

Program

Friday, October 17

5:00 – 6:30 pm

Tent

Performing *Performing the World, Part I*

Convenors: Lois Holzman, Sheila McNamee, Fred Newman, Lois Shawver

Conversation: Therapy and Philosophy

Convenors & guests: Tom Conran, David Paré, Tom Strong

6:30 – 8:30 pm

Dinner

8:30 – 10:15 pm

Tent

Improv Training

Caitlin McClure, Paul Murray, David Nackman, Marian Rich, Cathy Rose Salit

Saturday, October 18

7:00 – 9:00 am

Breakfast

8:00 – 9:00 am

Tent

TRADITIONAL GAMES & HEALING—A WORKING EXPERIENCE WITH THE TRIBAL PEOPLE OF BANGLADESH

Professor Sultan Muhammad Razzak

This presentation focuses on action research that intersects tribal peoples' culture and lives in a participatory way so as to minimize the loss of traditional cultural components as a result of political and technological change. Words and video will illustrate an ongoing project in the Khagrachari District of Bangladesh undertaken by the Forum for Culture and Human Development.

Vanderbilt

ON THE USES OF MAGIC

Karl Scheibe

Evidence is all around us that the world thirsts for magic, for the fascinations of the occult, for the cultivation of mystery, for the drama of deception. *Mundus vult decipi* said Kierkegaard. Our mass media offer daily testimony that the world wants to be deceived. And yet an interest in magic suggests credulity, not proper skepticism. Psychologists and other academicians strive to be undecieved, to liberate themselves from the constraints of magical thinking—free of gremlins, ghosts, and goblins. This presentation will be a discussion of the uses of magic in the drama of everyday life, with a magical illustration or two to enliven the show.

Morgan

EVALUATION AS PERFORMANCE

Elizabeth Kelly and Kim Sabo

Participants in this workshop will design and conduct a participatory evaluation of PTW2 as a way to explore how performance relates to evaluation. The workshop facilitators, professional evaluators who frame evaluation as performance in their work with children, youth and adults, will demonstrate innovative evaluation techniques. Workshop participants will create an evaluation methodology, conduct a participatory evaluation of PTW2 throughout weekend events and present/perform their evaluation during the final plenary session.

Fisher

WHAT'S OUR STORY? CREATING A COMMUNITY OF WRITERS

Sheila & Sheldon Lewis

We believe that storytelling and writing are fundamentally social activities. A goal of this workshop is to become SOCIAL WRITERS and to de-privatize the writing

Deep Sea

process. No experience necessary, though participants are welcome to come in with issues, ideas, notions, and a desire to demystify their identification (or lack thereof) as a writer. Everybody's life is a story waiting to unfold and be told. In "What's Our Story?" the process of telling, writing, drawing, creating that story is explored. Chaos is playfully orchestrated, allowing for both structure and spontaneity, two valuable conditions for writing.

MOVING DRAMA INTO THE COMPUTER

Annica Bray and Kerstin Gauffin

As drama teachers we discovered the magical effect the performing arts can have on students and began to think about how to reach students who would never have chosen drama in school. We now work with different types of media to entice people into acting and using drama as a tool. We will share some of the ways we have used performing art and drama as a basis for multimedia educational productions and as a tool for producing multimedia, including: working with film and mix filming, editing and real time drama using a frame story; working with multimedia productions with sound, text and pictures to help people tell their own story; producing educational multimedia productions for the Internet or CD-ROM.

Waterside

POINTS OF CONTACT: RITUAL IN DRAMA

Ellen Rosenberg

This interactive workshop allows participants to combine critical perspectives with the experience of ritual elements of drama and performance. Participants explore the ancient ritual culture of Native America, the "transitional" Greek theatre of the fifth century BCE, and the theatre of Shakespeare through text, music, mask, cultural artifact and performance. The workshop aims to point up the importance of ritual in theatre and its transferability to modern life, while underscoring the historical through-line of universal human themes as they manifest in drama. The workshop explores the value of emotional investment through drama and ritual in our unfolding lives. (No late seating for this workshop)

