academic work on the politics of Joyce's work in English Literature Studies, but also crucially bring to bear diverging examples of Joyce-readers: artists and others behind the Iron Curtain, who gathered clandestinely to share copies of *Ulysses* or the *Wake* (as well as other "minor" literature), which was apparently capable of inspiring solidarity, giving sustenance to and even performing generally dissident knowledges and modes of operating. One may speculate at the currency of such reading / art / educational practices.

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[1] Maria Lind. "The Triumph of the Nerds," *ArtReview* (September 2014), [http://artreview.com/opinion/september\\_2014\\_opinion\\_maria\\_lind/](http://artreview.com/opinion/september_2014_opinion_maria_lind/).

**Christa-Maria Lerm Hayes** is Professor and Chair of Modern and Contemporary Art History at the University of Amsterdam. She studied at the Universities of Heidelberg, London and Cologne, where she gained her PhD in 2000. It was researched with a James Joyce Foundation Scholarship in Zurich and followed by an Irish Research Council Post-Doctoral Fellowship at UCD.

Her research focuses on word and image studies, particularly the visual legacies

of (Irish) writers (Joyce, Beckett, Sebald), also considering performance, the historiography of art (Warburg, Giedion-Welcker) and curation (particularly literary art exhibitions and experimental institutionalism). Rooted in Joseph Beuys studies, she has an interest in sculpture, performance, social practices, as well as post-War art histories and artistic research (FIU).

Her publications include the books *Post-War Germany and 'Objective Chance': W.G. Sebald, Joseph Beuys and Tacita Dean* (Steidl 2008, 2011), *James Joyce als Inspirationsquelle für Joseph Beuys* (Olms 2001), and *Joyce in Art* (Lilliput 2004). This book accompanied her large, international exhibition on the theme, Royal Hibernian Academy, Dublin. She has curated exhibitions in Ireland, South Korea, Russia, France and the Netherlands.



## Re-speaking the Rise of the Novel: Performance in *Pamela*

Michael Meeuwis  
University of Warwick

What is the relationship of performance to the multi-disciplinary phenomenon known as the Rise of the Novel? In what senses can we consider Samuel Richardson's *Pamela* (1740) as a performance text: specifically, as a text designed to produce embodied speech in human speakers? How in particular does this revise our sense of the novel's relation to privacy? In many accounts, *Pamela* marks a change in the novel's relationship to orality. Earlier eighteenth-century fictions could feasibly be read out loud in group settings. The length and epistolary form of Richardson's fictions are seemingly less compatible with speech than many earlier narratives. *Pamela*, further, promotes non-verbal embodied practices—most prominently letter-writing and letter-reading—that favored privacy and interiority over embodiment and speech. This promotion was essentially metaleptic, occurring both to characters within the novels and among the readers of these novels themselves. Reading *Pamela* meant committing to an extended period of privacy and interior reflection—to removing oneself, in other words, from networks of speech.

Yet, in its own time, *Pamela* was by many accounts a frequent subject of oral performance, read out loud in a variety of social settings. These performances often crossed class and domestic

boundaries, calling into question how—and in what ways—the novel was intended to encourage private and interior practices. Drawing on a vocabulary drawn from Performance Studies, particularly as this field relates to embodiment, my paper considers the possibility that elements of this older oral culture influence *Pamela*: that the novel presents features intended to be compatible with social reading. I, too, consider the metaleptic relationship between the novel's fictional world and its readers, showing how the novel's adaption of the conduct novel led it to promote certain oral, social practices alongside private, non-verbal ones.

**Michael Meeuwis** is Assistant Professor in the Department of English and Comparative Literary Studies at the University of Warwick. He writes about English literature, political theory, and theories of performance. His first manuscript, "Everyone's Theatre: Literature and Daily Life in England, 1860-1914," is currently out with publishers. This manuscript considers theatre as a paradigmatic form for modelling normal everyday life in England and its colonies. A new project, "Performing Novels," reconsiders the Rise of the Novel phenomenon in England in light of the phenomenon of novels read out loud as well as read in private.

