



2023 ADSA Conference

Archives, Artists & Absences

Draft Timetable

2023 ADSA Conference

Archives, Artists & Absences

Kaurna Country, Adelaide

Monday 27 November – Friday 1 December



Dance Research Australasia (DRA)

Monday 27 November

8.30am	Working Groups Session 1 "Echoes of Unearthing Frequencies" <i>Becca Wood & Molly Mullen</i> "More-than-stories: Stimulating the Ecological Body Archive Using Eco-Somatic Practices" <i>Vanessa Chapple & Emily Bowman</i>	Room 2, Level 1 Flinders Victoria Square
10.00am	Morning Tea	Foyer, Level 1 Flinders Victoria Square
10.30am	Working Groups Session 2 "Dancing the Third Archive" <i>Maggie Tonkin, Cheryl Stock & Daniel Riley</i>	Room 2, Level 1 Flinders Victoria Square
12.00pm	Lunch	Participants to source
1.00pm	Working Groups Session 3 "Bodies of Work" <i>Francesca Ferrer-Best</i> "Repertoire and the Archive" <i>Madelyn Coupe</i> "#projectVHSD: Narratives of 70 Years of Dance" <i>Ellin Sears</i> "Dance Collections: Histories, Practices, and Lineages" <i>Gillian Butcher</i>	Rooms 2, Level 1 Flinders Victoria Square

2.30pm	Afternoon Tea	Foyer, Level 1 Flinders Victoria Square
3.00pm	Working Groups Session 4 "Dance Archives: Folds, Faces, and Fetishes" <i>Andrew Fuhrmann, Rodrigo Gonzalo Encinar & Rachel Fensham</i>	Room 2, Level 1 Flinders Victoria Square
5.00pm	Welcome Drinks Co-sponsored by PG Committee	Queens Theatre Enter from Playhouse Ln
7.00pm	Finish	

Tuesday 28 November

3.30pm	DRA Working Group Business Meeting	Room 121, Humanities Flinders Bedford Park
5.00pm	Welcome to Country	Yungkurrinthi Inparrila Flinders Bedford Park
5.30pm	Opening Ceremony	The Tavern Flinders Bedford Park
7.00pm	Flinders Drama Centre Performance <i>Botticelli in the Fire</i> , by Jordan Tannahill	DC Rehearsal Room Flinders Bedford Park
9.00pm	Finish	

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Performance, Health, and Creative Care (PHCC)

Monday 27 November

8.30am	Working Groups Session 1 Welcome & Introduction <i>Janet Gibson, Meg Mumford & Bryoni Trezise</i> “Useless? Unhealthy? What is Care Aesthetics and Why Does it Matter?” <i>Kate Maguire-Rosier</i> “Careful Art: Applying a Care Aesthetics Lens to TimeSlips” <i>Janet Gibson & Meg Mumford</i> “The Loss of Small White Cloud: Dementia in Contemporary Performance” <i>Morgan Batch</i> “Artistic Attention in Teaching Hospitals: Developing a Framework for Clinical Dramaturgy in Medical Education” <i>James Dalton</i> “Enhancing Medical Care through Art and Levinasian Ethics: Exploring the Role of Socially Engaged Art Practice in Health Setting” <i>Vic McEwan</i>	Room 1, Level 1 Flinders Victoria Square
10.00am	Morning Tea	Foyer, Level 1 Flinders Victoria Square

10.30am	<p>Working Groups Session 2</p> <p>“Caring About, In and Through Performance” <i>Suzanne Little</i></p> <p>“Evaluating for Social Change: Rebus Theatre’s Project Alchemy” <i>Vahri McKenzie</i></p> <p>“The Kaupapa and Whakapapa of Different Light: Towards an ‘Anarchive’ of Learning Disabled Theatre” <i>Tony McCaffrey</i></p> <p>“Positive Disruption and Performer Development: The Manifold Impact of the Starlight Children’s Foundation” <i>Lawrence Ashford</i></p> <p>“Exploring the Impact on Wellbeing of Beginners Acting Classes for Women from Refugee Backgrounds” <i>Ruth Horsfall</i></p>	Room 1, Level 1 Flinders Victoria Square
12.00pm	Lunch	Participants to source
1.00pm	<p>Working Groups Session 3</p> <p>Grounding exercise <i>Janet Gibson & Meg Mumford</i></p> <p>“Virtuous Reverberations” <i>Thomas Isaacs</i></p> <p>“Reconsidering Narcissism and Videoperformance” <i>Cinzia Cremona</i></p> <p>“Body Says, No – Artwork” <i>Danica I. J. Knežević</i></p> <p>“Setting the Stage: On the Future of Arts and Health in Australia” <i>Alex Cothren & Tully Barnett</i></p>	Rooms 1, Level 1 Flinders Victoria Square

