## Performing the Archive

**Conference Programme**

**Wednesday 22 July 2015**

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<th>Time</th>
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<td>9.00-9:30am</td>
<td>Registration and Coffee</td>
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<td>9:30-10.00am</td>
<td>Welcome</td>
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<td>10.00-11.30am</td>
<td><strong>Plenary Panel One:</strong> The Abbey Theatre Digital Archive</td>
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<td>Room: AM150, Máirtín O’Tuathail Theatre</td>
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<td></td>
<td>Chair: Niall McSweeney (National University of Ireland, Galway)</td>
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<td>Professor Patrick Lonergan (National University of Ireland, Galway)</td>
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<td></td>
<td>'Reading the Digital Theatre Archive'</td>
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<td>John Cox (University Librarian National University of Ireland, Galway) &amp; Martin Bradley (Archives Consultant, Archives Ireland)</td>
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<td>'Archiving the Performance - The Abbey Theatre Archive Digitisation Project at National University of Ireland, Galway'</td>
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<td>11:30-11:45am</td>
<td>Coffee break</td>
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<td>11:45am-1:15pm</td>
<td><strong>Concurrent Paper Session: One</strong></td>
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<td>1.</td>
<td><strong>Archives, the Live and Accessing Meaning</strong></td>
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<td></td>
<td>Chair: Ciara Conway (National University of Ireland, Galway)</td>
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<td>Tanya Dean (Yale University &amp; National University of Ireland, Galway)</td>
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<td>How Live is Live? Considering Theatre Broadcasts as Performances of Archival Process</td>
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<td>Louise Ritchie (Aberystwyth University)</td>
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<td>Hactivating the archive</td>
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<td>Susan Brady and Helice Koffler (Yale University and Schubert Archive)</td>
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<td>American Theatre Archive Project</td>
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<td>2.</td>
<td><strong>Manuscripts, Data &amp; Digital Texts</strong></td>
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<td>Room: AM104, Arts Millennium</td>
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<td></td>
<td>Chair: Kieran Hoare (National University of Ireland, Galway)</td>
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<td>Rosemary K.J. Davis (Amherst College)</td>
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<td>The Samuel French Archive at Amherst College</td>
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<td>Lauren Benke (University of Denver/Trinity College Dublin)</td>
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<td>Gesture, Intimacy and the Archive: The Case of Contemporary Artists’ Books</td>
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Jennifer Roberts-Smith, Kathryn Harvey, Liza Griffen (University of Waterloo, University of Guelph, Stratford Festival)
Reconfiguring Archival Catalogue Metadata

Nic Leonhardt (Ludwig-Maximilians University, Munich, Germany)
"I need a programmer, methinks..." – Theatre Research in a Digital Age

3. ACCESS, COLLECTION, EXHIBITION AND EDUCATION

Room: AM150, Máirtín O'Tuathail Theatre
Chair: Tracy Davis (Northwestern University)

Jane Gallagher (University of Kent)
Performing at the Crossroads

Liza Penn-Thomas (Swansea University)
National Wales Theatre Archive

Michael Pearson (Aberystwyth University)
The preservation of digital archives in the National Library of Wales

4. HOW ARCHIVES PERFORM: AT THE INTERSECTION OF PERFORMANCE AND RESEARCH

Room: AM200, Patrick F. Fortrell Theatre
Chair: Chris McCormack (National University of Ireland, Galway)

Janine Cowell (University of Bristol/University of Exeter)
Someday just began: Meeting, making and mounting memories in the field

Steven Paige (Plymouth University)
The Ties That Bind: Reusing Online Archival as an Interdisciplinary Artist

Emma Meehan (University of Coventry)
Revisiting Lunar Parables: The Archives of Dublin Contemporary Dance Theatre

1:15-2:15pm LUNCH

2:15-3:45pm CONCURRENT PAPER SESSION; TWO

5. ARCHIVES AND THE CITY

Room: AM250, Colm O’Sheocha Theatre
Chair: Ian Walsh (National University of Ireland, Galway)

Stanislava Slavica Stojan (Institute for History of Croatian Academy)
Records of the Criminal Court (1550 – 1800) and Performing Theatre

Marina Ni Dhubhain (National University of Ireland, Galway)
What Makes Oral History Performance Different?

