

Irish Society for Theatre Research 8-9 May 2009 IT Sligo
'players and the painted stage'

Thursday 7th May 8pm

Official conference launch:

'Canus Major' @ The Clarion Hotel, Sligo

Celebration of new books:

Dr Paul Murphy's "Hegemony and Fantasy in Irish Drama" published by Palgrave Macmillan launched by Professor Brian Singleton and Dr Eric Weitz's "The Cambridge Introduction to Comedy" published by Cambridge Press, launched by Raymond Keane, Barabbas Theatre Company

Wine and cheese reception/Jazz music – all welcome

Friday 8th May from 8:15 am

Registration. Desk open daily beside Doppio's Cafe

0900-1150 (Break at 1030 if desired)

Working Groups Sessions

1200-1245

Lunch - Campus Restaurant

1250- 1350

Theatre A005 (Beside Main Reception)

Interview with Artistic Director Niall Henry - Blue Raincoat Theatre Company, Sligo together with company actor Kellie Hughes - chaired by Declan Drohan

1400-1530

Panel Sessions 1

1.1

Dancing Bodies

Chair: Finola Cronin

Emma Meehan (TCD) "The 'Maya Lila' performances of Joan Davis: changing methods, changing context"

Dr Roisin O'Gorman (UCC) "Celtic Tiger as Irish Bull: Digging the Dance Macabre of Irish Mythologising"

Aoife McGrath (TCD) "'The less you bump, the faster you go'?: Staged scenes of dissensus in Coisceim's Dodgems"

1.2

Staging Inbetweeness

Chair: Dr Mark Phelan

Christopher Collins (TCD) "J.M.Synge and the 'Divil's Own Mirror'"

David Clare (UCD) "The challenge presented by Marie Jones's A Night in November to Irish-Americans"

Steve Wilmer (Associate Professor, TCD) "Performing Statelessness"

1.3

Identity, Time and Space

Chair: Dr Holly Maples

Emma O'Kane (QUB) "The 20th Century playboy by J.M. Synge: From 'sexy and wild' to 'pastoral numbskulls' and back again"

Declan Drohan (IT Sligo) "Sleepwalking in Broad Daylight"

Dr Carmen Szabo (UCD) Place and Non-Place: Discussing Physicality and Identity in Barabbas Theatre's *Circus*

1600-1730

Venue: Theatre A005 (Beside Main Reception)

Plenary Speaker Professor Richard Cave, University of London

Title: "Workshop, Performance and Theatre History Research"

1730-1830

Venue: Theatre A005 (Beside Main Reception)

Irish Society for Theatre Research Annual General Meeting

1845-1945

Trip to Yeats's grave and Glencar Waterfall facilitated by The Yeats' Society

2000-

Tobergal Lane Restaurant and Wine Bar, Tobergal Lane, Sligo
Jazz music from 1015pm

Saturday 9TH May

0845-1030

Panel Sessions 2

2.1 **Behind the Mask**

Chair Dr Maria Kurdi

Dr Eric Weitz – (TCD) 'Sleight of Frame: Exploitations of the comic by three playwrights'

Dr Noreen Doody (St Pats) "A Bunch of feathers on a stick: from mask to image in Yeats's Player Queen?"

Mary Phyllis Caulfield (TCD) "Fashion advice...leave your jewels in the bank and buy a revolver: Constance Markiewicz's 'regendering' of the Irish Nationalist Dramatic Narrative"

2.2 **Myth and Memory**

Chair: Dr Lisa Fitzpatrick

Dr Michael Jaros (Salem State College) "Performing Ruins – Yeats, Beckett, and Irish Historical Pessimism"

Nicholas Johnson (TCD) "'The Principle of Advertising': Prose, Performance and the Commemoration of Samuel Beckett"

Dr Eva Kristina Urban (UCD) "Remodelling Mythologies: Field Day's 'Fifth province' and Frank McGuinness' Ulster Plays"

2.3 **Local and Global Theatre in Ireland**

Chair Professor Joan Fitzpatrick Dean

Dr Irina Rupp Malone (NUIG) “Ibsen in Ireland: Plays and Controversies”

Conor Plunkett (QUB) “A Quiet Coup from Above’ Putting the Global on the Local Stage: the Expressionist Legacy of the Dublin Drama League

Fiona Brennan (UCC) “County Kerry’s celebration of Synge in the heart of Sliabh Luachra”

1100-1230

Panel Sessions 3

3.1 **Parading Irishness**

Chair: Dr Emilie Pine

Dr Una Mannion (IT Sligo) "Your slough let fall": the antimasque of the Irish in early modern performance

