Performance Studies

We understand performance as both an object of inquiry and as a lens through which to view the world.

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Why PFS?

We are committed to a notion of process, both in understanding performance activity, and identities, cultures, and representation. We understand practice not only as an important counterweight to theory, but as a mode of inquiry in its own right. We focus on a broadly inclusive definition of historical and contemporary performance forms, including consciously staged performances in theater, dance, film, new media, ritual, political activism, public demonstrations, writing, the visual arts, music and everyday performances in virtual and real life. We understand that studying performance is studying a way of doing, and that bridging the theoretical and the practical within disciplinary and transdisciplinary formations is a powerful means of enhancing both theory and practice.

Composed of four clusters of interest – Interactive Medias, Cultures/Ecologies, Text/History, and Embodiments – the graduate group engages students in ways of thinking about performance that are historically, politically, culturally, and rhetorically informed, using tools from theater studies, dance studies, anthropology, sociology, film studies, visual culture, linguistics, literary studies, ethnography, ethnomusicology, computer science, feminist theory and women’s studies, technocultural studies, religion, critical race and ethnic studies, critical theory, cultural studies as well as the emerging canon of performance theory.

Incoming Students! (pg. 7)

We’re excited to welcome 5 new students for the Fall 2016 Quarter. Ideal students are accepted into the program to pursue their inquiry either through traditional scholarly methodologies (archival research, ethnographic practice, theoretical and historical inquiry) or through practice as research, in which students are engaged simultaneously in the process of creation and analysis.
Interview with Emelie Mahdavian

We sat down with (i.e. emailed) Emelie, a 4th year graduate student, to talk about her film *After the Curtain* and her process of collaboration.

PFS: You've been very busy this last year completing your new film, "After the Curtain", and now presenting it to film festivals. The film interweaves the stories of four women from Tajikistan in a nonlinear fashion. Why did you choose to tell the story this way, and how did you choose the dancers who were the lead characters?

Emelie: Editing this film took over a year – both because it was my first feature and also because it was difficult to find the right structure for this material. I wanted the film to be accessible to a general audience in the US, but I knew that most people don't know anything about Tajikistan. So I had to find a way to convey the important contextual information without adopting a didactic style. In the end, letting the story weave back and forth along between the four women, following thematic threads, seemed the best approach. Although there are experimental and ethnographic elements to the film, there is, ultimately, a story developing that is both personal and indicative of broader cultural issues. So in the end, I'm not sure that the film is non-linear, so much as the story is composed of threads interwoven between the characters.

PFS: You have taken a circuitous route to this film both through academia and as an artist. Can you tell us a bit about the journey that led you to Performance Studies and what aspects of your academic background and research proved useful for this film? Put another way, are there particular theoretical or methodological lenses that have informed the production?

Emelie: That's a tough question, because I think that on some level my perspective as a filmmaker is informed by the whole of my experiences as an artist, an academic, etc. etc. But looking back now, I recognize that my research on colonial ethnography, nationalism, and Persian literature has shaped the film in important ways that may not be readily apparent to the audience. For example, I wanted to include as many dance sequences as possible that didn't include traditional dance costumes, because I recognized that the costume often had a distancing and exoticizing effect on American audiences. Instead, I wanted audiences to appreciate the technical complexity and richness of expression that these dances have. Similarly, I knew I was treading a fine line in presenting these women's grievances.

“I knew that a more "sensational" story could be made with my material, but I didn't want to take that route for various obvious ethical reasons.”

about the increasingly conservative gender norms in Tajikistan -- I knew that a more "sensational" story could be made with my material, but I didn't want to take that route for various obvious ethical reasons. Instead, I chose to stick closely to the way the women speak about their own situations, which often avoided the most sensational or tear-jerking sound bytes.

So the obvious ways the film overlaps my own life and research -- that I am also a dancer, a musician -- is probably less interesting for me to discuss than these subtle things, for instance the way that understanding Soviet history and contemporary Tajik expressions of nationalism changed the final edit.

PFS: For how many years have you been a dancer? How would you say that your artistic practice not only inflects the way you frame shots and arrange scenes, but your very understanding of the act of documenting the body?

Emelie: I started dancing when I was very young, 3 or 4 years old, and I trained seriously as a ballet dancer through high school. I sustained a knee injury in college (in film school actually), so I didn't return to dancing professionally until I could find a space outside ballet to do so, which I found around the age of 25. But I've been a dancer all my life.

I think I approach movement, framing, and line on screen as a dancer, which is really just an intuitive approach for me. Having been a dancer all my life, I don't know what it would be like to take pictures or video of people moving as a non-dancer so I have no point of comparison. I do know that I move differently as a hand-held camera operator because of my dance training.

PFS: In both "After the Curtain" and your new piece: "Intangible Body" you have worked with quite talented teams of collaborators. First, can you tell us a bit about your process of collaboration, and the ways in which you see your work evolving in concert with alternate bodies?

Continued on Page 3
Second, how does collaboration help you address difficult, or potentially-political, subject matter like that of “Intangible Body”? Feel free to describe the project briefly for those of us who weren't present during your PFS forum lecture.

**Emelie:** In short, I think when it comes to political issues like these (gender, surveillance, the Muslim world) it's important to be open to changing your approach to match your local collaborator's ideas. Sometimes my research on Tajikistan gave me a different perspective than those of my subjects', but ultimately, my goal was to tell their various stories as closely to how they would as possible, so I tried really hard to make sure that my voice as a Director/Editor was not drowning out theirs.

Of course, when you are the one deciding the final edit, you have a lot of power and the final film is certainly representative of something that is uniquely my own perspective. That is simply the nature of filmmaking. So the ethical task I give myself is to try to be open to other views, to try to edit a film that the subjects would be proud of or moved by. I don't know how documentarians who do “exposé”-style work approach that ethical dilemma: betraying your subjects' trust. For the work I am doing, that would be unthinkable.

In the case of Aisan (the choreographer of *Intangible Body*), I am showing her the film as we go along, and we discussed the topic in depth before we started. This was possible in part because it is a short conceptual piece, not a vérité documentary.

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**Interview with Dr. Larry Bogad**

*Tactical Performance: The Theory and Practice of Serious Play* was just released by Routledge. We talked with the author – our very own Professor Larry Bogad – about the new book, his pedagogy, and Donald Trump. Enjoy!

**PFS:** You have published both a new monograph and a second edition of your first book: *Electoral Guerrilla Theatre: Radical Ridicule and Social Movement* this year. What new developments in the field shaped and are reflected in the newest edition of Electoral Guerrilla Theatre?

**Larry:** The new edition of EGT has 20% more creative disruption than the first edition! Don’t miss out! But seriously, I found more stimulating case studies, examples of creative activists running for office as a critical prank. These new examples reflect more current social movements (an Occupy dog running for Mayor of Oakland, e.g.), and more recent aspects of the degeneration of our “serious” electoral processes (Colbert’s brilliant televised campaign exposing the grim ramifications of Citizen’s United on electoral politics).