Ellen Murphy (Dublin City Library & Archive)
Collections, Performance and Exhibition: Case-Study of Outreach Activities at the Irish Theatre Archive

6. CONTESTING RACE AND ETHNICITY IN/THROUGH THE ARCHIVES

Room: AM150, Máirtín O’Tuathail Theatre
Chair: Catherine Cole (University of California, Berkeley)

Rhona Justice-Malloy (University of Mississippi)
The Chicago Defender and Archival Research

April Sizemore-Barber (Georgetown University)
Queering 'Coloured' and Colouring Queer: The Sequins, Self, and Struggle Project and the Miss Gay South Africa Passport archives

Jennifer Shook (University of Iowa)
Ghost Dancing in the Archives: Remains of NAGPRA and the Carlisle Indian Industrial School in Native American Drama

7. MOVING BODY AS SITE, CHOREOGRAPHIC KNOWLEDGE, DATA AND EVIDENCE IN THE BODY ARCHIVE: LEEDS BECKETT UNIVERSITY

Room: AM104, Arts Millennium
Chair: Rachel Parry (National University of Ireland, Galway)

Someday just began: Meeting, making and mounting memories in the field

Aletta M. Badenhorst (Leeds Beckett University)
Making Archives Live

Erin Grogan (Texas Tech University)
Digital Anxiety – Multimedia Scenography in Fire Island

8. TRACES OF THE AUDIENCE: EMBODIMENTS OF THE ARCHIVE

Room: AM200, Patrick F. Fortrell Theatre
Chair: Conor O’Malley (Department of Arts, Culture and Heritage)

Blake Morris (University of East London)
Walking the Archive

Florence March and Benoit Larbiou (University Paul-Valery Montpellier and Cultural Service of the Frontrigan Council)
The Spectator as a Living Archive

Aletta M. Badenhorst (Leeds Beckett University)
Making Archives Live

3:45-4:00pm COFFEE AND BISCUITS

4:00-5:30pm PLENARY PANEL TWO

Room: AM150, O’Tuathail Theatre
Chair: Ian Walsh (National University of Ireland, Galway)

Tracy Davis (Northwestern University)
‘Work Time, Social Time, Leisure Time, Private Time’

5:30pm Opening Reception and Book Launches:
Hardiman Research Building Foyer

Dr. Áine Phillips, Burren College of Art launching:
Miriam Haughton and Mária Kurdi, eds. Radical Contemporary Theatre Practices by Women in Ireland (Carysfort Press)

Charlotte McIvor and Siobhán O’Gorman, eds.
Dressed Performance in Irish Theatre: Histories and Contemporary Practice (Carysfort Press)

Screening of Documentary:
Performing Scenographic Sense Memories
Hardiman Research Building - Room G011
THURSDAY 23 JULY 2015

8:30-9.00am  TEA AND COFFEE

9.00-10:30am  CONCURRENT PAPER SESSION: THREE

9.  SHAKESPEARE AND THE ARCHIVE

Room:  AM105, Arts Millennium
Chair:  Claire Read (Roehampton University)

Elizabeth Jeffrey (Shakespeare Institute, University of Birmingham)
Puck: A Performance History

Sally Barnden (King’s College, London)
Liveness, Photography and the RSC’s Dreams, 1954-77

Brittany LaPole (Shakespeare Institute, University of Birmingham)
Faster than the speed of light: An evolutionary look at Digital Humanities through Shakespeare scholarship

Emer McHugh (National University of Ireland, Galway)
A shared language: placing and displacing Shakespeare within the Irish national theatrical repertoire

10.  ARCHIVAL PERSPECTIVES ON THE GATE THEATRE’S INTERNATIONALISM

Room:  AM200, Patrick F. Fottrell Theatre
Chair:  David Clare (National University of Ireland, Galway)

Ruud van den Berken and Des Lally (Radboud University Nijmegen & National University of Ireland, Galway)
Let’s Give the Mantle of Harlequin a Brush: Stimulating Research on the Dublin Gate Theatre Archive at Northwestern University

Mary Clark (Dublin City Library & Archive)
Michael and Hilton Still in Dublin

11.  SAMUEL BECKETT AND THE ARCHIVES

Room:  AM250, Colm Ó’Déachta Theatre
Chair:  Trish McTighe (University of Reading)

Matthew McFrederick (University of Reading)
Staging Waiting for Godot at 60: The Arts Theatre and the archive

Kristin Jones (National University of Ireland, Galway)
‘Keep An Eye on That Too’: Visualising the Archives of Samuel Beckett

Niamh Mary Bowe (University of Reading)
Performing trauma and Samuel Beckett’s Kilnool manuscript

12.  THEATRE PRACTITIONERS AND THE ARCHIVES

Room:  AM104, Arts Millennium
Chair:  Tanya Dean (National University of Ireland, Galway)

Catherine Trenchfield (Royal Holloway, University of London)
The Kneehigh Archive & The Asylum - archive and ‘repertoire’

Varvara Sklez (Theatrum Mundi, Independent Theatre Lab)
Archive as Performance: Historiography of Jerzy Grotowski