# Scoring Performance: Historiography and 'Historio-dramaturgy' of Early Performance Art

Heike Roms

Aberystwyth University

The score (or its close relatives, the outline, the scenario, the story-board, the cue-sheet) is a common device in all kinds of performance practice, from music to choreography, theatre and film. Scores – often in textual form – have also been central to artistic practices associated with the history of performance art. The paper will offer a comparative reading of three case studies, all taken from British performance work of the late 1960s: Ian Breakwell's *Buffet Car News* (1967–8), Ivor Davies's *Adam on St Agnes Eve* (1968) and Brian Lane's *Fluxus Leaflet Concert* (1968). They represent three distinct formal approaches to scoring performance, referencing respectively the linear, horizontal line of the sentence (Breakwell), the vertical-horizontal interplay of the musical score (Davies) and the gridded visual spaces of print ephemera (Lane).

Such scores are, quite literally, positioned at the threshold between text and performance: they are inseparably both language/writing/ textual object and performance/ realization (see Kotz 2001). The resulting indeterminacy of the score's identity between conceptualization and realization, instruction and action, notation and documentation presents a challenge to the work of the historian. How can we examine the inseparable relationality of text and performance inherent in the score without either privileging the written score as the primary locus of 'the work', or reducing 'the work' to a singular past realization of the score?

How may we historicize the peculiar temporality of scores, which points at the same time to the past (writing), the present (text) and the future (performances)? And how can a past's conception of the future as inscribed in the score become part of historical knowledge?

Drawing on recent debates in performance studies on alternative conceptions of performance historiographies (eg. Phelan 2005; Schneider 2011; Taylor 2003 and 2006), this paper will examine whether contemporary performative approaches can offer a response to the various challenges presented to a historicization of scores: approaches such as forms of performance writing, reenactment, oral history or exhibition design. The paper will propose that we might consider such methods not as historio-'graphic' – in the sense of an attention to the narrative constructions and the written discourses of history – but as historio-'dramaturgical', as concerned with the performance dimension of historical knowledge production itself.

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**Heike Roms**, Professor in Performance Studies, Aberystwyth University (Wales). Research areas: Histories of performance art in the UK; performance, archiving and historiography; performance art's pedagogical histories; disciplinary histories of performance studies. Selected Publications: *Contesting Performance: Emerging Sites of Research* (ed, 2010); *Silent Explosion: Ivor Davies and Destruction in Art* (ed., 2015); *What's Welsh for Performance?* (2008); "Mind the Gaps: Evidencing Performance and Performing Evidence in Performance Art History" (2016, article); "Archiving Legacies: Who Cares for Performance Remains?" (2013, article), "Towards a Prehistory of Live Art in the UK" (2013, article). Theatre and Performance Research Association TaPRA David Bradby Award for Outstanding Research in International Theatre and Performance 2011.

# Spectacular Knowledge at the Threshold to Modernity

Kati Röttger

University of Amsterdam

The lecture will explore the relationship between knowledge production, experimental culture and sensational performances round 1800 in Europe. Presenting specific cases (like the electrochemic experiments of Johan Wilhelm Ritter, the dissolving views of Karl Friedrich Schinkel or the panorama paintings of Louis Jacques Mandé Daguerre) it claims that the borders between art and technology, scene and entertainment, knowledge and spectacle had not yet been defined. On the contrary, experimental culture, for instance in the realm of electricity and optical mechanics, went hand in hand with diverse forms of popular entertainment culture. Moreover, theater and opera provided important spaces of transit where new technological inventions were experimented, displayed and transformed into narratives. At the end, the lecture will claim the need for a historiography of the spectacle, to shed light on the interconnectedness of spectacular practices and knowledge production.