**PFS:** In what ways are the issues and tactics of EGT particularly prescient in a year that sees Donald Trump as a probable GOP candidate for president?

**Larry:** Well, Trump is NOT an electoral guerrilla, using parody and camp to expose injustice within the electoral system...as much as we might wish he were. But he is a symptom of the problems that the actual electoral guerrillas have tried to point out—the uncontrolled flow of money into the system, the exclusionary aspects of who can run, and now, with the degradation of the Voting Rights Act and other voter suppression techniques—who can even vote. The fact that a billionaire with performance experience both in reality TV and professional wrestling can develop this kind of momentum and following reflects the critiques made by many of the performance artists I write about in the book—from Reverend Billy to the Gnomes to the fabulous Miss Joan JettBlakk and Pauline Pantsdown.

**PFS:** Your new book: *Tactical Performance: The Theory and Practice of Serious Play* was released about 2 months ago. Can you tell us a little about the book? How does it differ from your first text? How do you imagine it being used by scholars and performers alike?

**Larry:** Tactical Performance is informed by 15 years of participant observation in creative and performative activist campaigns, and archival research as well. I talk about how I/we conceived of, theorized, and put into practice actions with groups such as the Yes Men, Reclaim the Streets, Billionaires for Bush, the Oil Enforcement Agency, the Clown Army, and many others, but also provide...

*Continued on Page 4*
an analysis of some of the actions of the civil rights movement, 1000 Coffins, Iraq Veterans Against the War and many others. My hope is that it will be useful for students and scholars of performance studies, social movement theory and history, and for creative activists looking to draw inspiration or critical provocation as they devise new ideas for their own current campaigns.

PFS: How do you draw upon your work and practice in doing tactical performance to engage with and teach your students at UC Davis? Are there times when you find subversive and absurdist training incommensurate with your pedagogy? Why/not?

Larry: Funny you should ask! In fact, I’m teaching my TACTICAL PERFORMANCE class right now. It’s a hybrid theory/history/practical class in which students learn about this form and then engage in praxis within it. Their final projects, creative interventions out in the world on a topic they are passionate about, make things more interesting around here for about a week towards the end of the quarter. My practice out in the world informs and inspires my teaching and training here, and vice versa, trying always to learn both from successes and failures (er, “teachable moments,” ha).
Newly-affiliated faculty member Patrick LeMieux

Patrick LeMieux is an artist, media theorist, game designer, and new assistant professor in the Cinema and Digital Media Program here at UC Davis. His research and teaching investigate and intervene on forms of play emerging from the intersections and disconnections between the autonomous operations of technical media and embodied performance—from tool-assisted speedrunning, ROM hacking, and arbitrary code execution to alternative interface design, rare earth mineral mining, and electronic waste disposal. Some recent projects include Platform Games (http://patrick-lemieux.com/temp/LeMieux-Platform_Games.pdf), a solo exhibition on the material history and community practices of playing (and making) with Super Mario Bros., Speculation (http://speculation.net/), an alternate reality game that explores the culture of Wall Street investment banks in the context of the 2008 global economic crisis, and Open House (http://no-place.org/open_house), a telematic installation which allows visitors to virtually squat in a Florida home undergoing foreclosure after the U.S. housing collapse. LeMieux has published extensively on game studies, platform/software/code studies, media art, and practice-based research in journals such as Critical Inquiry and Leonardo and his co-authored book with Stephanie Boluk, Metagaming: Video Games and the Practice of Play, is forthcoming from the University of Minnesota Press this year.

Aside from the production of art, games, and research that put pressure on popular fantasies of disembodied technology, capital, and play, at UC Davis Patrick is exploring embodied performance and concepts of disability as a critical methodology for thinking, making, and playing with digital media. Alongside Stephanie Boluk he is co-director of the ALT CTRL Lab, a practice-based humanities lab researching the intersection of critical disability studies and alternative interface design. Rather than emphasize a preventative or curative approach to disability, LeMieux and Boluk hopes ALT CTRL can function as a platform for collectively thinking about and collaboratively working through the relationship between disability and technology. Combining media phenomenology, disability studies, and performance studies, ALT CTRL asks how do screens, user interfaces, communication protocols, prosthetic technologies, and virtual worlds both enable and disable performance and play in the twenty-first century? Can we consider thumbs on sticks, watering eyes, heat emanating from hard drives, as well as the larger diffuse circuits of networked communication, spectatorship, and storage in terms of performance and how does the question of disability change the way technology performs?
In October 2015, the Performance Studies graduate group convened to hold our annual research symposium. This year’s two-day event titled Practicing Bodies, Performing Ecologies began with a fun and informal roundtable introduction of affiliated faculty and graduate students. Beginning with the injunction to “Perform Yourself in 3 Minutes!” members shared the topics, projects, and concepts that they have been working with. Of course this was not enough time to fully encapsulate the depth of work that is taking place in the program, but it was enough to get a sense of our community and make connections between people who otherwise may not find each other. It was well-received- funny, inspiring, and surprising.

The first day was also punctuated by three performances: An Introduction to ASMR, an interaction installation by Emma Waldron, an excerpt from I’ll See You In My Dreams: The Jack L. Morris Project by MFA student Lucas Hatton, and experimental performance piece Evo-Chemica by Caro Novella. After a catered dinner, participants enjoyed a screening of Deepa Mahadevan’s film Tradition Objectified, a short documentary that questions the nature of gender roles in transmission of her traditional Indian dance practice. As well, Emelie Mahadevan’s feature length documentary After the Curtain screened and was accompanied by a talk-back with the filmmaker.

Day two saw the launch of our formal panels. The first, titled Pulses, explored issues of affect, interactive media, and technologies and featured the papers “The Cyborg Electrovocality of M.I.A.: Motion, Movement, Emotion” by Gretchen Jude, “IT FEELS SO REAL! Sense and Sexuality in ASMR Videos” by Emma Waldron, “Indexing Motion and Capturing Eyes” by Colin Johnson, and “Optimistic Infants: Attachment Theory and Lauren Berlant’s Cruel Optimism” by Eric Taggart. The panel was moderated by Dr. Gina Bloom.

Participants then embarked on An Ecossexual Walking Tour with recent graduate Dr. Beth Stephens and Annie Sprinkle through the neighboring arboretum. Critically engaged with conservation activism and paired with a playful sense of mischief the pair guided participants on a short explorative journey on the road towards ecossexual values beginning with the first tenet of the Ecossexual Mandate “We are the ecossexuals. The Earth is our lover. We are madly, passionately, and fiercely in love, and we are grateful for this relationship each and every day. In order to create a more mutual and sustainable relationship with the Earth, we collaborate with nature. We treat the Earth with kindness, respect and affection.”

http://sexecology.org/research-writing/ecosex-movement/

Panel 2, titled Echoes, dealt with questions of ecologies, embodied politics, and ongoing colonialisms. It featured the papers “Before Reaching Your Mind: Translation, Philia, and Opacity” by Sarah Thompson, “Black on Black Ink Violence”: FormaLANGUAGEExperimentation in M.NourbeSe Philip’s ZONG! Digging for dignity in the legal document of an African slave massacre at sea” by DeNNiS0meRa, “Disappearance and Haunting in The Unnatural and Accidental Women and Pig Girl” by Amber Muller, and “Middle Passage, Middle Birth: Gestational Poetics in the Global Afterlife of Slavery” by Sarah Haughn and was moderated by Dr. Lynette Hunter.