Natanya Baladya (Tufts University)
The Accidental (Digital) Archive: Considers Carlo Guazzi

13.  DISCOVERING BRITISH ARCHIVES

Room:  AM150, Máirtín O’Tuathail Theatre
Chair:  Barry Houlihan (National University of Ireland, Galway)

Rachel Foss and Stella Wisdom (The British Library)
Collaborative Creativity: Archival Personae at the British Library

Erin Lee (The National Theatre)
The National Theatre of Great Britain and the International Stage

Ramona Riedzewska (The Victoria and Albert Museum, London)
Discovering local, national and international performance in the Theatre and Performance Collections at the Victoria and Albert Museum, London

10:30-10:45am  TEA AND COFFEE

10:45am-12:15pm  PLENARY THREE: ARCHIVES AND THE PERFORMING ARTIST

Room:  AM150, Máirtín O’Tuathail Theatre
Chair:  Miriam Haughton (National University of Ireland, Galway)

Louise Lowe (ANU Productions)
Paula McFetridge (Kabosh Productions)
Joan Sheehy (Limerick City of Culture, The Colleen Bawn Trials)
Colin Murphy (Journalist and playwright/screenwriter, Guarnateed)
Fergal McGarry (School of History, Queen’s University Belfast)
Jane Taylor (Wole Soyinka Chair of Drama and Theatre Studies, Leeds University)

12:15-1:15pm  LUNCH

1:15-2:45pm  CONCURRENT PAPER SESSION: FOUR

14.  THE UNMARKED IN IRISH THEATRE ARCHIVES

Room:  AM150, Máirtín O’Tuathail Theatre
Chair:  Emilie Pine (University College Dublin)

Ciara Conway (National University of Ireland, Galway)
Staging Absence for Digital Historiography

Brenda Donoghue (Trinity College Dublin)
Performing the Archives: tracing the presence of female playwrights in the cultural memory of the Abbey Archive 1995-2014

Mark Phelan (Queen’s University Belfast)
“Digital examination (rubber gloves)”: Archives, Absence and the Anus of Roger Casement.

15.  THE MATTER OF WAR: PANEL FROM UNIVERSITY OF READING

Room:  AM200, Patrick F. Forrell Theatre
Chair:  Ann Folino-White (Michigan State University)

Teresa Murjas (University of Reading)
Surviving Objects

James Rattee (University of Reading)
Reading the Biscuit Town

Sonya Chenery (University of Reading)
Remediating Traces
16. COMMUNITY, FOLK THEATRE AND THE ARCHIVE

CHAIR: Marina Ni Dhubhain (National University of Ireland, Galway)
Room: AM104, Arts Millennium

Daithí Kearney (Dundalk Institute of Technology)
Seeking Inspiration, Reliving Lives: The Role of Archives in Irish Folk Theatre

Mary Elizabeth Lange (University of KwaZulu-Natal, South Africa)
Applied Storytelling in post-conflict community museums: District Six and Free Derry

Lauren Griffin (University of Ulster)
RT Portrait of a City Archive

17. TRACY RYAN’S STRIKE! (2010): ARCHIVING, MEMORIALISING, AND PERFORMING AN IRISH RESPONSE TO THE SOUTH AFRICAN ANTI-APARTHEID MOVEMENT

Room: AM250, Colm Ó’hEocha Theatre
Chairs: Shelley Troupe and Tracey Ryan (Maynooth University and University of Sussex)

2:45-3.00pm Coffee Break

3.00-4:30pm Working Group Session – Breakout Groups

- Digitisation: Methodology & Ethics led by Mairead Delaney, Ailing Keane and Maria Ryan
- Acts of War, Arts of Transition: Performance and the Practice of Power in Northern Ireland and South Africa led by Miriam Haughton, Catherine Cole, Jane Taylor and Kieran Hoare
- Modern Irish Theatre - Opening the Archives led by Barry Houlihan, Fearghal McGarry and Ian Walsh
- Archival Materials In/As Performance led by Charlotte McIvor, Louise Lowe and Colin Murphy
- Scenography and Theatre Technologies led by Siobhan O’Gorman and Joe Vanek

4:30-4:45PM SMOOTHIE BREAK

4:45-6:15pm PLENARY PANEL FOUR

Room: AM150, Máirtín O’Tnuathail Theatre
Chair: Barry Houlihan (National University of Ireland, Galway)

Hugh Denard (Trinity College Dublin)
‘Lost Theatres: Explorations in Irish Theatre History and Historiography’

Doug Reside (New York Public Library)
‘Who Tells Your Story? Processing the Performing Arts’