9:15 am – 11:30 am

Tent

IMPROVISATION, PLAY AND THE PERFORMANCE OF THERAPY

Christine LaCerva, Maureen Kelly and Zeev Newwirth

This performance workshop will explore play and performance as tools for therapeutic discovery. Participants will learn experientially how play and performance—disruptive of how things are, of truth, the self, our modernist understandings of who we are, how we came to be that way and what possibilities lie ahead—allow people to collectively create new relational forms of life. Through improvisational exercises, poetry and movement, participants will learn to open new ways of seeing, responding and practicing therapy. (1 hour)

PERFORMING THE HISTORY OF SOCIAL THERAPY: THE INSIDE STORY

Bette Braun and Joyce Dattner

Join Bette Braun and Joyce Dattner, longtime colleagues and co-developers with Fred Newman of social therapy, for a "tell-all" living history of this challenging and provocative practice as it has emerged in 30 years of community building. (1 hour)

Vanderbilt

THE LIVING TOGETHER PROJECT

Betsi Pendry

The Living Together Project is a leadership development and anti-stigma project working with HIV infected and affected communities in South Africa. Bringing together performance, the creation of music and art, photography and narrative, the project's goal is to create culture and, through performance, to transform the isolation and shame that has come to be associated with HIV/AIDS. The workshop will share the music, performance and art activities of the Living Together Project in the context of the current political and cultural situation in South Africa. (1 hour)