The second performance element of the day was a movement workshop lead by Kevin O’Connor exploring fascia, the body’s connective tissue, both as a metaphor and as a sensory organ. The final panel, titled Flows, centered around practice as research and featured the papers “Yellow is Uneven” by Nicole Peisl, “Charlotte Charke, a Shilling, and a Shoulder of Mutton: the Risk of Performing Trauma” by Lisa Quoresimo, “The Appropriated: Beckett and Critical Thinking” by John Zibell, and “Ero-chemics: performance research into new modes and practices of desire” by Caro Novella. This panel was moderated by recently graduated Dr. Josie Miller.

The symposium concluded with a keynote address titled “Don’t know where you are going: notes on anthropology and improvisation” by our current Chair and fearless leader, Dr. Joe Dumit, a potluck dinner, and dance party DJ’ed by PFS DE student Nina Cole.
Incoming Students 2016

Sarah Ashford Hart
is a socially engaged performance artist from a Canadian-Venezuelan-American family background. Over the past 10 years I have developed my arts practice in Russia, England, Venezuela and currently Chile. My work explores participatory techniques for generating social dialogue across barriers of cultural difference. I have facilitated projects that voice the stories of refugees in rural England, developed the communication skills of inner-city youth in New York, enhanced the interactive pedagogical tools of English teachers in Caracas, and visualized the perspectives of inmates in Chilean prisons. My PhD research in Performance Studies at UC Davis will focus on establishing a socially engaged methodology for unpacking the representation of hemispheric Latino/a migrant identities in California and Chile, facilitating a multilingual space to explore the mutability of belonging.

Links:
www.sarahashfordhart.com
http://www.teatroregional.cl/v2/integrarte
www.whereareyoufrom.co.uk

Christine Sampson
has a background in Theatre, English, Dance and Education. She has performed, directed and taught in her native Canada as well as the US, and her focus for the last ten years has primarily been children’s experience with Shakespeare as both process and performance. In 2009 she earned her MFA in Dramatic Arts from UC Davis; she’s delighted to be back as a member of PFS. Christine’s research focus is original practice youth Shakespeare, particularly as it applied to child acting companies in Elizabethan times. Her practical goal is to discover how original practice techniques might be applied to modern education and performance.

Jessica Suzanne Stokes
sometimes calls herself a poet, perhaps as the result of her M.F.A. in Creative Writing from Boston University and her B.A. in Creative Writing and English from the University of Michigan.

Recently awarded the Robert Pinsky Global Fellowship in Poetry, Jessica spent three months travelling the islands of Greece, exploring the interaction between preserved, restored, “authentic,” and “replicated” bodies of art.

Currently, Jessica is refining the work of her Erasure Cycle. She crafts these poems about the eugenic past of the United States by cutting up medical and literary texts and reshaping them in search of voices that were unheard, buried, or sterilized in their time. She is also researching the history of medical theatre as it relates to modern cultural constructions of disability. In order to complicate the interaction of symbol, body, and performance, Jessica dissects the limited methods of interpretation for the disabled body.

Jennifer Tamayo – JT
I am a queer, latinx immigrant poet, performer and activist currently based in New York. My principal aim is to study the underrepresented lineage of poet-performers who use body-based work, paralinguistics, and participatory-approaches to represent complicated racialized subjectivities and narratives in the last half of the twentieth century. My intended work will locate a diverse and often dismissed canon of poetry performance texts—including those of poets Cecilia Vicuña, Pedro Pietri, the Black Arts Movement poets and more contemporary poets including LaTasha N. Nevada Diggs and Ronaldo V. Wilson -- whose “poetry readings” employ methods unique to performance in order to more deftly discuss (de)constructions of race and gender identity. While providing an alternate means of production, these readings or performance texts dialog directly with performance theory tenets to consider how “liveness” and Walter Benjamin’s notion of “aura” can be central to poetic praxis.

JT’s PhD graduate-level research will support work developed in the poetry community in New York City and nationally. JT has organized and participated in several projects that are contributing to the discourse on the intersections between poetry and performance practices as taken up by poets of color – including as Managing Editor of Futurepoem, an NYC independent poetry press, developing a poetry performance series, “Futurepoem Presents...” where artists responded to the printed books via staged, live performances including dance, video and sound. With three chapbook publications, YOU DA ONE (2014), Poems Are the Only Real Bodies (2013), and RED MISSED ACHES (2011), JT combines published poetry with stage solo-performances, performance talks, and readings.

Anuj Vaidya
is an artist, educator and media curator whose work straddles the cusp between performance and film, and addresses issues of gender, sexuality and ecology. Anuj received his BHA in English/Theater Arts from Carnegie Mellon University,

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“When the skin becomes not a container but a multidimensioned topological surface that folds in, through, and across spacetimes of experience, what emerges is not a self but the dynamic form of a worlding that refuses categorization. Beyond the human, beyond the sense of touch or vision, beyond the object, what emerges is relation.”

- Erin Manning, Always More than One, 12.
Lisa Quoresimo is a theatre director, playwright, and composer, researching the intersection of voice, music, theatre, and sexuality. She is a founding member and was for many years the Artistic Director of Kairos Theatre Company in NYC. Her works as a composer and playwright have been produced across the U.S. and India. Lisa’s vocal students have been seen on Broadway, on national tours, and in the Vienna Boys Choir. She holds an M.A. from Carnegie Mellon University and has taught at NYU and the Manhattan School of Music.

Zelma Long is a nationally and internationally recognized winemaker, wine pioneer, and wine leader. Zelma started her wine career with studies at U.C. Davis in the late 1960’s. Since then she has worked for Robert Mondavi winery for a decade then Simi Winery (LVMH subsidiary) as winemaker and CEO, retiring from the latter position to start her own vineyard and winery in the Cape of South Africa. She consults internationally, currently in Israel and France, in addition to local winemaking consulting. During her career she has received many awards, has been active in the California wine industry and at UC Davis in various capacities, and is the subject of an oral history by the Bancroft Library of UC Berkeley.

Zelma passed her Qualifying Exam May 2015, and Fall Quarter 2015 began work on my dissertation, on the performance of art in a 6 generation Hopi Native American Family. Her Committee conjectured that it would take me 4 years to complete the dissertation, given her other life demands.