**Kati Röttger**, Professor and head of Theatre Studies at the University of Amsterdam. Research Areas: Technologies of the Spectacle, Dramaturgy, Theatre in Latin America, Visual Culture, Intermediality. Recent Publications:  
“Questionner l’entre’: une approche méthodologique pour l’analyse de la performance intermédiaire”. In J.-M. Larrue (Ed.), *Théâtre et intermédialité* (pp. 117-131). Montréal: Press Universitaire du Septentrion, 2015.  
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# Knowledge in Experiencing: On the Happening of Time

Katharina Schmidt

Freie Universität Berlin, Coventry University

Art and philosophy speak different *languages*. Moreover, all too often philosophy tends to limit the achievements of art. At the same time, the epistemological potential of art itself has largely been ignored. The decisive question that therefore arises is as follows: how can scientific discourse consider philosophy and art equally without privileging one at the expense of the other? This question addresses, in fact, neither more nor less than the history of aesthetics and aesthetic theory. Many earlier attempts to arrive at an answer to this question appear to have been inconclusive. Apparently, there is no easy answer. Following German media philosopher Dieter Mersch's argument, the debate consists of seemingly endless attempts at writing about art that will invariably run into the limits of the *sayable* and the *perceptible*. Whatever becomes visible transcends the boundaries of the *sayable*, creating an impenetrable chasm which language alone is incapable of reflecting.

Consequently, this challenges dance studies to confront its very own subject of research. The performance itself is too often considered to be lost in the past. In my paper, I will focus on a personal experience of a *re-turn* while witnessing a dance on stage. The aimed close reading of a case study about a *déjà-vu experience* as a spectator in the audience of a dance piece achieves to prove the possibility of a reactivation of past dance inside the 'live act' itself. By including experienced moments of *re-turns*, the very notion of the performative present can be revised. In

that sense, my paper examines dance beyond the conventional dichotomy of ephemeral vs. permanent by focusing on the spectator's perception, or more precisely, experienced moments of *re-turns* in dance. Subsequently, I aim to convey that the interaction of both, the perception of a phenomenon and its theoretical reflection by self-observation, produces a certain knowledge. A *knowledge in experiencing* yourself in relation to a performed world on stage, which, in the end, I want to propose as a credible research technique in dance scholarship. A research technique that combines artistic practice as well as theory. Utilizing a phenomenological approach, my remarks are connected to Susan Leigh Foster's contemplation on "kinesthetic empathy" (2008), Michael Polanyi's concept of "tacit knowledge" (1966) and, among others, Vivian Sobchack's notion of "carnal thoughts" (2004). In the end, the proposed *knowledge in experiencing* achieves to enlighten the interdependent enrichment that lies in the chasm outlined above between artistic and theoretical expression.

**Katharina Schmidt**, research fellow in the project "On Remnants and Vestiges. Strategies of Remaining in the Performing Arts" at Freie Universität Berlin, DE and Coventry University, GB, funded by the German Research Foundation. She works currently on her doctorate entitled "Tracing Quotation. Phenomena of Recurrence in Dance." Research Areas: theories and aesthetic modes of repetition in dance as well as practices of media in the theoretic

context of aesthetic and cultural history.  
Katharina studied Dance, Film and  
Media Studies in Berlin, Weimar,  
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# Knowledge in Experiencing: On the Practice of Using Audiovisual Recordings in Performance Analysis

Cornelia Schmitz

Freie Universität Berlin, Coventry University

The subject of my paper will be the practice of using audiovisual recordings as analytical implements. Discussed will be a certain 'tradition' or 'school' of performance analysis which is being evolved especially by German scholars since the 1990s such as Erika Fischer-Lichte. Mostly from a phenomenological perspective, this tradition of performance analysis concentrates on experiences based on and structured through performative phenomena, defined as not repeatable, fleeting and singular. In this context audiovisual recordings are used as tools of memory and as holders of evidence or traces of a (ghostly) 'original'. Used like this, the implementation of audiovisual recordings means having to deal with *both* the absence of the performance *and* the fact that 'something' continues after the fall of the curtain. This 'something' can also be seen as a performative phenomenon which is being experienced by the one using audiovisual recordings for his or her purposes. This experience includes not only the sudden return of memories, but also the irritating sensation that the audiovisual recording becomes an obstacle to the goal of its use: While one uses audiovisual recordings, it often feels like they replace the 'individual' memory and threaten the seemingly 'pure', unmediated bodies and voices as the believed subjects of analysis. In search of performative phenomena one mostly notices differences between the audiovisual experience in contrast to the 'live' experience, differences which are sensed as defects of the recordings in comparison to the 'live' experience and

which appear in the dichotomies of 'original' vs. 'copy', present vs. past and durational vs. transitional.