6:30pm BOOK LAUNCH: Hardiman Research Building Foyer

Elaine Sisson (Dún Laoghaire Institute of Art, Design and Technology) Launch of Joe Vanek, Irish Theatrocopes: New Irish Plays, Adapted European Plays and Irish Classics (Gandon Editions)
10:30-10:45am TEA AND COFFEE

10:45-12:15pm PLENARY PANEL FIVE
Room: AM200, Patrick F. Fortrell Theatre

‘Performing the Archives: Irish Women Playwrights of the 1930s and 40s’
Introduced by Professor Pól Ó’Dochartaigh, Registrar and Deputy President, National University of Ireland, Galway

A staged reading of extracts from Geraldine Cummins & Suzanne Day’s *Fox and Geese* (1913), Mary Rynne's *Pilgrims* (1938) and Elizabeth Connor's *Mount Prospect* (1940)
Curated by Ciara O’Dowd (National University of Ireland, Galway)
Directed by Thomas Conway (Druid Director in Residence at National University of Ireland, Galway)

Featuring students from the Centre for Drama, Theatre and Performance

12:15-1:15PM LUNCH

1:15-2:45pm CONCURRENT PAPER SESSION: SIX

22. ARCHIVES AND POPULAR PERFORMANCE
Room: AM150, Máirtín O’Tuathaile Theatre
Chair: Ian Walsh (National University of Ireland, Galway)

Elspeth Millar (University of Kent)
*Establishing the British Stand-Up Comedy Archive*

Conor Doyle (Independent Scholar)
*Dublin’s Theatre Royal*

Sara Benoist (University of Paris-Sorbonne, France)
*Circus research through time: private collections, public archives, the “dedicated amateur”, and the scholar*

23. LOCATIONS/LOCUTIONS: SCRIPTING THE ARCHIVE OF IRISH THEATRE
Room: AM200, Patrick F. Fortrell Theatre
Chair: Niamh Mary Bowe (University of Reading)

David Clare (National University of Ireland, Galway)
*Compiling a New, Composite Draft of Synge’s “When the Moon Has Set”*

Jenny Rogers (University College Cork)
*Scripting the Archive: A Contemporary Lens on the Past*

Trish McTighe (University of Reading)
*In Cases, in Ruins: Place as Archive at the ‘Happy Days Beckett Festival’*

Elizabeth Howard (Waterford Institute of Technology)
*Proclaiming the Professional: Red Kettle Theatre Company 1985-1989*

24. PHILOSOPHY, RELIGION AND THE ARCHIVE
Room: AM104, Arts Millennium
Chair: Patrick Lonergan (National University of Ireland, Galway)

Claire Read (Roehampton University)
*Pondering Plato*

2:45-3:00pm TEA AND COFFEE

3:00-5.00pm PLENARY PANEL SIX
Room: AM150, O’Tuathaile Theatre
Chair: Charlotte McIvor (National University of Ireland, Galway)

‘Archives, Memory, Politics’

Emilie Pine (University College, Dublin)
*Performing the Everyday Archive*

Lionel Pilkington (National University of Ireland, Galway),
*“Who dares to speak of that which is not authorized? Archive-based research and the meaning of the Humanities”*

Catherine Cole, (University of California, Berkeley)
*Performance Remains, (Non) Returns and Misfires: Ishi’s Survivance at Berkeley*

5.00-5:15pm BREAK

5:15-6:30pm CLOSING ROUNDTABLE
New part-time and full-time Postgraduate opportunities in
Drama and Theatre Film Writing
Arts Policy and Practice Applications welcome up to 1st Aug.

Inspiring a New Generation of Artists
www.nuigalway.ie/culturalconnections

W.B. Yeats always looked west.
Yeats & the West tells the story of the places and people that made a western cultural revolution. Discover what the west meant to Yeats, and what this means to us.

Yeats & the West
An exhibition of western worlds
June – December 2015
Hardiman Research Building
NUI Galway

Through original artworks, rare books, music, drama, videos, and a wealth of exclusive material from archives at NUI Galway and around the world, Yeats & the West explores the myths, collaborations, and landscapes that revolutionized modern Ireland.

Featuring original material from Jack B. Yeats, J.M. Synge, Lady Gregory, Antoine O’Raifteiri, Galway, Sligo, Donegal, Ballyvaughan, Coote Park and the American West.

FREE ADMISSION
OPEN: 9 – 5 Monday – Saturday July/August
(Monday – Friday until 20 July)
Daily from 7 September 2015
yeatsandthewest.org
This conference has been made possible with support from the Irish Research Council New Foundations Scheme, the American Society for Theatre Research, the James Hardiman Library, Drama, Theatre and Performance, English, the College of Arts, Social Sciences and Celtic Studies, the Moore Institute, The School of Humanities Research Incentivisation Fund and the President’s Office.