Sean Feit Oakes is a musician, dancer, and Buddhist teacher, researching the intersections between contemplative and creative processes. His current work explores states of consciousness in experimental dance training and intensive meditation practice, integrating Buddhist scriptural study, trauma physiology, and social justice.

25 years of contemplative training in Zen and Burmese vipassanā, Ṣaṭṭha Yoga, and Authentic Movement grounds Sean’s study of subtle states, with concurrent training in postmodern dance and performance art. He teaches yoga, meditation, and Buddhist and Hindu philosophy, and is authorized as an Insight Meditation teacher by Jack Kornfield. Sean is co-faculty with his mentor Steven Hoskinson in the trauma resolution and human development modality Organic Intelligence. Recent work includes The Midnight Club, a participatory late-night performance installation and training, emphasizing...
Student Profiles

Sean Feit Oaks cont’d
open-ended process and community spiritual practice, and Luminous is This Mind, a solo performance installation for 1-2 audience members at a time in complete darkness. Sean is a participant in the Body Politic Think Tank at Yerba Buena Center for the Arts. Sean is finishing his dissertation, “‘This Very Body is the Bodhi Tree’: The Performance of Contemplative States in the Western Jhāna Revival & Contemporary Movement Theater” in Spring 2016, and has a new baby. Website: nadalila.org

Gretchen Jude is a performing artist concerned with electrom vocal improvisation, linguistic and cultural difference in experimental performance, and presence and embodiment in computer music. In both her scholarly research and her musical work, Gretchen aims to synthesize embodied experience with the rapid changes in culture and machinery that both empower and impinge upon us.

Publications
“Yoshiwara Soundwalk: From the Underground to the Floating World” January 2016: Sounding Out! A Sound Studies Blog


Audio Releases
Fey Flight Founders (as glou glou with Arjun Mendiratta) April 2016: Cassette/Digital. Full Spectrum Records: FS042

“Powell St. Nirvana #2” (as Candy Acid with Lona Kozik) July 2015: Tantric Supersonic Compilation. Digital. Susuutrarock Records: SUR37

Hymn Her Hum (as glou glou with Arjun Mendiratta) October 2014: Cassette/Digital. Full Spectrum Records: FS031

The Djerassi Sessions (as Eat The Sun with Jason Hoopes and Noah Phillips) September 2014: CD/Digital. Edgetone Records: EDT4151

Awards
2016~2017: Bilinski Dissertation Writing Fellowship

2016: Finalist, Surel’s Place Artists Residency (Boise, Idaho)

2015: University of California Pacific Rim Research Program Graduate Mini-Grant for field work in Tokyo (Center for Global, International, and Regional Studies)

2015: Shenson Grant-in-Residence (with Gestaltish Quartet), San Francisco Community Music Center

2014: Mellon Research Initiative Digital Humanities Research Fellowship, University of California, Davis

Webpages
http://gretchenjude.weebly.com/
http://gretchenjude.weebly.com/news
http://gretchenjude.weebly.com/bio.html
http://gretchenjude.weebly.com/vitae.html

duskin drum was made by and by the forest and the sea and the petroleum people;

Sarah Haughn comes to performance as a former of placentas and poetries. Her academic labor follows the mediums of black maternal poïeses as they impinge upon, break down, and persist alongside anti-black wording enterprises.

A poet-scholar and feminist mother, Sarah completed her BA in Human Ecology from the College of the Atlantic in 2008 and her MA in English with a concentration on creative writing from UC Davis in 2015. Between degrees, she birthed the children who continue to form and inform the stakes of her work.

In the current, she is finishing a manuscript of poems that, in part, are curious to disturb dominant modes of envisioning through inhabiting questions of gestation, the middle passage, and ecological trauma.
Nicole Peisl is a dancer and choreographer. She joined the Frankfurt Ballet in 2000 and has continued to work with William Forsythe as a member of the Forsythe Company until 2014. Peisl’s trilogy Vielfalt, Ueberblick, and Spielfeld I&II have been staged in Frankfurt, Dresden and Vienna. Peisl also has worked as freelance collaborator with, among others, Anouk van Dijk, Joseph Tmim, the Episode Collective (with Richard Siegal and Prue Lang), and with Daghdha Dance Company (Michael Klien).

In the past three years since she started the PhD program at UC Davis she has participated in several collaborative ventures with other Indian dance schools in the Bay area. While these were commissioned by Indian dance promoters in the Bay area, she positions herself as a participant observer in these collaborative productions in order to understand and engage with the ideologies of these dance schools especially discernible in their choreographies.

In March 2015, her short film, ‘Tradition objectified,’ got nominated for the Davis feminist film festival. This film captures the classroom culture and the transmission methods used by the dance form, Bharatanatyam in the Indian diaspora in North America. The film focuses on the different stages of assimilating this dance in the body of the Indian dancer and the ways in which the body of the student gets scripted with a problematic caste, class and gender identity through body disciplines, ritualized protocols and sartorial choices mindlessly meshed with the pedagogy of the form as it stands now. The film also got nominated for the UC Davis film festival held by the University.

She is currently engaging with projects and spaces that seek to create a sense of agency for the Indian dance student of the diaspora - her research subject that is driven towards taking him/her beyond being a receptacle for the mindless transmission of ‘traditional’ knowledge.

Eric Taggart is an interdisciplinary artist and licensed psychotherapist in private practice in Davis and San Francisco. His dissertation (mis)translates developmental attachment theory into a feminist materialist revision of psychoanalysis through aesthetic readings of the Strange Situation Experiment and other odd objects from the archive of attachment theory. He and his partner have five children and live in Davis.

Deepa Mahadevan is a woman of color pursuing research in an area that is socially, culturally and politically framed by her country of origin – India. Her research is an enquiry into the socio-political history of Bharatanatyam at those moments when it is being assimilated into the bodies of students in the Indian Diaspora in North America, paying close attention to the slippages and new meanings it acquires in this process of transmission. As a teacher, choreographer and practitioner of Bharatanatyam and as a graduate student in Performance Studies, Deepa straddles multiple worlds. As a dancer from a little-represented dance tradition in the academy, she brings her aesthetic and theoretical sensibilities to an academy dominated by the discourses of Europe and the United States. As a scholar, she takes critical thinking skills, feminist theory and historical consciousness into a dancing diaspora community which largely ignores the problematics of caste, class, and gender as it pertains to Indian dance.
Caro Novella is originally from Barcelona, currently residing in the US, Caro is a transfeminist performer, activist, and scholar interested on queer/crip embodiments. Caro holds a MA in Communication and development with a specialization in dance for Social Change (Ohio University) and is currently a Doctoral candidate in Performance Studies at the University of California, at Davis. Co-founder of the performance-activist group oncogrrrls in Barcelona and collaborator-associate of the international performance art group La Pocho Nostra, in her performance and critical work, she comprehends performance as a site of encounter, where collaborations, based on improvisation and movement practices, enable the unsettling of fixed notions of what a body can do.