In my paper I propose a tool in theatre research and scholarship which can be understood as part of a cultural practice producing knowledge and history: the use of audiovisual recordings as instruments for performance analysis. Moreover, performance analysis itself can be seen as a cultural practice which generates not only knowledge but at the same time performance history. Subsequently, audiovisual recordings generate history. Hence, performance analysis and the use of recordings for its purposes include the experience of intermingling layers of temporality: The recording not only arranges the *presence* on stage as the *past* of the future – it also creates a presence *to become* the presence of future audiences. Audiences which will have to be *active* in a very different way than the 'live' audiences, which will have to remember and imagine the past performance *via and against* the use of those recordings.

**Cornelia Schmitz**, research fellow in the project "On Remnants and Vestiges. Strategies of Remaining in the Performing Arts" at Freie Universität Berlin, DE and Coventry University, GB, funded by the German Research Foundation. Realizes her doctoral thesis entitled "Audiovisual Recordings as Instruments of Performance Analysis of Music Theatre" as part of the project. Research Areas: Phenomenologically oriented performance analysis of music theatre and opera, audiovisual glitches

and disturbances in media use,  
oscillating phenomena in experience of  
performances between semantic sense  
and phenomenologically understood  
sensuality, theory of science. Cornelia  
studied Theatre Studies and Musicology  
in Munich, Lisbon and Berlin.

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# Pirouetting Knowledge: On Perceiving Dance as *Écriture corporelle*

Alexander Schwan  
Freie Universität Berlin

*"I sometimes think of classical ballet as an unconscious mimicry of the printing press in Gutenberg's time. In fact, there is something extremely alphabetical about traditional ballet figures and positions: they resemble glyphs."*

With these sentences William Forsythe locates his understanding of dance amid the tight network of relationships between dancing and writing. By stressing the alphabetical order of classical ballet and by relating the taxonomy of separate movement sequences to the particularization of letters in the printing press, Forsythe pays tribute to the order or canon of dancing and writing and underlines the alphabetical structure governing them both. And as in most of his choreographic works, he also alludes to the long history of comparing dancing with writing, with its metaphor of *écriture corporelle* as developed by Stéphane Mallarmé and as re-interpreted by Jacques Derrida in *La double séance*.

However, how is knowledge involved in the metaphor of dancing as *écriture corporelle*? Does dancing – perceived as an ephemeral process of writing simultaneously converging with its own product – archive, mediate or generate knowledge? And in how far is this knowledge affected, influenced or even destroyed by the inconsistencies of moving bodies, their inevitable shaking, trembling, and falling?

The paper will deal with these questions on the example of one of the most prominent codified figures of classical

ballet: the pirouette. This figure plays a major role in Derrida's *relecture* of

Mallarmé understanding of dance as *écriture corporelle*. Derrida conceptualizes the turning body of the pirouette as a hieroglyph or *chiffre* for the process of signification and the (re)creation of knowledge. In turning around their own bodies pirouetting dancers not only embody the knowledge of dance history, but rather become metaphors of knowledge in themselves.

The excessive use of the pirouette in William Forsythe's choreography *The Vertiginous Thrill of Exactitude* (1996) visualizes this understanding of dance. Forsythe juxtaposes highly virtuous ballet figures, especially the figure of pirouette and underlines its function as an interface between dance, writing, and ornament. However, his postmodern approach to the pirouette undermines the perfect accomplishment of this figure and forces it to aberrate into other movements, among them stumbling and uncoded dis-équilibre. By concatenating turning and falling, dis-balancing and balancing, the knowledge of the pirouette converges with the process of pirouetting knowledge: Much like the spiralling dancer, knowledge is performed in a process of continuously changing turns, twists, and twirls.

**Alexander Schwan**, Postdoctoral Research Associate, Institute of Theater Studies, Freie Universität Berlin.  
Research Areas: Religiousness in Early Modernist Dance, Expressionist Dance in British Mandate Palestine-Eretz Israel,

Postmodern Dance, Intersection of  
Dance and Visual Studies, Queer  
Spirituality in Contemporary Dance,  
Plant and Flower Studies.