2.30pm	Afternoon Tea	Foyer, Level 1 Flinders Victoria Square
3.00pm	Working Groups Session 4 "Once Upon a Time, Long Ago and Far Away: The Patient Remade" <i>Fiona Davies</i> "Exploring Lived Experience using Creative Performance in Health Programs" <i>Renee Lim</i>	Room 1, Level 1 Flinders Victoria Square
5.00pm	Welcome Drinks Co-sponsored by PG Committee	Queens Theatre Enter from Playhouse Ln
7.00pm	Finish	

Tuesday 28 November

3.30pm	PHCC Working Group Forum Reflections, Mission Statement, Actions	North Theatre 2 Flinders Bedford Park
5.00pm	Welcome to Country	Yungkurrinthi Inparrila Flinders Bedford Park
5.30pm	Opening Ceremony	The Tavern Flinders Bedford Park
7.00pm	Flinders Drama Centre Performance <i>Botticelli in the Fire</i> , by Jordan Tannahill	DC Rehearsal Room Flinders Bedford Park
9.00pm	Finish	

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Performing Arts Heritage Network (PAHN)

Monday 27 November

8.30am	Registration	Wall Gallery Her Majesty's Theatre
9.00am	Welcome <i>Helen Munt, PAHN Chair</i> J. C. Williamson Exhibition Introduction <i>Helen Trepa</i>	Wall Gallery Her Majesty's Theatre
9.15am	Australian Theatre Here & Abroad <i>Chair: Helen Trepa</i> “Classical Receptions in Performing Arts Collections” <i>Anne Edgerton</i> “Who can and can't make theatre? An investigation into Doreen Warburton and the Q Theatre's inclusion of non-theatre going audiences” <i>Charlotte Blomfield</i> “AusStage Beyond Australia: Documenting Kate Howard's Adventures Abroad” <i>Laura Ginters</i>	Wall Gallery Her Majesty's Theatre
10.45am	Morning Tea	Wall Gallery Her Majesty's Theatre
11.00am	AusStage Takeaways <i>Chair: Claudia Funder</i> “Proposal for a Classification Typology for Australian Itinerant Entertainments” <i>Mark St Leon</i>	Wall Gallery Her Majesty's Theatre

	<p>“The Performance Memories Project and Wolanski Collection at UNSW” <i>Paul Bentley</i></p>	
12.00pm	<p>AmaGA Performing Arts Heritage Network AGM (Working Lunch) <i>Chair: Helen Munt</i></p>	Wall Gallery Her Majesty's Theatre
1.00pm	<p>Asian Resonances <i>Chair: Nicole Jenkins</i></p> <p>“Orientations: Orientalism in the Western Australian Museum of Performing Arts” <i>Samuel Farr</i></p> <p>“Embracing Absences and Rethinking Research Presentation in Performance Art” <i>Tingyu Lui</i></p> <p>“Text, stone, flesh, social media and diasporic practice: A Study of the Many Archives of Bharatha Natyam and their Impact on its Practice in Australia” <i>Gayathri Iyer</i></p>	Wall Gallery Her Majesty's Theatre
2.30pm	Afternoon Tea	Wall Gallery Her Majesty's Theatre
2.45pm	<p>Wildcards <i>Chair: Sue-Anne Wallace</i></p> <p>“Youth Interpreters Re-Imagining the Archive at Living History Museums” <i>Heather Fitzsimmons Frey</i></p> <p>“The Greatest Stories Never Shared” <i>Colette F. Keen</i></p>	Wall Gallery Her Majesty's Theatre
4.00pm	Performance Heritage & Virtual Reality <i>Julie Holledge</i>	Queens Theatre Enter from Playhouse Ln
5.00pm	Welcome Drinks Co-sponsored by PG Committee	Queens Theatre Enter from Playhouse Ln
7.00pm	Finish	