Throughout the years, Caro has explored multiple variations of this question. As a communication practitioner, pedagogue and activist, has worked with groups addressing health and social justice such as Energy Control, Amics de la Gent Gran, DianoV (Spain) Projecte Emetis (Barcelona) and El Colegio del Cuerpo (Colombia). Thinking with body technologies and performance art, she has collaborated with artists and activists concerned with non-normative bodies and sexualities such as Lucrecia Masson, DaniD’Emilia, and Post-Op (Barcelona), Liz Lerman Dance Exchange, Urban Bush Women, Annie Sprinkle and Beth Stephens and Daniel Bear Davis(U.S), and Saúl García Lópex, Daniel Chávez, and Carol Monteagre (Mexico-Colombia). Her most recent body-performance art work transcorporear, ero(chemo)ca, and corpo(ate) investigate the kinds of bodies that emerge from the entanglement of human and more-than-human bodies in collaboration with the health industry. With oncogrrrls, she facilitates performance laboratories and creates collaborative performance pieces with women, queer and trans individuals in Spain, México and the US. In 2013, Oncogrrrls was awarded the 1st MiTS in Barcelona, for the piece (parentesis). More information on the oncogrrrls project can be found at: oncogrrrls.wordpress.com

Caro has presented Performative essays, workshops, performance pieces, and solo and collaborative written forms of this ongoing interrogation in museums, performance encuentros, feminist art festivals, academic journals, international conferences, and book compilations. Her most recent contributions can be found in Revista Hysteria, in the recently published book on cancer and feminism Cicatrius (in)visibles compiled by Anna Porrónche and Eduard Coll for Universitat de Vic, and in the upcoming book on Sexuality and Disability compiled by Soledad Arnau and published by Murcia University. In these pieces she entangles her current phd research concerns on the potential of multiple body becomings in illness, disability, sexuality and collaborative performance.

Emelie Mahdavian is a filmmaker, dancer, musician, and Fulbright scholar whose work frequently deals with gender, media, and global politics. Her feature-length documentary After the Curtain, about the struggles of four women dancers in Tajikistan, premiered at Lincoln Center as part of Dance on Camera 2016 and is currently showing in film festivals worldwide. She is currently completing an experimental motion capture dance film called Intangible Body, a collaboration with an Iranian dancer and computer scientists that explored dance and censorship in Iran. Previously, she was Assistant Director of Ballet Afşaneyh, a Bay Area-based Persian and Central Asian dance company. Emelie studied filmmaking at London Film School and will complete her Ph.D. in Performance Studies with an emphasis in Film Practice as Research this spring; she also earned a C.Phil. in Comparative Literature from UC Davis. She teaches Cinema and Digital Media at UC Davis, is the Panels Liaison for the Mill Valley Film Festival, and is the Director of the 11th Annual Davis Feminist Film Festival. Emelie speaks Persian, French, and English.

Ante Ursić’s academic research is in the domain of circus is in acts, events, shows, and performances that offer a unique set of possibilities to widen perception of circus; what and who it encompasses, its politics. Currently, he is investigating the animal-human relationship in traditional and contemporary circus. Most of Ante’s professional career has taken place as a performer and choreographer in the field of contemporary circus. Ante Ursić visited the circus school in Brussels (ESAC) and Berlin (Die Etage) and Moscow. He holds a BA with Distinction in “Contemporary Dance, Context and Choreography” from the University of Arts, Berlin and a distinguished Master’s in Performance Studies from New York University. At the moment he is pursuing his PhD in Performance Studies at UC Davis. He has successfully produced projects by his own and in collaboration, which have been recognized and honored with various awards, such as the Gold Medal at the Festival SOLyCIRCO, the Special Prize at the Cirque du Demain, and the Propone Prize at the Theaterfestival Vailladolid (the latter for Oko Sokolo in collaboration with Claudia Schnürer). He collaborated with Julia Christ on the piece Bambula. Ante Ursić also performed with companies such as Cirque du Soleil, Circus Roncalli and Tiger Lillies Circus.

Conferences (speaker/panelist)
03/2015 Semiotics of the Circus
(Münster, Germany)

12/2015 Circus on the Edge—Circus Arts Research Development
(Stockholm, Sweden)
Colin Johnson is a 3rd year candidate in Performance Studies at UC Davis whose research lies at the intersection of procedural systems, gaming worlds, and surveillance practices. Colin passed his qualifying exams at the end of 2015 and has spent this academic year as a Mellon Doctoral Fellow for “Surveillance Democracies,” a John E. Sawyer Seminar on the Comparative Study of Cultures. He most recently delivered a short paper at the conference “Eyes in the Skies: Drones and The Politics of Distance Warfare” on April 5th at UC Davis and is newly involved with the Critical Wearables group through UCD’s ModLab. He lives in Davis with his 2 children and spends most days drinking too much coffee and looking for a better tinfoil hat.

Kevin O’Connor

I am multidisciplinary artist working as a choreographer, dancer, improviser, circus artist and installation artist. I teach axis syllabus, contact improvisation, fascia anatomy for dancers, choreographic and other modes of somatic practices. For the last 15 years I have been part of a small collective of settler Canadian and Indigenous artists that explores community/site based performance in particular watersheds in Ontario, Canada. I have worked artists Frey Faust (Berlin), Sarah Shelton Mann (San Francisco), Noemie LaFrance (New York), Nita Little (Bay Area), Naka Dance (Oakland), Brandy Leary (Toronto) and numerous other choreographers. My attentional practices have recently been made different by working as a biodynamic cranial sacral practitioner, learning alongside Inuit hunting families on Baffin Island, and joining the round dance protests during the Indigenous uprising called Idle No More. I am currently completing a PhD in Performance Studies where I am researching emerging anatomies, body performance capacities and imaginations, environmental activism and unsettling practices, and community-based performances.

Education:
Bachelor of Science Natural Resource Conservation, University of British Columbia

3 year degree in Circus Arts, from The National Circus School of Montreal
(major in aerial rope/dance and minor in clown)

MFA choreography, UC Davis
(under the guidance of the late Della Davidson)
PhD candidate UC Davis

“The question is not: is it true? But: does it work? What new thoughts does it make it possible to think? What new emotions does it make it possible to feel? What new sensations and perceptions does it open in the body?”
- Brian Massumi, from the translator’s forward to Deleuze and Guattari’s A Thousand Plateaus, xv.

Ilya Noé is a practicing artist who is researching concepts of the Sporadic, the Mycorrhizal and the Site-Particular in simple acts of collaborating, walking and gifting.