Vanderbilt	<p>PERFORMING THE STREET: PERFORMANCE AS VOICE FOR STREET CHILDREN <i>Alexandra Sutherland</i> Part presentation, part experiential, part performative, this workshop shares and reflects on the Art of the Street Project of Grahamstown, South Africa—an initiative with children from the local township designed to transform their presence at the South African National Arts Festival into a powerful voice for their stories and to remind locals and outsiders that these children are as much a part of the artistic community as those performing on established stages. (1 hour)</p>	<p>we don't know how to do. But we will all be in the same boat, and at least we will sink <i>together!</i> And remember: we're only playing! (2 hours)</p> <hr/> 11:45 am – 12:30 pm Tent A Conversation with Erica Burman and Sheila McNamee <hr/> 12:30 – 1:45 pm Lunch <hr/> 1:45 – 2:30 pm Vanderbilt
Morgan	<p>PERFORMING THE ALEXANDER TECHNIQUE—KINESTHESIA/SUBJECTIVITY/PERCEPTION <i>Tom Vasiliades</i> F.M. Alexander's work, begun over 100 years ago, was revolutionary at the time. While exploring ways to cure his vocal problems he discovered a method for improving general use and function. Tom Vasiliades has challenged the fundamental principles of Alexander's work. Influenced by social therapy, he has created different and controversial ways of teaching and practicing the “technique”—performing the Alexander Technique. A brief history of the Alexander Technique will be offered, followed by a discussion of the impact of social therapy on transitioning to a postmodern practice. Workshop participants will have ample opportunity to do practical Alexander Technique work. (1 hour)</p> <p>THE PERFORMANCE OF PAIN: AN INTERACTIVE WORKSHOP FOR ANYONE WHO HAS EXPERIENCED PAIN <i>Ann Duffy, Susan Massad, Karen Steinberg and Tom Strong</i> This is an experiential workshop for anyone who has had pain or who works with people who suffer from pain. The workshop challenges the traditional understanding of pain as a thing that has a specific cause and that can be eliminated with the correct diagnosis or medicine. Our concern is to help people learn how to live their lives as fully and developmentally as possible. The workshop will help participants to create new performances of pain that are more consistent with the lives they want to live. (1 hour)</p>	<p>AN ACTIVITY THEORY-BASED UNDERSTANDING OF SEMIOTIC TOOLS: PLAY, METAPHOR AND CREATING REALITIES <i>Ana Marjanovic-Shane</i> This presentation explores the nature and the role of play in the development of semiotic tools. The basic concepts of Activity Theory will be offered, followed by exploration of the concept of mediation. The main hypothesis to be explored is that play has a central role in creating mediated relationships—relationships between individuals become mediated by a third element for the first time, developmentally speaking, in play. The interplay of fictive worlds, reality and metaphor in play and the development of semiotic tools will be further analyzed.</p> <p>EDUCATION IN DANCE <i>Jeremy Black and Ann Mazzocca</i> “Movement in modern dance is the product not of invention but of discovery—discovery of what the body will do,” said Martha Graham. This workshop introduces the process of Education in Dance, a program founded by Elizabeth Pettit, a former member of Graham's dance company. Workshop participants will be led through a typical class, which integrates the basics of visual art and music into a continuous discovery of movement. The class provides the building blocks of performing creatively that are accessible to everyone. Shapes are seen by the eye, heard by the ear, and put into the body. Basic tumbling skills, partnering and nutritional awareness add to this self-esteem building experience.</p>
Fisher	<p>ADVENTURES IN MICRO-FICTION <i>Denzil Meyers</i> In this improvisational approach to writing as performance (structured roughly as a Harold), we'll practice attending to characters and environment, accepting what one's muse or spontaneous mind provides, and prioritize flow and quality of experience for the writer. We'll explore what becomes possible when writers participate as active peers in their characters' worlds, rather than as the Fat Controller of the narrative. Be prepared to write and volunteer (please) to read material created in session. A conceptual “tool kit” from improvisational theatre will be offered as assistance in editing and managing narrative structure. (2 hours) (limited to 15 participants)</p>	<p>Morgan</p> <p>Fisher</p> <p>VOLUNTEERS OF THE WORLD, PERFORM! <i>Judith Albert and Gail Elberg</i> Volunteering to help one's fellow man/woman and/or to contribute one's time and energies voluntarily to build a better world has always been a part of our species life. Today, the volunteer movement, especially in the US, offers a significant opportunity to build community. In this workshop we will explore—through skits and performed conversations—how non-profits can make proper use of the growing volunteer movement to create new volunteer performances for human growth and development.</p>
Waterside	<p>TWO POINTLESS HOURS IN A THEATRICAL/REAL-LIFE PLAYGROUND <i>Paul Murray</i> Participants will be asked to play together to create original performances in a theatrical context. Using theatrical games and improvisation suggestions we will perform together in new ways. A director will help stimulate and develop the playing, but not interpret or explain anything or anybody. Indeed, the work done is not “about” anything. To take part in making this playground requires commitment but no qualifications, creativity but no experience of theatre. A sense of play and adventure, a desire to live a creative life and perform “beyond yourselves” in a group theatre-making context are recommended. These “two pointless hours in a theatrical real-life playground” will involve risk and pushing ourselves to do what</p>	<p>Deep Sea</p> <p>THE PERFORMANCE AND THE ART OF PERFORMANCE ART: WHAT IS PERFORMANCE ART EFFECTIVE AT DOING, AND WHAT IS IT NOT EFFECTIVE AT DOING? <i>Chris Wildrick</i> This talk and discussion will explore the performative aspect of performance art in relation to the artist, the audience, art and politics. Among the many questions to be raised for conversation are: What are the borders between a highly artistic performance and a highly effective political or therapeutic performance? Is political performance art more or less politically effective than straight political activism? Does the effectiveness of a goal-oriented artwork lie in its artistic effectiveness, or are these separate issues?</p>
		<p>Waterside</p> <p>THE FUTURE OF LEARNING <i>Carin Daal, Eva Moe and Stig Roland Rask</i> The Future of Learning—initiated by the Knowledge Foundation in cooperation with several organizations—aims to create a nationwide dialogue about the development of learning in the information society and to contribute to a change of attitudes in Swedish society. In the first phase of the project, we gathered 100</p>

“visionaries”—teachers, entrepreneurs, young people, researchers—with a common interest in the development of learning, and let them formulate their thoughts about the development of learning. In the second phase they introduced this into the national dialogue. We will discuss how we can use dialogue as a tool for change, share our experiences from a process where many different actors in the arena of lifelong learning meet together to try to formulate visions for the future, and present their vision. The presentation will combine performance of a scene with a dialogue that will involve the audience.