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Scenography & Performance Design

Monday 27 November

8.30am	Registration & Welcome	Room 4, Level 1 Flinders Victoria Square
8.45am	Working Groups Session 1: Papers 1	Room 4, Level 1 Flinders Victoria Square
10.00am	Morning Tea	Foyer, Level 1 Flinders Victoria Square
10.30am	Working Groups Session 2: Flash Talks 1	Room 4, Level 1 Flinders Victoria Square
12.00pm	Lunch	Participants to source
1.00pm	Working Groups Session 3: Group Discussion	Room 4, Level 1 Flinders Victoria Square
2.30pm	Afternoon Tea	Foyer, Level 1 Flinders Victoria Square
3.00pm	Working Groups Session 4a: Papers 2	Room 4, Level 1 Flinders Victoria Square
4.00pm	Working Groups Session 4b: Flash Talks 2	Room 4, Level 1 Flinders Victoria Square
5.00pm	Welcome Drinks Co-sponsored by PG Committee	Queens Theatre Enter from Playhouse Ln
7.00pm	Finish	

Speakers included in these sessions:

Gabrielle Greig	Paula van Beek
Imogen Ross	Eamon d'Arcy
Tanja Beer	Christina Smith
Tessa Rixon	Matt Scott
Rea Dennis	Sean Coyle
Emma Lockhart-Wilson	Suzon Fuks
Dorita Hannah	Nevena Mrdjenovic
Meg Rollandi	

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PG/ECR Day

Tuesday 28 November

9.00am	Coffee & Welcome <i>Chair: Gareth Belling</i>	Alere Function Centre Level 2, Student Hub Flinders Bedford Park
9.30am	PG/ECR Day Session 1: Archives <i>Chair: Chris Hay</i> Speakers: <ul style="list-style-type: none">• Andrew Fuhrmann• Helen Trepa• Claudia Funder.	Alere Function Centre
10.45am	Morning Tea	Alere Function Centre
11.15am	PG/ECR Day Session 2: Artists <i>Chair: Sarah Peters</i> Speakers: <ul style="list-style-type: none">• Amaara Raheem• Zoe Theodore• Fran Kewene.	Alere Function Centre
12.30pm	Lunch	Alere Function Centre
1.00pm	PG/ECR Day Session 3: Absences <i>Chair: TBC</i> Speakers: <ul style="list-style-type: none">• Rea Dennis• Morgan Batch.	Alere Function Centre
2.15pm	PG/ECR Day Session 4: Reading Group <i>Bryoni Trezise</i>	Alere Function Centre
3.00pm	Afternoon Tea & Registration	Alere Function Centre

3.30pm	DRA Working Group Business Meeting	Room 121 Humanities
	PHCC Working Group Forum	North Theatre 2 Humanities
	Workshops & Masterclasses <i>TBC</i>	The Void, Drama Centre / Alere Function Centre
	ADSA Ltd Board Meeting	Room 203 Humanities
5.00pm	Welcome to Country	Yungkurrinthi Inparrila
5.30pm	Opening Ceremony	The Tavern Level 1, Student Hub
7.00pm	Flinders Drama Centre Performance <i>Botticelli in the Fire</i> , by Jordan Tannahill	Rehearsal Room Drama Centre
9.00pm	Finish	

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General Panels

Wednesday 29 November

	North Theatre 2	Humanities 101	Humanities 121	Humanities 133	Drama Centre
9.30am	Keynote Conversation <i>Chair: Sarah Peters</i>				
10.30am	Morning Tea				
11.00am		<p>“The Ribush Circle: Australian Theatre and Immigrant Artists in the Interwar Years” <i>Julian Meyrick</i></p> <p>“Written into Nonbeing: Queer Self-Effacement in the Work of Kester Berwick” <i>Matthew Bapty</i></p> <p>“Screams in the Theatre of the Air: Recovering the Lost</p>	<p>“The Untapped Archive: The Precarity and Possibilities of UNE’s Stage of Screen Collection” <i>Richard Jordan & Julie Shearer</i></p> <p>“Notes from Underground: A Brief History of NIDA’s Archives” <i>Adam Moulds</i></p>	<p>“Forgetting Being: <i>The Tempest</i>” <i>Daniel Johnston</i></p> <p>“GAPS, subjective and objective, when considering Gertrude in <i>Hamlet</i>” <i>Kerrie Roberts</i></p> <p>“Clearing out the archive: Contemporary Australian Performances of Shakespeare” <i>Caitlin West</i></p>	<p>“Two of Them” <i>Russell Fewster, Dominique Sweeney & Nick Bennett</i></p>