Ilya is currently trying to stay a-pace and in-place as she concludes her PhD in Performance Studies at the University of California, Ilya is interested in troubling the conventional opposition between theory and practice, nouns and verbs, art objects and performances, events and documents, originals and copies, producers and consumers, settlers and nomads, the rhizomatic and the arborescent. Her dissertation focuses on situated, responsive and co-extensive art-making outwith normal hegemonic modes and structures by way of the simple acts of walking, gifting, collaborating as distinct ways of knowing and making. Neither a settler nor a nomad – but rather what she calls, a ‘sporad’-, Ilya Noé was born and partly assembled in ‘el D.F.’, but has since expanded her zone of propagation by intermittently popping up on all sides of the Atlantic and the Pacific to trace lines and build and trans(habit) spaces by hand and on foot. On 11/11/11 she became a resident of Berlin. Ilya represented her country in Venice’s OPEN 2000, became a UNESCO-Ashberg Laureate in 2003, and a year later was recipient of one of Mexico’s National Young Art Awards. A special guest at the II European Landscape Biennial in Barcelona and twice at the International Biennial of Cerveira, she has been an artist-in-residence at prestigious institutions in Canada, Portugal, the United States, Germany and Spain. Her work is represented in European and North American public collections.

Publications:
“Site-Particular” in eds S. Riley and L. Hunter, Mapping Landscapes for Performance as Research (Palgrave, 2009) 234-7

Website: www.ilyanoe.com
**Student Profiles**

**Keith Hennessy**

Keith Hennessy’s interdisciplinary research currently focuses on Bay Area performance history, and engages improvisation, public actions and alchemy/shamanism as tools for investigating political realities.

Keith Hennessy was born in a mining town in Northern Ontario, lives in San Francisco, and works regularly in Europe. His interdisciplinary research engages improvisation, ritual and social movement as tools for investigating political realities. Hennessy directs Circo Zero, a flexible container for solo and collaborative experiments in post-genre performance. Current touring works include Turbulence (a dance about the economy) commissioned by the National Dance Project which toured the US and Europe in 2012, Almost, an improvised duet with Paris/Berlin-based musician Jassem Hindi, and the Bessie-award winning solo performance Crotch (all the Joseph Beuys references in the world…).

Hennessy was a member of Sara Shelton Mann’s legendary Contraband (85-94), as well as the collaborative performance companies CORE (95-98) and the France-based Cahincaha, cirque bâtard (98-02). His work is featured in several books and documentaries, including Composing While Dancing (Melinda Buckwalter, U of Wisconsin: 2010), How To Make Dances in an Epidemic (David Gere, Univ of Wisconsin: 2004), Gay Ideas (Richard Mohr, Beacon: 1992), and Dancers in Exile (RAPT Productions, 2000).

Website: circozero.org

**John Zibell**

John Zibell works with bodies & technology, material & image, thought & representation, narration & poiesis.

**Ayo Walker**

Ayo Walker’s research focus encompasses the fields of dance education and curriculum development with an emphasis on African American dances.

Born and raised in the Bay Area, Ayo has established herself as a sought-after choreographer and dance educator. She performed with New Generations Dance Company while still in high school. After receiving her B.A. in theater and dance from San Diego State University she continued her training as a fellowship student at the Academy of Performing Arts – San Diego. Further training includes Mills College Graduate Studies Department of Dance and NYU Steinhardt School of Culture, Education, and Human Development – Music & Performing Arts Professions. Her works have been commissioned by, Cal State University East Bay, Cypress College, Fullerton College and Long Beach City College as well as Norwalk High School and the University of Massachusetts Amherst.

In March 2011 Ayo, a.k.a LJ Boogie, formed LJ Boogie & Company. The company made their first appearance at the 2011 White Wave 11th Anniversary DUMBO Dance Festival in Brooklyn New York. Then the company was invited back to perform again at White Wave for their 9th Annual Cool New York Dance Festival. Ayo’s dissertation, “Signification of The Black Dancing Body: Reinscribing the Historiography of Dance and Revisioning the Discipline and Its Collective Identity” seeks to dismantle structures responsible for racializing and subsequently disembodying — depriving of bodily existence and or representation --- the black dance aesthetic in the academy.

John’s practice happens in the theatre, cinema, gallery and the street and interrogates that which is fully actual within the virtual. Bringing a quarter century of art practice and political activism to research, John currently focuses his theory around two imbricated strands: technesis or the pulling of technology into discourse; and the practices of what Joe Dumit terms “Bodied story-making” within and alongside the structures of American neo-colonialism.

John’s art work – scripted, scored, and/or improvised – springs from 25 years of professional performance work and rigorous training in New York in divergent disciplines from Stanislavski to Grotowski and with a diverse range of collaborators such as Mike Nichols, Diane Paulus, Paul Sills, and Andre Gregory. Currently a 3rd-year PhD candidate with a Designated Emphasis in Studies in Performance and Practice, John holds an M.F.A. in directing from the department of Theatre and Dance at UC Davis.

John is also an award-winning filmmaker (Sex and Violence, 2001) an actor, and a performance artist. He originated the role of Jimmy Patraglia in Joe Roland’s off-Broadway play On The Line, he acted in the controversial Indie film The War Within – on which he also served as acting coach for Pulitzer Prize-Winning Playwright and actor Ayad Akhtar. He has worked twice with Macarthur Genius Recipient, Guillermo Gomez-Peña (Corpo Ilicito: The Post-Human Society 6.9).

John currently collaborates with a team of dancers, actors, programmers, theorists, and digital artists to develop DataMining Beckett: A Multi-reality, Performance Installation for Bodies The piece joins players from anywhere on the globe in a virtual playing space not as 3D avatars, but live-streamed, 3D, holograms thus making space for bodies to play within immersive 3D, digital environments.

It would not be possible for this work to happen without the UC Davis KeckCAVES.
Sarah Thompson is a Ph.D. candidate in Performance Studies at UC Davis with Designated Emphases in Classics and Classical Receptions and Feminist Theory and Research. Thompson's current research revolves around the translation and adaptation of Euripidean tragedy. Thompson graduated from Oberlin College in 2008 with a B.A. in Classical Civilization and English with Creative Writing Concentration, and received High Honors in English.

Tom Burmester founded The Los Angeles Theatre Ensemble in 2004 and currently serves as Co-Artistic Director. He also presided over the historic Powerhouse Theatre as Managing Director during the Ensemble’s tenure (2008 – 2011). Over the past decade Tom has produced over 30 plays in Los Angeles including several award winning productions. Tom is the writer and creator of The War Cycle which currently includes the plays Wounded, Nation of Two, and Gospel According to First Squad. He is a three-time Ovation Award nominee (in playwriting, directing, and producing), and has won several other awards and recognition for his work as a playwright, director and producer, including a Special Citation from LA Weekly for “Excellence and Breadth of Vision.”

In 2008, Tom began his mandate at Center Theatre Group to transform the audience experience at the Kirk Douglas Theatre. As Audience Experience Designer, he engineers engaging participatory experiences, applying game mechanics to create interactive events within the frame of the featured performance. He was invited to demonstrate his work in this field as a featured speaker at the TCG Nation Conference where he presented “A New Frontier: Using Audience Engagement to Connect with Theatregoers.”