2:45 – 4:15 pm

Tent

IMPROVISATION IN UNDERGRADUATE AND GRADUATE EDUCATION: PERFORMANCE AS A TEACHING TOOL WITH ADULT LEARNERS

Nancy Feldman, Carrie Lobman, Arlene Vadum and Gayle Weintraub

This panel will explore the benefits and tensions involved in using improvisation as a teaching tool in the traditional undergraduate and graduate classroom. The speakers will share how they came to use improvisation in their teaching, give examples of the kinds of improvisations they and their students create, and discuss ways that improvisation can help students learn the content and practice of specific disciplines and promote personal change in students (including playfulness, freedom, listening and empathy, and active participation with others). In addition, they will discuss how using improvisation in the classroom affects them as teachers.

Vanderbilt

PERFORMING CULTURAL ANTHROPOLOGY AND DANCE HISTORY IN BROOKLYN

Hal Barton and Ninotchka Bennahum

The idea for this presentation came from teaching a class together in Afro-Iberian diasporic studies where we found that the problem of “identity politics” dissolves somewhat by making our focus on the activity of the performing body (the embodied performer-researcher). As an example of how we join scholarship, teaching and performance, we will lead our audience in an interactive, performative lecture/demonstration of Puerto Rican bomba, Barton's research focus. Bomba, an ancient and vibrant Afro-Puerto Rican art form, turns dancing into a proto-Vygotskian zpd, whereby improvised movements of dancers are translated into (completed as) sound combinations by a lead drummer.

Morgan

BRINGING SELF TO LEADERSHIP

Doug Cohen and Chris Grygo

Whenever groups are assembled, process dynamics emerge and are constellated by the nature of the gathering. One lens through which to view the choices both members and leaders have for bringing themselves to the purpose of the group, called Facilitative Leadership, is derived from integrating contributions from human systems thinking, applied behavioral science and the contemplative sciences of energy and consciousness work. This workshop combines theory and experiential practice in the service of skill building to equip participants with both knowledge and choices for how they perform in both their leader and member roles.

Fisher

EVOLVING A PERSONAL LANGUAGE OF PERFORMANCE

Adina Bar-On

This workshop is appropriate for any body (no fitness of any sort required) though concentration and a serious curiosity, mainly of your own self, is crucial for a “good-time.” I will conduct minimal physical exercises that should sharpen one’s awareness of how the movement coordinates with mental processes. The physical components of breathing, sight and other movement, both internal and external, will focus on individual understanding of one’s organization of images, patterns of movement or one’s private sense of harmony. Becoming aware of patterns of one’s own communication and creativity is the focus of the workshop. In addition to an accumulative process in movement, there will be time for a reflection, through slides, on works from the history of art to sharpen perception of performance visually.

Deep Sea

PERFORMING FAITH: THEATRE, LITURGY, AND CONGREGATIONAL IDENTITY

Reverend Heath Civetta and Peter Civetta

To theologian Louis Weil, liturgy is “what we do with our lives.” The problem today is “the separation of liturgy from the life of the person and from the life of the community. Liturgy then becomes objectified and depersonalized, a printed text, rather than the expression in action of a community of faith.” In this workshop we will link theatre and religious performance through the construction of a liturgy that reflects and inspires those present. Together we will discern some sense of a collective identity at that time, then seek, using the tools of theatre, to stage that identity through a short ritual. The ritual need not be Christian or even overtly religious in nature, if the community’s identity doesn’t warrant it.

Waterside

THEATRE, IMPROVISATION AND ORGANIZATIONAL CONSULTING

David Nackman and Cathy Salit

This workshop will introduce people to the improvisation, performance-based consulting of Performance of a Lifetime (POAL) and share the evolution of its practice into one that synthesizes the outcome orientation of the corporate environment with the “tool-and-result” that is improvisational performance. Examples of work with senior executives, Fortune 100 clients and non-profit organizations will be shared, as workshop participants create performance as clients/trainers and as audience members.