DRAFT as at 23 September

		Legacy of Australian Horror Radio <i>Jo Palazuelos-Krukowski</i>	"Haunted by Junk: Inheriting an Unruly Archive" <i>Asher Warren</i>		
12.30pm			Lunch		
1.30pm	"ICON: A Panel on the Legacy of Pina Bausch" <i>Renée Newman, Amanda Card & Michael Whaites</i>	"Making room for every voice: the shifting landscape of dialect coaching" <i>Amy Hume, Jennifer Innes & Alexandra Whitham</i> "Revered or Redundant: Re-evaluating the actor's embodied archive" <i>Felix Nobis</i> "Through Stanislavski's archival notes to the contemporary state of stillness and mindfulness in the actor's preparation of the role" <i>Inga Romantsova</i>	"Filling Absences: The Surge of Roles Written by Women, About Women, and For Women in Australian Theatre (and Why It's About Time)" <i>Bridget Mac Eochagain</i> "An Archive of Revolution: <i>Betty Can Jump</i> and the Pram Factory Women" <i>Kath Kenny</i> "Unsettling Conversations with Sylvia Plath: Using Archives and Hauntological Dramaturgy to Explore the Liminality Between Life and Death" <i>Katy Newell</i>	"Sex, Distance and Deep Collaboration: 598 kilometres, 123 years, 18 months, 10 characters, 5 writers, 3 play texts, 2 actors, 1 theatre" <i>Chris Mead</i> "What Happened in Draft Three through Seventeen? Ryan Enniss's <i>Drizzle Boy</i> and Absences in Written Draft Archives" <i>Sarah Wilson</i> "Myths of the Everyday" <i>Graham Seaman</i>	
3.00pm			Afternoon Tea & Book Launches		
3.30pm	Keynote Lecture <i>Chair: Chris Hay</i>				

4.30pm	<p>“Archiving Personal Educational Journeys: Reassessing Visual Documentation of Experiential Learning in Theatre” <i>Carl Walling & Hannah Banks</i></p>	<p>“Making Disability Theatre Visible in the AusStage Archive” <i>Morgan Batch & Bree Hadley</i></p> <p>“Theatre Aotearoa” <i>Sarah Thomasson</i></p>	<p>“On Fragments and Petrified Remnants: Searching for Performance in the Legal Archive” <i>Sean Mulcahy and Kate Seear</i></p> <p>“Untold Stories: the Australian Child Abuse Royal Commission’s Survivor Narratives” <i>Sally Zwartz</i></p>	<p>“Scenes from an Emergency Education Scheme, 1942” <i>Molly Mullen</i></p> <p>“Children’s Voices in Performance Research” <i>Sarah Austin</i></p>	
5.30pm	Finish				