Dr Holly Maples (University of East Anglia) “Exhibiting Social Change: Representation and the New Ireland in the 1979 A Sense of Ireland Festival”

Professor Joan Fitzpatrick-Dean (University of Missouri-Kansas City) “Irish Military Tattoos: Populist Theatre Spectacles of the 1920s and Beyond”

3.2 **Performing Otherness**

Chair Dr Eva Urban

Kevin Wallace (UCD) “Is heaven not so lovely after all?”: The Other, language and subjectivity in Marina Carr’s *Portia Coughlan and Marble*”

Shonagh Hill (QUB) “The dying body in *Woman and Scarecrow*”

Rebecca Wilson (NUIG) “Psychodynamics in performance: the dramatic exteriorisation of an internal world in John B Keane’s *Sive*, Sharon’s *Grave*, Marina Carr’s *By the Bog of Cats* and Tom Murphy’s *Whistle in the Dark*”

3.3 1 **Re-imaginings: Adaptation in Contemporary Irish Theatre**

Chair: Dr Carmen Szabo

James Hickson (TCD) “The Playboy not of the Western World: Colonised and constructed identity in Bisi Adigun and Roddy Doyle’s *The Playboy of the Western World*”

Siobhan O’Gorman (NUIG) “Marina Carr’s Re-imaginings of Shakespeare’s *King Lear*: *Meat and Salt* and *The Cordelia Dream*”

Dr Melissa Sihra (TCD) “Re-location and Re-locution: An African adaptation of Synge”

1230-1315

Lunch Campus Canteen

1330-1500

Panel Sessions 4

4.1 **Telling Tales**

Chair: Dr Eamonn Jordan

Dr Patrick Lonergan (NUIG) “Martin McDonagh’s *The Pillowman* – The Ethics of Storytelling”

Suzanne Colleary (UCD) “End of Story? A Narrative: The Self and Selves – Gendered Identities as Performative Narratives – An Analysis of the Joke arts of Irish Stand Up Comedian Tommy Tiernan”

Monica Insinga (UCD) “Issues of madness, alienation and will to nothingness in Luigi Pirandello’s *Enrico IV* (*Henry IV*) and Marina Carr’s *Ullaloo*”

4.2

Performance Processes

Chair: Dr Paul Murphy

Liam Doona (IADT) “Cuchulain Un-staged – Terence Gray’s scenography for his own un-produced drama and European scenographic modernism”

Marie Kelly (UCD) “Questions about casting”

Frank Conway (IT Sligo) “Into the Abyss” (working title)

4.3

Dismantling Gender

Chair: Dr Melissa Sihra

Dr Maria Kurdi (University of Pecs, Hungary) “Strategic remodelling of Motifs in Synge and O’Casey by Irish Woman Playwrights”

Audrey McNamara (UCD) “Shavian Daughters: The Antidote to the Ideal Victorian”

Samuelle Grassi (University of Florence) “Men from Mars”: queering sexualities in Frank McGuinness’s characters”

1515-1645

Panel Sessions 5

5.1

Cultural Disjunctures

Chair Dr Patrick Lonergan

Dr Paul Murphy “Hegemony and Fantasy in Irish Drama”

Dr Mark Phelan “Fair Play”

5.2

From Page to Stage

Chair: Dr Michael Jaros

Dr Eamonn Jordan (UCD) “Theatre makers and not feral... beings: The Walworth Farce by Enda Walsh”

Anastasia Remoundou-Howley (NUIG) “‘Paint it Dark’: Aidan Carl Matthews’ The Antigone between text and performance”

Virginie Privas (University of Lyon) “A Love Song for Ulster by Billy Morrison, or an orange play for Northern Ireland”

5.3

Theatre in Community

Chair: Niall Colleary

Dr Fiona Fearon (DKIT) “Chatroom September 2008: An Audience Research Project”

Dr Brenda Liddy (Northern Regional College) ‘Troubles’ related emerging dramaturgies: the Charabanc theatre company, 1983-95”

Dr Patrick Burke (St Pats) “Amateur Theatre versus Am. Dram.”

1715-1830

Venue: Theatre A005 (Beside Main Reception)

Plenary Speaker Professor Baz Kershaw, University of Warwick

Title: 'From Hairy Apes to Dancing Monkeys: An Evolution in Theatre/Performance Research Methods?'

2000-

Evening Dinner: 'The Silver Apple', Lord Edward Street, Sligo

Very reasonably priced. Traditional music in pub will follow (tbc)