4:30 – 6:00 pm

Tent

BACK TO SCHOOL WITH THE ALL STARS TALENT SHOW NETWORK

Lenora Fulani, Pamela A. Lewis, Christina DiChiara, Pam Hafer, Antoine Joyce, Nichelle "Browneyes" Brown-Joseph, Asha Bacote, Jamila Carter, Deidre Diaz, Wil Farris, Nekai Johnson, Emerald Knox, Loretta Martin, Rene Ramgobin, Alistair Sealy Jr., Nekia Wise

6:00 – 8:00 pm

Dinner

8:00 – 9:30 pm

Tent

THIS IS YOUR RIDICULOUS LIFE

Castillo Theatre

Jeremy Black, Bette Braun, Madelyn Chapman, Dave DeChristopher, Maggie Gouldin, Roger Grunwald, Gabrielle Kurlander, Pam Lewis, David Nackman, Marian Rich, Cathy Salit, Vicky Wallace

9:30 – 11:30 pm

Waterside

Party

Sunday, October 19

7:00 – 9:00 am

Breakfast

8:00 – 9:00 am

Tent

RAPPIN’ REALITY

Nichelle “Browneyes” Brown-Joseph

Perform your life to a hip-hop beat! Nichelle “Browneyes” Brown-Joseph, a veteran of the All Stars Talent Show Network, creates an environment for making rhyme together.

Vanderbilt

COMMUNITY EMPOWERMENT AS A DEVELOPMENTAL PERFORMANCE: THE EXPERIENCES OF CYPRESS HILLS COMMUNITY IN NEW YORK CITY, MARIANY COMMUNITY IN WESTERN KENYA AND ERAMOSIA TOWNSHIP IN ONTARIO, CANADA

Esther Farmer, Dale Hamilton and Kitche Magak

This interactive workshop explores the relationships between performance, development and community empowerment. Using the experiences from three communities—a large housing project in New York City, a village community water project in Madriany, Kenya, and a small rural township in Ontario, Canada—the workshop leaders will demonstrate ways that they have found performance to aid communities to create environments for their own empowerment.

Morgan

THE ROLE OF CULTURAL PERFORMANCE IN THE SOCIAL MOVEMENT IN TAIWAN

Bo-Way Chen, Powpee Lee and Jia-Jun Zhou

Since social movement started to develop in the late 1980s in Taiwan when martial law was lifted, we adopted Marx's method and activity science methodology in our practice. We have become committed to transforming not only the society but also ourselves, exploring the development of the movement and our own development in it. We used to work exclusively in the trade unions organizing educational programs to mobilize strikes. Now we are developing new ways of using "cultural performance" to organize and educate people in other sectors besides the labor movement. We use performance to open up a new understanding about the people and ourselves. We see the dialectical relationship between the development of the actors/performers and the movement. All of the above will be presented and explored through story, song and drama.

Deep Sea

PERFORMING MEDICAL EDUCATION: UNFOLDING STORIES WITHIN CLINICAL EXAMINATIONS

Stuart Schrader

The United States Medical Licensing Examination requires that all medical students graduating in 2005 take a newly created clinical skills exam that emphasizes communicative practice and involves one-on-one personal encounters with standardized patients. This session explores how third year medical students perform during a clinical interview with a standardized patient. Transcripts and videos of objective structured clinical examinations are examined for narrative structure in considering several factors: how the participants symbolically perform (e.g., use of metaphors, paraphrasing techniques, use of nonverbal cues) actions, sequences, characters, and the storytelling process of a medical interview. Participants are invited to experiment with the spaces that improvisationally occur between clinician and patient in a creative process that is not mechanical or repetitive. We can explore together new possibilities for expanding the pedagogical horizons of medical education.

Waterside

ARRESTING CHANGE—THEATRE WITH YOUNG OFFENDERS

Gail Campbell and Diane Conrad

This presentation details a Popular Theatre project with a group of incarcerated 12 to 18 year old males at a Canadian Young Offender Centre and explores how Popular Theatre might help us better understand the experiences of young offenders and find appropriate approaches to meeting their needs. The presentation will include an ethnographic performance that raises questions about incarcerated youth and the justice system as well as performance ethnography as a mode of presenting research. The themes explored include young offenders stresses and fears of being "inside," negotiating power and status relationships, and the difficulties in envisioning a positive future.