Thursday 30 November

	Room 1, Level 1	Room 2, Level 1	Room 4, Level 1
9.00am	<p>“Queer’s Affect: What Do Queer Theories and Affect Theories have to tell each other?” <i>Alyson Campbell</i></p> <p>“TransMission: Sissy TV” <i>Nando Messias</i></p> <p>“Signature Act: The Queer Performing Body as Living Archive” <i>Maude Davey</i></p>	<p>“Spectator-Participation-as-Research for Archiving the Creation and Experience of Punchdrunk’s <i>The Burnt City</i>” <i>Emma Cole</i></p> <p>“Rogue Archives and Rogue Researchers: The Case of the Internet Forum <i>The Singing Stage</i>” <i>Mara Davis Johnson</i></p> <p>“Kevin Jackson: Remembering an LGBTQ+ man of the theatre” <i>Bernadette Meenach</i></p>	<p>“Celebration and Reinvention: How the Australian Ballet has reinvented its identity as an Australian ballet company” <i>Gareth Belling</i></p> <p>“The Dramaturgy of De-funding: Archiving the De-funding of Australian Arts and Cultural Organisations by the Theare Board of the Australia Council since 1975” <i>Kathryn Kelly</i></p> <p>“It’s time for a reappraisal: 50 years since Whitlam’s Australia Council reforms” <i>Izabella Nantsou</i></p>
10.30am	Morning Tea		
11.00am	<p>“Another Theatre Year: Memory, Anti-Memory and Archival Excess” <i>Paul Rae</i></p> <p>“How do communities constituted in and characterised by complex intersectionality create special events with which to grieve that are inclusive of intersectional perspectives” <i>Hayden Moon</i></p>	<p>“A Phenomenal Question: What Do Performance Students Experience” <i>Leigh Fitzpatrick</i></p> <p>“Tihei Mauri Oral! This life force is alive! An examining of the Unitec Acting Program Timetable as a Living Archive that Upholds Te-Tiriti/treaty-led values, and documents resistance to neo-liberal reforms” <i>Alexandra Whitham</i></p>	<p>“Archontic Literature and Theatre Adaptation: Expanding Cultural Heritage Through Italy’s National Archive of Diaries” <i>Samuel Webster</i></p> <p>“Making <i>The Chair</i>: Spiralling into Personal Archives for Solo Performance” <i>Hannah Banks</i></p>

	<p>"Dancing in the Mexican Sun: Choreographic Play as Postmemorial Archive" <i>Alexandra Táalamo</i></p>	<p>"The Regardful Artist: Case Studies and Reflections on Attempts to Create Equity at the Centre (and the danger of a single narrative)" <i>Sarah Austin & Georgina Naidu</i></p>	<p>"Ephemera in Action: The Creation of <i>Darling Heart</i>" <i>David Simes</i></p>
12.30pm	Lunch		
1.30pm	<p>"Knocking on History's Door: Creative Practice, Memory, and the Archive" <i>Jane Woppard</i></p> <p>"Remaking <i>Prinz Bettliegend</i>: A Cabaret from a Holocaust Ghetto" <i>Ian Maxwell</i></p> <p>"Calibrating the Terra Nova Expedition's Legacy for their Audience: Mid-to-Late Twentieth Century Playwrights Response to the Archive" <i>Carl Walling</i></p>	<p>"Fat Kinship, Joy and Liberation in <i>Full Cream</i>: The Autoethnographic and Archival Dramaturgies of Fat Performance-Making" <i>Jonathan Graffam-O'Meara</i></p> <p>"Archive as Chamber of Infinite Regression" <i>Davina Wright & Meredith Rogers</i></p> <p>"Sometimes Violent and Often Imprecise: Archival Violence and the Transgender Playwright" <i>Tristan Niemi</i></p>	<p>"Theatre as Archive and Archiving Theatre in the Storytelling State" <i>Cheng Nien Yuan</i></p> <p>"Reclaiming Tharu cultural heritage and identity through folktakes: A study of Chaudhary's play <i>Hittwa</i>" <i>Jiva Nath Lamsal</i></p> <p>"The Story Exchange: A mobile storytelling project as gift giving" <i>Renée Newman</i></p>

3.15pm	Afternoon tea	Hetzel Lecture Theatre State Library of South Australia
3.45pm	Creative Keynote <i>Chair: Christopher Hurrell</i>	Hetzel Lecture Theatre State Library of South Australia
5.00pm	Patrick White Celebration <i>Chair: Anne Pender</i>	Barr Smith Library Reading Room University of Adelaide
7.00pm	AusStage 21st Birthday <i>Conference Dinner</i>	Adelaide Bowling Club Rymill Park/Murlawirrapurka

