

PAST IMPERFECT

SUMMER INSTITUTE IN PERFORMANCE STUDIES

(6–10 JULY 2009)

NORTHWESTERN UNIVERSITY

CENTER FOR GLOBAL STUDIES

*We all were sea-swallow'd, though some cast again,
And by that destiny to perform an act
Whereof what's past is prologue, what to come
In yours and my discharge. (The Tempest II.i.)*

Inspired by Diana Taylor's distinction between the archive and the repertoire, by memory studies, and by oral history, performance studies scholars are re-theorizing the relationship between evidence and experience in the past and present. The repertoire is performance that "lives" in our midst, is embodied, and thus is knowable through direct experience of participation, whether as a performer or witness. The archive is the "trace" of such performances, that which finds material form (such as print or image) rather than existing as the researcher's corporeal or cognitive memory. This provokes intriguing questions about the continuity between the performative present and the archival past.

When and how does a performance become "past" rather than continuous or intermittent in the present or future? Can we understand the past through practices of observation and participation, as we understand the present? How does repertoire reveal different evidence — or evidence differently — than the archive? When and how does repertoire become archived? How does this process effect our inquiries as performance scholars?

The 2009 Institute welcomes graduate students whose work engages these issues:

- ✦ the tense of performance (past progressive, present perfect, present infinitive, perfect infinitive, past continuous)?
- ✦ research methods for performance in the past and present
- ✦ the researcher's location: events versus experiences
- ✦ the writer's act: memory versus analysis
- ✦ contingencies of time and temporality
- ✦ historicism, tradition, traceability, and mutability
- ✦ challenges posed by history to concepts of the performative location, temporality, continuity, disjunction, mediation, meddling

The Director of the 2009 Summer Institute is Tracy C. Davis (Northwestern University)

TOPICS AND GUEST LECTURERS INCLUDE:

Tracy C. Davis (Northwestern University)

Repertoires' Reiteration, Revision, Citation and Incorporation: the Case of Nineteenth-Century Britain

Suk-Young Kim (University of California Santa Barbara)

For the Eyes of the Dear Leader: Fashion and Body Politics in North Korean Visual Culture

Kim Marra (University of Iowa)

Horseback Views: Queer Hippology and Anglo-American Performance History

Will West (Northwestern University)

Early Modern Iconoclasm, Early Modern Acting, and Ethics Towards Objects

THE APPLICATION PROCESS:

Twenty-five graduate students will be accepted into the Summer Institute, 10 from Northwestern and 15 from other colleges and universities. We welcome applications from all graduate students (regardless of disciplines) who are interested in the issues of performance, history, repertoire, memory, and temporality.

Submit a 500-word description of your research interest or project and how the Summer Institute will benefit your work; list two references and their contact information (reference letters are not required); and include your institutional affiliation, indicating whether you are a M.A. or Ph.D. candidate and the stage of your graduate work. Assemble this into one Word or pdf document and send to: lsedwards@northwestern.edu

Due Date: 1 May 2009

Notification of Acceptance: 30 May 2009

DETAILS OF PARTICIPATION:

All students accepted into the Institute will receive a tuition waiver. Students from institutions other than Northwestern will also receive housing.

Participants from universities other than Northwestern will arrive on Sunday 5th July and depart on Saturday 11th July. Lodging in dormitories (single rooms with air conditioning) is provided free of charge for visiting students from Sunday to Saturday. Each out-of-town participant is entitled to \$250 toward travel expenses against receipts for air and/or ground transportation.

All students will be provided with lunch from Monday to Friday and two collective dinners (Monday evening and the concluding banquet on Friday).

The academic sessions begin on Monday morning 6 July and end Friday afternoon 10 July. All participants are expected to be on time and attend all sessions. There will be two sessions per day: the morning session from 9:00 am to 12:00 pm and the afternoon session from 1:00 pm to 3:00 pm. The Institute's Director and the guest lecturers will assign readings on the Institute's theme. Due to the intensive nature of our five days together, all of the reading should be completed before we convene; readings will be posted on a secure website. Outside of the sessions your time is your own to enjoy the campus and the city.

On the final day of the institute, students will make brief solo presentations; this will be an opportunity to share how the work we have read and discussed provokes issues for your own research.