9:15 – 10:45 am

Tent

WHO WE ARE/ARE NOT: THE HEART OF THEATRICAL IMPROVISATION AND THE PERFORMATIVE PERSPECTIVE

Rich DiNapoli and Marjorie Zohn

The concept of who we are/are not is fascinating and rich. It's an idea that seems

ideally suited to these postmodern times in which everything is up for grabs, most notably our commitment to the idea of a stable, interior, historically determined self or personality. Theatrical improvisation provides a practice field for taking up the who-we-are/are-not dialectic. Participants will be led in a series of improvisational activities designed to build on the who we are/who we are not theme. We will include sociometric exploration to provide another way of looking at who we are and who we are not as players in the social group. Along the way we hope to illuminate the following questions: How fluid or plastic is the self? From a postmodern performative perspective, what kinds of change processes make sense? How can improvisation be applied to daily life and to the goal of change?

Vanderbilt

WITTGENSTEIN AND LYOTARD TALK WITH JACK AND JILL

Lois Shauver

Wittgenstein and Lyotard provide key inspirations for many postmodern thinkers today. This movie is meant to provide an introduction to work that will not only give the viewer a sense of their individual writings, but also something of the relationship between the ideas of these two authors. The film was produced by the Belgium producer Ludo Gielen, using a script adapted from an invited essay published by Lois in the *Journal of Family Therapy* in 2001. After the movie, there will be a short discussion of the work of Wittgenstein and Lyotard and its significance in our postmodern era.

Morgan

TEENS PERFORMING THEIR LIVES

Rachel Arriaga, Awad El Hussien, Ashley McNeil and Denise Wilkins

Join us in celebrating improvisation, skit work, writing and performing plays as effective tools to help youth build life skills and develop their everyday life performances.

Fisher

OUR HANDS

Zdravo da ste: Bojana Skoric and Aleksandra Strbac

This workshop will introduce the philosophy and practice of Hi Neighbour/ Zdravo da Ste, an organization that promotes social-emotional-community development in Serbia and Srpska Republic, Bosnia and Herzegovina. To Zdravo da Ste, development is cultural—and comes through building relations among people through new conversations, new plays, new activities. Participants in the workshop will have the opportunity to reinitiate playfulness, recognize the socialness of creativity, and experience activity as a totality involving words, colors, lines, painting/drawing, and movements.

Deep Sea

OWN YOUR POWER: SURVIVOR STORIES AS PERSONAL THEATER

Lola Broomberg

The stories of the paths we have taken are the rich source of material for this workshop. You don't have to be a professional performer, you just have to be willing to share your truths and be witnessed in that place of power and vulnerability. Personal theater invites us to listen and be listened to. It creates community among strangers. This interactive workshop will introduce activities that encourage intimacy through storytelling and will facilitate a discussion on the applications of personal theater towards personal growth and community consciousness.

Waterside

TRACES

Andrée Dumouchel

A body story—a solo—a conversation on the experience of darkness and emptiness, on how the loss of our reference points can put us in touch with the deepest levels of our existence. This story will be an adaptation of the work of Blind Date group, three performance artists—two sighted and one non-sighted—created in collaboration with the audience. (45 minutes)