Friday 1 December

	North Theatre 2	Humanities 101	Humanities 121	Humanities 133	Drama Centre
9.00am	Keynote Conversation <i>Chair: Tiffany Knight</i>				
10.00am	Morning Tea				
10.30am	<p>“This is not a sigh. A convulsive shudder very horrible: Finding Embodied Performances in the Written Archive” <i>Glen McGillivray</i></p> <p>“Absent Voices: Discovering Walter Bentley’s Leading Ladies in the Late-Nineteenth Century” <i>Sue-Anne Wallace</i></p> <p>“Hissed, hooted and pippin’-pelted from the stage: John Payne Collier and the History of English Actresses” <i>Melissa Merchant</i></p> <p>“Cakewalk: Interpreting Layers of Racial Parody” <i>Sarah Balkin</i></p>	<p>“Documenting the Process: Choices, Memories and Redactions” <i>Sarah Courtis</i></p> <p>“Visualising Dramaturgy: Using Diagrams to Represent and Document a Performance Work as an Interconnected System” <i>Rhumer Diball</i></p> <p>“Score It: Compositional Dramaturgy and Musical Noticing” <i>Meta Cohen</i></p> <p>“What’s that Giant Pile of Garbage Behind You? Art as Resistance in Neoliberal Research Training” <i>Zhaoxi Zheng</i></p>	<p>“Parlour Plays as Catalysts for Challenging Norms and Enriching the Living Archive” <i>Michael Allen</i></p> <p>“Invisible Archives: Brutalism and the open-air museum of Adelaide City” <i>Joshua Nash</i></p> <p>“The Secret Life of Costumes: Echoes of Embodiment and Acts of Transformation” <i>Corinne Heskett</i></p> <p>“Towards an Understanding of Technology’s Role within Sustainable Performance Making: Leave No Trace Digital Scenography” <i>Tessa Rixon</i></p>	<p>“We have been enslaved by hordes of evil and bias: Reimagining an Anti-Colonial Irish Performance Tradition through the Voices of Australian Female Convicts” <i>Melita Rowston</i></p> <p>“Bushranger Re-enactments: Memorials in a Contested Landscape” <i>Janys Hayes</i></p> <p>“The Staging of History in the Fiction of <i>The Secret River</i>” <i>Katherine Johnson</i></p> <p>“Revealing the Unseen: An Intersemiotic Lens on Stage Adaptations of Novels” <i>Naciye Saglam</i></p>	
12.30pm	Lunch				

1.30pm	ADSA Ltd Annual General Meeting <i>Chair: Tessa Rixon</i>				
2.30pm	<p>“Creating an Australian HASS and Indigenous Research Data Commons” <i>Jenny Fewster</i></p>	<p>“The Luxury of Memory” <i>Bree Hadley, Eddie Paterson, Katie Ellis, Janice Reiger, Annie Rolfe, Hannah-Leigh Mason, Saadia Ahmed & Morgan Batch</i></p> <p>“Traces and Intangible Heritage in Performing Arts: the Impact of Economic and Social Barriers in Overcoming Invisible Labour in the Small to Medium Sector” <i>Rea Dennis, Erica Charalambous & Katy Maudlin</i></p> <p>“Marginal Yet Powerful Actors: Rhapsodies of Interpellation and Intermediaries” <i>Nancy Mauro-Flude</i></p>	<p>“Oral history, First Nations stories and archiving the just-before-now: creator conversations from Australian theatre's recent past” <i>Kay Nankervis</i></p> <p>“Any Dreaming – All Dreaming – Everyone's Dreaming! Reading the Australian Body Weather Archive against Australian First Nations Practice” <i>Jonathan W Marshall</i></p> <p>“Mia Yellagonga: the Role of Storytelling as an Indigenous Archive” <i>Gabrielle Metcalf</i></p>	<p>“Who wants to Review? The Case for Strengthening Arts Media, Journalism and Criticism” <i>James Wenley</i></p> <p>“What can print and digital media reviews tell us about stagings of <i>Emilia</i> and their audiences?” <i>Emma Dalton</i></p> <p>“Audiences: Missing from the Archive” <i>Abbie Trott & Katya Johanson</i></p>	<p>“Archive as Fiction” <i>Amaara Raheem</i></p>
4.00pm	Afternoon Tea & Farewell				

Cover image shows *Sovereign Acts | In the Wake* by the Unbound Collective, presented as part of the 2021 Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art.

We are grateful to Natalie Harkin, Ali Gumillya Baker, Simone Ulalka Tur, and Faye Rosas Blanch for their permission to use this and other images of the Unbound Collective's work in our program.

The 2023 ADSA Conference will be held on the ancestral lands of the Kaurna people and we respect their spiritual relationship with Country. We acknowledge the Kaurna people as the custodians of the Adelaide region and that their cultural and heritage beliefs are still as important to the living Kaurna people today.

We also pay respects to the cultural authority of First Nations people attending ADSA 2023 from other areas of Australia, Aotearoa, and beyond.

