Spring has sprung and so have lots of activities in the department. Among other things, we have had an exciting season of student and faculty-directed performances—most of which have been produced in our studio space. In fact, our studio space is garnering the same reputation as our department: “tiny but mighty.” In addition to shows by faculty and students, the studio has produced performances by invited artists like Misty De Berry and Holly Hughes. And, in the fall, we will host our first artist-in-residence, Sharon Bridgforth, as a part of the “solo/black/woman” performance series. We’re so excited to see the plethora of performances that this new space has made possible.

The big coup for us this year was the international performance studies graduate student conference hosted by our graduate students: “Radical Intersections: Performance Across Disciplines.” Graduate students from around the country and the world convened at Northwestern and presented papers and performances that were arguably better than those presented by senior faculty at professional meetings. I am so proud of our students for organizing this conference and for showcasing some of the best research emerging in the field. This issue of P.S. includes a photo collage of some of the “scenes” from the conference.

On that note, I’d like to take the time to welcome Professor D. Soyini Madison into the role of director of graduate studies for next year. I have served in the position for the past six years and look forward to passing the torch to Soyini. The graduate students sustain the department in so many different ways and it has been a joy to work with them over the years. I know, however, that they are in good hands with Soyini.

As the academic year comes to a close and we head off to the field, the archive, or to the pool, I hope that we reflect on this wonderful year of transition of the department back to our new home at Annie May Swift and recognize all of the wonderful accomplishments we all have made. I look forward to building on that success as we look toward the future.

—E. Patrick Johnson, Chair

P.S. Don’t forget to come to the end-of-the-year party!

Misty De Berry performs Milkweed

Misty De Berry performs Milkweed. The Department of Performance Studies “solo/black/woman” performance series continues with a performance of Milkweed, a solo play written and performed by Misty De Berry, directed by Cheryl Lynn Bruce, May 28-29, 2009, in the Annie May Swift Hall Studio. Milkweed fuses poetry and theatre to create an intimate look at three African-American female survivors of gender-based violence who are living in bodies that have been the scenes of horrific crimes. The play bears witness to the journeys they make and their individual will to survive.

The performance is presented in collaboration with the Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, Columbia College Chicago, and is part of the “solo/black/woman” performance series at Northwestern University funded through the Mellon Foundation “Global Encounters” grant. Misty De Berry is a Chicago-based writer and actor. She received her BFA in acting from North Carolina School of the Arts, and her MFA in Interdisciplinary Arts and Media, Columbia College Chicago. In Winter 2006, she was awarded a Fellowship from the Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, which supported the development of what is now Milkweed.

De Berry and has received numerous fellowships, including awards from the Kennedy Center, New York Theatre Workshop, and the New Federal Theatre in New York City. She has worked with the NYC Hip-Hop Theater Festival and the 78th Street Theater Lab, with whom she won the best original production by an ensemble at The Edinburgh Fringe Festival for the production of Boy Steals Train. De Berry was featured in Portraits: Stories of Hope and Survival, a yearlong initiative sponsored by Chicago Foundation for Women, and she was a featured poet at the DuSable Museum for a reading of for colored girls who have considered suicide when the rainbow is enuf in honor of activist Renae Ogletree. She has performed and spoken at such conferences as “Race, Sex and Power: New Movements in Black and Latina/o Sexualities” and the National Black Women Playwrights’ Group.
Lecture Series Spring 2009

The spring quarter lecture series featured talks and workshops by three guest scholars/artists, presented by the Critical Studies in Theatre and Performance Cluster, with the support of the Graduate School, the Department of Performance Studies, and the Interdisciplinary Ph.D. in Theatre and Drama. All events took place in the Annie May Swift Hall Studio.

Amelia Jones, Pilkington Chair of the Art History Department at Manchester University, presented a talk entitled “Performing the Wounded Body: Theory of Political Agency in the Visual Arts,” on April 6, 2009.