Positioned at the intersection of audience engagement and his artistic vocation as a theatre creative, Tom became interested in the potential for engagement and interactivity as an artistic medium for the storyteller. Within this discipline he is particularly interested in researching and developing an artist-friendly toolkit for creating participatory or interactive theatre/performance. This toolset would include elements of transmedia storytelling, the Internet of Things as a performance platform, gamification of performance and gamification of the creative process, engagement as community building, and community as storyteller. Additionally, Tom is interested in the way cultural, labor, legal, and economic structures impact audience engagement on both the local and national levels, and the ethics of audience engagement and interactive performance.

Tom is a native Californian. He grew up in Davis, lived for a time in the Bay Area, and in far Northern California. Since 2001 he has called Los Angeles his home. He earned his Bachelor’s Degree in Theatre and Dance from the University of California, Davis, and his Master of Fine Arts in Directing from the University of California, Los Angeles.

Amber Muller is a wayward Canuck. After graduating from the University of Alberta with a BA(Honours) in Drama she played at theatre making before moving to Europe to pursue a double Masters in International Performance Research at the University of Amsterdam and the University of Warwick.

Currently a PhD candidate, Amber also holds designated emphases in Feminist Theory/Research and Critical Theory. Her research focus lies at the intersection of performance and sexuality with a special interest in sexual economies, erotic capital, ‘collisions of praxis in pop culture feminism, gender politics, and creative protest She enjoys popular media, mixing “high” theory with “low” culture, troubling currents of power, and being a feminist killjoy. Previous publications include “Queering Girl Talk (the board game)” in Analog Game Studies. “Virtual Communities and Translation into Physical Reality in the It Gets Better Project” in the Journal of Media Practice and “What’s ‘Slut’ Got to Do With It?: Language, Translation, and Transformation of a Global Protest Movement” in Jaarboek Vrouwengeschiedens (Women’s History Yearbook).

Álvaro Hernáñez, born and raised in Bogotá, Columbia, began his career as an actor at age 13, being heavily influenced by the perspectives of Theater Anthropology. His training as an actor began with the Theater of Memory, group dedicated to explore the relations between Asia and America at the level of Arts. From this time on Álvaro Hernández has collaborated continuously in artistic and research works with indigenous communities of Colombian Amazon (Tikunas, Kamentsa, Huitototos, Yukuna) participating of rituals, and creating community and collaborative projects.

He has received the Bogotá’s Prize to Best Young Director with the production “The Story of Prince Chi; The Colombian National Prize of Theatrical Creation with “The Long Road to Return Home or The Story of the Chairs”, The Bogotá’s Prize of Interdisciplinary Creation, The Bogotá’s Prize of Dramaturgy with the play “Aurora The Tightrope”, and The Colombian National Prize of Dramaturgy with the play “The Silence of the Indian: Inner Journey through the laticiferous of La Siringa”. He continued for five years his studies of acting in the Theater of Arts of National University of Colombia, and at the same time studied Agronomy (focused on amazonic studies) and Philosophy.
DeNNiSOMErA

DeNNiS was borne of ideas, ink and movement off the pen on the page thentoncescreened through keyboard, the act of writing, an ontological performance through and in spite of WEstereUrocentriccolonialimperial assimilationist, objectifying, appropriative logics. Through an MFA at Mills College-studying poetry under Walter Lew, Juliana Spahr, Stephen Ratcliffe-and collaborations with experimental sound musicians and dancers there, he RE/discovered his mindboDy as recalllanguage processor—an other site language could seep off the page and out of his mind.

He has been published in poetry journals such as Tinfish, Chain, PomPom, Deep Oakland, and Cricket Online Review, performing nationally and internationally in the Philippines, the Oakland/San Francisco BAyArEa, Miami and New York City.

Current Activities:

DeNNiS’ current poeticritical work is the illumination of the colonialimperial/patriarchal inscription on the mindbody through poeticritical archi”text”ural-landscapes – primarily revisioning in the form of movietelling/Katsuben: a Japanese form of film narration from the silent film era; he better identifies with the Korean film narrators called Pyonsa who subverted Japanese colonial propaganda films.

Through a (not-so-)postcolonialense, DeNNiS attends to persistent assimilative logics, objectificational representation practices and intellectual appropriations in settler hegemonicicolonial culture, perpetuating continued epistemicolonial violations as well as comparative gestures in hybridiasporic poetics by writers of the "missing passage", specifically around the tropes of utterance, speech, the tongue, language. as constant and continued DEcolonizingMpowerment aswellas symptoms of a continuing white WEstereUrocentric hegemonicicolonial state.

Hilary Bryan

Hilary Bryan teaches dance technique, movement analysis, improvisation, and choreography at universities and international festivals, and adjudicated the International Competition of Contemporary Choreographers in Kiev, 2007. Certified in Laban Movement Analysis (LMA) by the Laban/Bartenieff Institute of Movement Studies, New York she teaches in integrated Movements Studies LMA certificate programs with Peggy Hackney and Janice Meaden.

Ms. Bryan directs Hilary Bryan Dance Theater, whose work has received international critical acclaim in Moscow, St. Petersburg, Kiev, Taipei, New York, San Francisco, Los Angeles, and Wellington, New Zealand. Ms. Bryan was awarded the prestigious International Educational Exchange grant for independent academic research in the Soviet Union and in 2004 founded The Somatics Series of workshops exploring somatic disciplines (www.somaticsseries.org). In 1999 she founded a corporate training business to prevent and manage repetitive strain injuries (RSI), and The Body At Work Ergonomics bases its curriculum on Laban Movement Analysis and hires Certified Movement Analysts as corporate trainers.

My current research weaves the space of the moving human body with theoretical spaces. I seek to articulate a dynamic awareness of space that encourages a person to wake up as an engaged human being actively participating with the environment and with everything else that shares our dynamic space, including other beings. My understanding of Laban Movement Analysis (LMA) enables me to interpret critical discourse in ways that have not been previously been accessible to the world of words. Central to my study is an exploration of a particular choreography. In 1913 the Ballets Russes inspired fistfights in the audience with their premiere of Le Sacre du Printemps. What was this shared affect that transferred from stage to audience? What does it feel liek ot perform then? We continue to be fascinated by this violent depiction of a fertility ritual.
Glitch Body/Nanostalgia [1454-2015]*
_A migranTech.NO.Art live performance_

On April 18, 2015 at 8pm, at the conclusion of a week of performance workshops, a devised performance in process was showcased at the UC Davis Art Annex featuring infamous international performance artist Guillermo Gómez-Peña. Co-sponsored by the Mellon Research Initiative in Digital Cultures and the UC Davis Modlab, “Glitch” was directed by Guillermo Gómez-Peña and John Zibell with L.M. Bogad, Saul García-Lopez, Caro Novella, and featured an ephemeral ensemble of performance artists and dancers including: Selam Bekele, lu-Hui Chua, Micaela Cirimeli, Daniel Bear Davis, Brandon Gonzalez, Regina Gutierrez, Colin Johnson, Nicole, Deirdre Morris, and Álvaro Ivan Hernández Rodriguez.