11:00 – 11:45 am Tent	A CONVERSATION WITH SUSAN JAFFE AND FRED NEWMAN	
12:00 – 12:45 pm Tent	A MEETING BETWEEN FREEDOMS—THE PERFORMATIVE POSSIBILITIES OF POETIC FORMS OF TALK <i>Deidré Matthée</i> This presentation will be a poetic performance and invitation to reflect on the transforming and therapeutic possibilities of poetic forms of talk.	Waterside
Vanderbilt	A PERFORMANCE ARTIST MAKES AN INSTRUCTIONAL VIDEO <i>Richard Hallam</i> This presentation will describe the making of a brief “test” videotape to illustrate a principle of Marsha Linehan’s Dialectical Behavior Therapy (DBT) called “acting opposite to the emotion.” The project was initiated by Bobby Baker, an internationally acclaimed performance artist, who had been in DBT. Dissatisfied with videotapes she had viewed as part of her therapy, Baker produced a film that avoided the usual format of the “expert” instructing the novice. The videotape was evaluated at a performance art event based on the classic British tea party—an event designed to be both entertaining and an attempt to seriously gather useful feedback on reactions to the style and message of the film. The video will be shown and the results of—and lessons learned from—the performance event/experiment presented.	
Morgan	RAISING MONEY FOR PERFORMANCE: HOW TO MAKE MONEY FOR THE ARTS—A PERFORMANCE WORKSHOP <i>Gabrielle Kurlander and Chris Street</i> Members of the All Stars Project’s fundraising team—which has collectively raised over \$15 million in the last five years for community-based cultural projects—will lead a performance of fundraising for the arts. The All Stars has pioneered a fundraising model that focuses on the cultural and social development of donors by involving them in the performance of community building. All our secrets will be shared and taught in this fun exploration of fundraising activities. All workshop participants will get a chance to produce a real fundraising campaign during the conference.	
Fisher	THE CASE AGAINST WINNING: PERFORMING POLITICAL POWER <i>Cathy Stewart</i> The culture of American politics is deadening and non-participatory. Our election process has become fixated on picking a winner rather than on the process of creating civic discourse. Can we break out of the culture of winning and create a new cultural political performance? Can voting be an exercise of power, a performatory, philosophical creative mass activity? Through the creation of scenes, the workshop will explore what some common political situations look like when premised on winning an election and when premised on creating developmental mass activity. In addition, workshop leaders will conduct an informal survey of conference participants throughout the weekend, polling their attitudes and opinions on presidential politics.	Vanderbilt
Deep Sea	SLEEPING GIANTS: MENTAL HEALTH AND COMMUNITY ARTS WORK <i>Petra Koppers</i> This workshop will showcase “Sleeping Giants,” a CD resource just completed with a National Endowment for Science, Technology and the Arts Award from the British Government. The CD presents the processes and outcomes of recent years’ community arts work in an economically depressed area in Wales, UK. It brings together videopoems and creative writing websites created with mental health system survivors, session plans and “how-to” guidelines designed to help other-self-help groups and facilitators to create empowering participatory art projects in which the creators find a communal voice that speaks about difference from a position of agency and respect. The workshop will be full of practical pointers about how to plan community art workshops, how to approach story-telling, creative	Morgan
		writing, performance, secular rituals and movement in a group, how to deal with a communal creation process, and how to ensure access for mental health system survivors.
		INTRA-TERRITORIALITY, EXTRA-TERRITORIALITY AND SYSTEMATISM <i>Kéline Gotman</i> I became obsessed with Hannah Arendt’s statement in <i>Was ist Politik?</i> (published posthumously in 1993) that politics is situated in the space between people and is therefore fundamentally exterior to people in the singular, to the individual. As far as I am concerned—and this statement corroborates this notion—theatre insofar as it is situated in the space between performers is necessarily, definitionally political, i.e., having to do with the polis. This presentation is the performance of a paper written to address the question of the conditions of intellectual production, the psychopathology of academic work, the impossibility of writing lines of flight (in the Deleuze and Guattari sense) or the possibility, but difficulty, of integrating marginal commentary into economies of intellectual and artistic production that nevertheless depend on marginalia for their legitimacy.
	12:45 – 2:00 pm	Lunch
	2:00 – 2:45 pm Tent	WHAT IS A REVOLUTION? <i>Fred Newman and Ian Parker</i>
	3:00 – 4:30 pm Tent	CREATING MUSIC TOGETHER: A LIFE PERFORMANCE TRAINING <i>Laura Thomae</i> Music therapy, like social therapy, is an experiential approach to development that stresses the developmental value of creativity and play. Music transcends the limitations of words. It is said, “Of all the arts music comes closest to expressing the inexpressible.” Creating music with others teaches us who we are and shows us what we are capable of. The social activity of music making connects us to others through an aesthetic experience of sound. This workshop is geared towards those who feel musically challenged. Participants will explore the power of music in rhythms, songs, chants, and expressive movement. Through improvisatory exercises participants will learn to access their innate musicality within the playful activity of group music making. (90 minutes)
		MEN & WOMEN & TOOLS: RESISTANCE TO EQUITY INITIATIVES <i>Marcia Braundy</i> This presentation is a performance of research investigating what is behind the resistance and impedance produced by men in the integration of women in trades and technology training and work. Men & Women & Tools is a video of the play that emerged out of research interviews exploring resistances to equity initiatives and illustrates how theatre was used to reflect back and illuminate some of the fears expressed by the men. (90 minutes)
		THE PERFORMANCE OF COLLABORATION AMONG TEACHERS AND SCHOOL-BASED MENTAL HEALTH PROFESSIONALS <i>Heather Cyrus, Fabiola Desmont, Matthew Lundquist and Barbara Silverman</i> This workshop will introduce participants to the “Let’s Talk About It” school-based mental health program, and ways the approach has been adapted for use in classrooms. Now in its tenth year, “Let’s Talk About It” is located at Erasmus Hall High School in Brooklyn, NY. Based on the performance-based social therapeutic approach to human development, it is a group therapeutic approach in which young people are partners in creating the program. Focusing on emotional development, rather than on diagnosis and remediation of emotional problems, the program uses performance to help young people experience themselves as performers in everyday life and their behavior as a series of performance choices. The format of this workshop combines performance, improvisation and conversation.