Selected Publications: "Schrift im Raum:  
Korrelationen von Tanzen und  
Schreiben bei Trisha Brown, Jan Fabre  
und William Forsythe" (forthcoming  
2017), "Die Sprachen der Blumen:  
Medien floraler Kommunikation" (ed.,  
2016), "Arabesque Vision: On Perceiving  
Dancing as *écriture corporelle* in William  
Forsythe's *The Vertiginous Thrill of  
Exactitude*" (article).

## Aging Bodies: Changing Grammars

Anna Seidl

University of Amsterdam

My talk reflects on the aging body of a dancer both as an obstacle to and opportunity for knowledge creation. The analysis is based on interviews with elderly dancers, public statements and reviews which will be embedded in concepts from practice theory (Luhmann, Bourdieu). My research focuses on *Dance On*, a dance company founded in 2015 and based in Berlin which is for dancers aged 40+.

Dance is probably *the* best example of an art form where body/text, knowledge and performativity are inherently interwoven. In abstract terms, one speaks of the 'body as an archive' or refers to concepts like embodied, implicit or tacit knowledge (Polanyi). This kind of knowledge is closely connected to movement practices and becomes 'visible' in the 'technical know-how', 'experience' or a kind of 'professionalism'. By dancing the dancer thus activates this technique which has been acquired since a very young age through years of daily practice – it is an automatized 'passive' knowledge.

The pressing question now is how to capture the logic of this practice (Bourdieu)? In other words, how do we capture the knowledge embedded in a specific 'dance grammar' which is comparable to the grammar of a specific language? I will argue that this is only possible once it implodes. One option is offered by the aging body which becomes an obstacle irritating the habitual flow of movement. As a consequence of the rapture, the dancer starts to reflect and recognizes the opportunity for alternative movements

(and the possibility for a new aesthetic). In short, due to their aging body, the dancer is faced with physical limitations and restrictions which irritate their previous know-how (e.g. experiencing a sudden dizzy when turning a pirouette). At this point, a new knowledge creation/new dance aesthetic and new know-how can emerge. Another question concerns the perception of the viewer: What does the aging body communicate when the movements of the elderly dancers don't meet the viewers expectations and break with the familiar conventions?

Based on the above, I will look at the aging dancer under two assumptions. Firstly, their experience enables them to accentuate special aspects of their grammar (old system) which mostly lie beyond physical virtuosity. And secondly, the collapse of certain aspects of the grammar provides the possibility for reflection or can also lead to the creation of a new grammar referring to a new knowledge/dance aesthetic (new system).

**Anna Seidl's** professional career is characterized by her double biography: she was first soloist at the National Ballet of Amsterdam for 20 years and is now an assistant professor in Literary and Cultural Studies at the University of Amsterdam. Her main research areas are Cultural Studies with a focus on images of the moving body, as well as developments in Dance and Theatre. In 2012, she finished her dissertation at the University of Amsterdam on the German writer W.G. Sebald and his effects of realism, which go along with

the development of an alternative historiographic model.

The specific quality of her research results among other things from the fruitful combination of her expertise in the area of the practical arts and the academic-analytical reflection.

Her work has been published at the Synchron Wissenschaftsverlag and various internationally acclaimed and peer-reviewed journals (like *Essener Schriften zur Sprach- Kultur- und Literaturwissenschaft*, *Schriften der Gesellschaft für Theatergeschichte*, *Germanistisches Jahrbuch*, *Zeitschrift für Religions- und Geistesgeschichte*).

## In the Light of the Controversies: Spectatorship Reconsidered

Clotilde Thouret  
Paris-Sorbonne University

Studying controversies over theater in Europe, and the way they articulate text and performance, implies a reconsideration of spectatorship and a new understanding of what a theatrical event is. Taking into account the phenomenon of the polemics calls for a redefinition of the place and role of theater in society, and doing so, it invites us to rethink the historiography of theater. For example, it encourages (and helps) to see how plays and dramaturgies negotiate with attacks against theater, or how they respond to it. More generally, this « focus » leads to new interpretations of dramatic texts ; in the light of the controversies, new perspectives may be opened on Jonson, Shakespeare, Corneille or Molière. It is particularly the case for the spectator (real, ideal or fictional) and spectatorship on which I will focus for this conference.