The Unsettling Approaches to Performance Studies Reading Group was born out of concerns about departmental courses in relation to racialized modes of knowledge production, the study group centralizes critical race approaches to Performance Studies. Some topics include Afro-Pessimism, Black Optimism / Operations, Critical Whiteness Studies, Critical Indigeneity, Queer of Color Critique, Women of Color Feminism, Dance Studies, Post-Colonial Caribbean and/or Post-Colonial Black Atlantic, Queer and Crip studies.

The study group is a collaborative space, where participants’ research interests are foregrounded in the readings, discussions, and projects. The group works toward unpacking some of the ways in which race structures knowledge production and operates in often treacherous and seemingly invisible ways.

2015-2016 Academic Year Presenters:

**Keith Hennessey:** “Whiteness and Contact Improv” (10/22/2015)

**Naka Dance Company:** “The Anastasio Project” Artist Talk (11/23/2015)

**Sampada Aranke:** “Skin to Piss: A Brief History of 1970s Black Conceptual Performance” (11/30/2015)

**Dana Michel:** “The Yellow Towel” Artist Talk (2/15/2016)

**Natasha Myers:** “Ungrid-able Ecologies” (2/16/2016)

**Postcommodity:** “Hacking the Coordinates: Positionality and the Repellant Fence.” (2/17/2016)

**Brenda Dixon Gottschild:** “Racing’ in Place’: Dance Studies and the Academy” (4/27/2016)
Executive Committee member Gina Bloom continues to work with faculty and students in the ModLab, where she is the program director for Play the Knave, a 3D digital game involving Shakespeare performance. Play the Knave is a motion capture video game for Windows that lets 1-4 players design and perform in scenes from Shakespeare’s plays. Users choose the scene they want to perform and select options for set design, sound, lighting, costumes, and theater space. Then they perform the scene, karaoke-style, by reading the script lines that scroll on the screen.

Play the Knave was installed for three months last summer/Fall in the lobby of the Stratford Festival Theatre (Ontario) and since then has been installed in a range of cities across North America, including most recently as part of Chicago’s Shakespeare 400 festival and at the Mondavi Center for the Performing Arts in Davis. That latter installation was filmed by BBC News, which aired a story on Play the Knave in April. Bloom’s research on the game has focused thus far on the “declamatory” style of gesturing that the digital platform encourages in players, a gestural style that hearkens back to early modern performance. She was invited to present this research at Northwestern University and the Huntington Library, and also offered keynote addresses at the Blackfriars Theater Conference and the “Shakespeare Plays when Shakespeare Works” education conference on how the game integrates the arts and humanities into STEM education. Bloom collaborated with several graduate students, including Sawyer Kemp (English/Designated Emphasis in Performance Studies), on an article about Play the Knave and amateur performance, and the essay is forthcoming in Shakespeare Quarterly’s Fall 2016 issue, entitled #Bar.

Website: http://playtheknave.org/
Joe Dumit, Director Graduate Group in Performance Studies (jpdumit@ucdavis.edu)

Peter Lichtenfels, Chair Designated Emphasis in Studies in Performance and Practice (plichtenfels@ucdavis.edu)

Gina Bloom (gbloom@ucdavis.edu)

Julie Wyman (jfwyman@ucdavis.edu)

Lynette Hunter, Master Advisor (lhunter@ucdavis.edu)

Marian Bilheimer, Graduate Administrator (mlbilheimer@ucdavis.edu)

**RESEARCH CLUSTERS**

**INTERACTIVE MEDIA**

Chair: **Kriss Ravetto-Biagioli**

Historical and theoretical study of socially and technologically mediated performative communication in film, radio, television, music and sound, digital media, human and animal movement, the internet, writing and print, labor, politics and activism. It attends to formal, philosophical, performative, and social approaches.

The focus is on socially mediated performances and communications at critical junctures of media and technology, including:

- Critical approaches to media production, practice and process
- Formal, philosophical and social perspectives on performance analysis and aesthetics
- The construction of cultural hierarchies and taste, including the performance of citizenship, social engagement, and political activism
- Modes of production mediating performance and identity in history, rhetoric, politics, and society

**EMBODIMENTS**

Chair: **Lynette Hunter**

Embodied performance encourages scholarship on bodies as sociocultural, political, physiological, psychological, and virtual entities in performance and performative contexts past and present. It is relevant to students and scholars of history, sociology, theatre and dance, religious, cultural, critical race, gender, and ethnic studies.

This cluster of interest might attract the work of individuals in theater, dance, and performance art as they discuss body related experience in performance.

It addresses identity as and in performance and the interaction of bodies and history, bodies and space, and bodies in motion.

It references the practice and implications of embodied training that would have potential significance to artist/practitioners and many others including psychologists, physiologists, biologists, individuals working with neurocognitive models, and kinesiologists.

It also deals with questions of representation and documentation of bodies in performance that will encompass not only artist/practitioners but also those working in discursive fields such as literature and languages.

It attends to the full rhetorical situation of performance as an intersection of bodies in real or virtual media technologies.
Chair: **Gina Bloom**

The Text and History cluster within the Performance Studies program focuses on the history of the production and reception of dramatic texts and performance practices. It situates performance texts in political, social and historical contexts in transcultural settings, from the ancient, to the early modern and the contemporary world. It also theorizes the issues raised around performance that took place in an historical past.

Approaches in relationship to performance include:

- Historical study of the people who create and the audiences that take part in performance
- Theoretical approaches and methodologies to performance and performance studies, including changes in theories of performance, and the use of performance studies’ theories to think about the construction of the historical past
- Phenomenological analysis of the changing spatial and temporal dimensions of performance
- Textual, literary and rhetorical exploration of theatrical

**Co-Edited by:**

Amber Muller & 
Colin Johnson

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Chair: **Halifu Osumare**

Culture is perceived as a learned collective process of becoming that engages the traditional past with the contemporary “new,” augmented by the increasing awareness that global environmental interdependence can bind beyond cultural differences.

The Cultures/Ecologies cluster within Performance Studies encourages a perspective of culture and ecology that allows critical engagement with paradigms of performance as with emerging models of ethnography and sustainability. Approaches in relationship to performance include:

- Ethnographic and ecological approaches to performance.
- The influence of colonialisms and nationalisms on performance and culture.
- Performance and culture in local, societal, and global systems of material sustainability and historical circumstance.
- Performance in a range of built environments in relation to broader temporal/spatial social processes.

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“In an important sense, in a breathtakingly intimate sense, touching, sensing, is what matter does, or rather, what matter is: matter is condensations of response-ability: Touching is a matter of response. Each of “us” is constituted in response-ability. Each of “us” is constituted for the other, as the other.”


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Kevin O’Connor, “Moonlighting the San Francisco Creeks”

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Sarah Haughn, Untitled