Fisher

POINT OF TEARS

Dominique Mazeaud

This participatory program, consisting of a performance ritual followed by a workshop, will be of interest to all who seek the spiritual in art and life. The ritual will connect participants with a deep listening to the heart. The workshop will help them see Life As Art or life as a performance field: How They Can Create/ Re-create Themselves In That Field. Mazeaud, drawing from her life quest and experience, will use tools such as “A Moving Mandala Map,” an exploration of the interior world in relationship with the exterior world, conceived as a chance game. She will also draw from the participants for a rich dialogue. Mazeaud sees herself as a “contemporary ceremonialist” working to restore ritual and performance to everyday life as it was before we separated spirit from art and life. (90 minutes)

Deep Sea

THERAPEUTIC EPIPHANIES IN THE HEALING RITUALS OF JESUS OF NAZARETH

Tom Conran

Examination of Jesus' healing strategies reveals parallels to postmodern collaborative, inclusive, and meaning building therapies. Anthropological analyses show his healing activities also as political and economic interventions. A review of his historical contexts and his striking therapeutic dialogues may lead us to celebrate and appreciate our own efforts. (45 minutes)

COSMIC PERFORMANCE: FROM THE NIGHT SKY TO THE COURT HALLS OF EARLY CHINA

Dallas McCurley

During the Xia and Shang dynasties (21st -11th centuries B.C.E.) of early China, the elite took the movement of planetary conjunctions to be performed messages staged by a Sky-Power. By the Zhou (1047-221 B.C.E), communication with Heaven (*tian*) had developed into a complex system: humanity watching for various means of performed cues, while in turn, Heaven was not only watching, but hearing, feeling, etc. the performance of ritual dances designed to demonstrate the court's understanding and proper use of cosmic patterns. This presentation will survey how the activation of patterns, both cosmic and human, was meant to be legible by the intended audience. All examples involve a performative magic bound up with cosmic powers and structurings, and in turn are complexly linked to political conditions that changed drastically through the pre-imperial millennia. McCurley will note, over time, a certain thrust toward stabilizing both performance-forms and the interpretive capacities of audiences by means that have persisted to form aesthetic shapings found even today in traditional Chinese theatre. (45 minutes)

Waterside

SACRIFICE

Adina Bar-On

Sacrifice is essentially a voice work. Adina gives her emotions form in vocal enunciations and melodic structures reminiscent of marches, lullabies, women's chatter, a baby crying, screams and anguish. Victor Petrov, organizer of NavinkI02, has described Sacrifice as, “Concentrated emotions, plaintive singing and a scream, gesture, extreme emotionality. This is the inner dialogue of a screaming soul, a tale of time, reflections of one's place in the world. The powerful vocal sounds accompanying it are like associations with femininity, love, and the origins of life.” (45 minutes)

4:45 – 5:45 pm

Tent

PERFORMING PERFORMING THE WORLD PART II

Convenors and conference participants