In this case, it is necessary to articulate cultural history, historical anthropology and an aesthetical approach inspired by pragmatism. In fact, polemical texts (of different status) aim at the theatrical experience and even more precisely at the uses of the performance by the spectator – which corresponds to the shift in the analytical perspective suggested by Dickie or Goodman. I will then distinguish the different dimensions that are necessary to

apprehend spectatorship in Early Modern Europe and beyond (passions/emotions, economical and social parameters, mediations, etc.). Relying on different examples of performance and theatrical experiences, I will try to identify the appropriate epistemology for spectator, the theatrical event and their history.

**Clotilde Thouret** is Associate professor at Paris-Sorbonne University. Research areas : European Theater from the Renaissance to the Enlightenment (esp. England, France, Spain) ; Theater and Politics ; Controversies over Theater ; Reception and Interpretation Theory ; Digital Humanities ; Comics (esp. superheroes). Publications : *Seul en scène. Le Monologue dans le théâtre européen de la première modernité (Angleterre, Espagne, France ; 1580-1640)*, Genève, Droz, 2010 ; *Corps et interprétation (XVI<sup>e</sup>-XVIII<sup>e</sup> siècles)*, dir. C. Thouret et L. Wajeman, Amsterdam-New York, Rodopi, 2012 ; « Between Jest and Earnest : Ironical Defenses of Theatre in Seventeenth-Century England and France » (article). With François Lecercle, she conducts a research project on the controversies over theater (« La Haine du théâtre » - Labex OBVIL) ; she has written a book on the defense of theater soon to be published.

## **Recursive Historiography of the Americas: a Latino/a American Dramaturgical Approach**

Patricia Ybarra  
Brown University

This paper explores the recursive time of Neoliberalism as it is rendered in Latino/a American plays by Cuban American and Mexican American playwrights. Considering how the works render temporality as recursive and non-linear—counter to both capitalist and socialist modes of thinking progressive time-- the author argues that these plays expose the movement of Neoliberalism in the Americas. Special attention is paid to modes of theatricality that make this movement perceptible, and how they affect the political and economic historiography of the Americas.

**Patricia Ybarra** is Associate Professor and Chair of Theatre Arts and Performance Studies. She is the author of *Performing Conquest: Five centuries of Theater, History and Identity in Tlaxcala, Mexico* (Ann Arbor: University of Michigan, 2009) and co-editor with Lara Nielsen of *Theater and Neoliberalism: Performance Permutations* (Palgrave Macmillan, 2012). Her current manuscript in progress is *Latino/a Theatre in the Time of Neoliberalism*, which is under contract with Northwestern University Press. She is President-Elect of the Association for Theatre in Higher Education. Her area of specialization is theatre historiography of the Americas, with emphasis on the relationship between theatre, nationalism, and American identities in North America. She is also a director, dramaturg and the former administrator of Richard Foreman's Ontological-Hysteric Theatre.

## Performing Canonical Texts for Children

Veronika Zangl, Cock Dieleman  
University of Amsterdam

In the past three decades, Dutch theatre for Young Audiences regularly features adapted classical or canonical texts. Remarkably, these texts often embrace subjects that adults consider as hardly suitable for children.

Our presentation will focus on three different and deeply intertwined layers of producing historical knowledge: firstly, the image of childhood in recent history, secondly, the reception of canonical texts for children and thirdly, the theatrical production of historical knowledge.

An ongoing debate in youth theatre or theatre for young audiences (abbreviated TYA), concerns the question whether TYA is or should be fundamentally different from 'regular' theatre for adults. This discussion reflects the emergence of 'the child' as a separate category in human history following its depiction by Rousseau in the 18th century, which gained predominance during the twentieth century (Van de Water 2012, 60-64; Philippe Ariès 1962). As a consequence of this development, certain topics, such as the representation of violence, are considered unsuitable for children.

Our presentation will focus on the relation between the 'original' canonical (theatre) text, its adaptation for children and its staging or mise-en-scène. We will reflect on two case studies: an adaption of Euripides' play *Iphigenia at Aulis*, entitled *Ifigeneia Koningskind* (*Iphigenia, King's Child*; Pauline Mol / Teneeter, 1989) and Ad de Bont's play *Anne en Zef* (*Anne and Zef*; De Toneelmakerij, 2009),

based on Anne Frank and her diary. We argue that the first case is an example of "performing theatre history", whereas the second is an instance of "performing history". It is striking that both adaptations/productions focus attention on questions of war and violence against children, issues considered as taboo both on a broader societal level as well as in Theatre for Young Audiences

**Veronika Zangl**, Assistant Professor at the Department of Theatre Studies, University of Amsterdam. Research Areas: Theatre history, poetics and memory studies, specifically holocaust studies. Together with Sruti Bala she coordinates a research project on humorous approaches to art and activism in conflict at the Amsterdam School of Cultural Analysis (ASCA). Selected publications: *Poetik nach dem Holocaust. Erinnerungen – Tatsachen – Geschichten* (2009); "Zef Bunga heeft Anne Frank gekust. Representatie van geweld in het Nederlands jeugdtheater (article, co-author Cock Dieleman); *European Journal of Humour Research: Special Issue on Humour in Art and Activism* (ed., 2015, vol. 2/3; co-editor Sruti Bala).

**Cock Dieleman**, Assistant Professor Theatre Studies, Program Director Art and Culture Studies, University of Amsterdam. 1999 to 2005, Head of the Education Department, Het Zuidelijk Toneel and ZT Hollandia. Research Areas: Theatre Education, Youth Theatre, Scenography, Dramaturgy, and Contemporary Dutch Theatre; Recent publications include: *Het nieuwe theaterleren: een veldonderzoek naar de*

*rol van theater binnen Culturele en Kunstzinnige Vorming op havo en vwo* (2010); “De moeizame samenwerking tussen jeugdtheater en basisonderwijs in Nederland” (article, 2013); “Promoting the Aesthetic Experience: The Rise of Receptive Art Education in the Netherlands”, (article, 2014); “Zef Bunga heeft Anne Frank gekust. Representatie van geweld in het Nederlands jeugdtheater”, (article, 2015; co-author Veronika Zangl).



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**Jan Lazardzig**, Associate Professor of Theatre Studies at the University of Amsterdam (since 2013). Prior to this he was a Feodor Lynen Research Fellow in the Department for Germanic Studies at the University of Chicago and a research fellow at the International Research Center for Cultural Studies (IFK) in Vienna. Jan received his PhD at the FU Berlin in 2006. From 2009 – 2012 he served as a convenor for the Historiography Working Group of the International Federation for Theatre Research (IFTR). His research areas are: Theater Technology and Architecture; Experimental Cultures in Art and Science; Theater Hostility and Censorship; Methodologies of Theater and Performance Historiography;

History of Theater Studies. Selected publications: *Theatermaschine und Festungsbau. Paradoxien der Wissensproduktion im 17. Jahrhundert*, Berlin: Akademie Verlag, 2007; and *Theaterhistoriografie: Eine Einführung*, Tübingen: Narr, 2012 (with Matthias Warstat and Viktoria Tkaczyk). Jan is co-editor of a book on post-war theatre architecture in Germany (*Ruinierte Öffentlichkeit*, Berlin: Diaphanes, 2012, together with Claudia Blümle). Together with Hole Rößler he recently edited a book on early modern theater technology (*Technology of Theater. Joseph Furttendach and the Transfer of Technical Knowledge in the Early Modern Period*, Frankfurt/Main: Klostermann, 2016). A trilingual anthology of *Claude-François Ménéstrier's Writings on Image Theory* (co-ed. with Annette Kappeler and Nicola Gess) will be published in 2017 (Wilhelm Fink). Since 2003, Jan is also co-editing the bilingual book series *Theatrum Scientiarum*, Berlin, New York: Walter de Gruyter.

**Suzanne Kooloos**, PhD student and teacher at the department of Theatre Studies, University of Amsterdam. Research Areas: Early Modern Theatre, Eighteenth Century Studies, History of Print, Economic History. Suzanne has published reviews/articles on theatre for Theaterkrant, Theater der Zeit and Cuttingedge (among others).