Nicholas Ridout, Head of the Department of Drama, Queen Mary, University of London, presented a talk “Theatre Does Its Own History: Alvis Hermanis and Theatre’s Communities,” on April 13, 2009, and a workshop on “Teaching Methods for Performance,” on April 14, 2009.

Patrick Anderson, Assistant Professor in the Department of Communication at the University of California-San Diego, and faculty affiliate of the programs in Ethnic Studies and Critical Gender Studies, presented “Architecture is not Justice: Staging Guantanamo Bay,” May 11, 2009, and a workshop with Kathryn Bosher, Northwestern Department of Classics, titled “First Year on the Job,” May 12, 2009.


Ramon Rivera-Server’s essay “Exhibiting Voice/Narrating Migration: Performance-based Curatorial Practice in Azúcar!: The Life and Music of Celia Cruz,” was the lead article for the Text and Performance Quarterly special issue on Latina/o Performatives. He also presented “Musical (Trans)actions: Intersections in Reggaetón” at Brown University’s Department of Theatre, Speech and Performance Studies.

Professor Rivera-Servera also co-hosted (with Harvey Young, NU Department of Theatre) the Performance in the Borderlands Symposium, a gathering of interdisciplinary scholars engaged with theories of borders, Diaspora, and migration and their applications to performance cultures/events across the American hemisphere. Events took place at the John Evans Alumni Center, May 14-15, 2009.

Carol Simpson Stern served as an expert witness in cases involving program discontinuance and breach of tenure of professors at Loyola University of New Orleans. Professor Stern also received the School of Communication’s Galbut Outstanding Faculty Award, presented at the annual School of Communication Honors Convocation.

Undergraduate Program News

Senior Sica Saltiel was production manager for “Re: No Laughing in the War Room,” created/directed by senior Sydney Howe, which ran April 10-11, 2009, in the Annie May Swift Studio.

Freshmen Darren Barrere and Carly Robinson performed in the 78th annual Waa-Mu Show, May 1-10, 2009.

Julia Kluger performed as a member of the Alice Millar Chapel Choir in the Spring Festival Concert, May 17, 2009. The choir sang Telemann’s Day of Judgment.

Lauren Coffaro was the co-producer (with Julie Boor) for the Jewish Theatre Ensemble spring mainstage production Twelve Angry Men by Reginald Rose, April 30-May 3, 2009, in Shanley Hall. She also planned an international service trip to Guatemala on March 20-29, 2009 with Rotaract, the youth branch of Rotary International, a service and professional development organization. Along with SESP student Rocio Reyes-Morales, she led fourteen NU undergraduates to volunteer working on water sanitation and access for Mayan families. Lauren also received a scholarship to attend the Pedagogy and Theatre of the Oppressed annual conference in Minneapolis on May 21-24, 2009.
The interdisciplinary graduate student conference Radical Intersections: Performance Across Disciplines, was held April 24-26, 2009. Hosted by the Performance Studies Department and coordinated by PhD students in the department, the conference brought students from over 30 universities internationally, with panels on:

- Bodies, Memory and the (Im)material
- Transnational and Transgenerational Gendered Communities
- Surveillance, Visibility, and Silent Resistance
- Gender Crossings
- Performance Out of Place: Travel, Migration, Pilgrimage
- Instigating Radical Spectatorship
- Performing the National Body
- Building Radical Communities through Performance
- Sensing the Spiritual in Performance
- Sensual and Affective Dimensions of Race, Ethnicity, and Sexuality
- Science, Nature, Animals and Subject Formation
- Something Old, Something New: Appropriating Tradition
- Laughter, Amusement, Power

The conference keynote address, “Assignations, Drives, Collisions, and Stops: A Thinking Woman’s Guide to the Intersection” was given by Sue-Ellen Case, Professor and Chair of Critical Studies, Theatre and Director of the Center for Performance Studies at UCLA. The conference also featured a performance of S-E-X-Oh! by Teatro Luna, in the Ballroom of the Marjorie Ward Marshall Dance Center.
Graduate Program News

**Theses completed, June MA degrees:**


**Dissertation defenses, June PhD degrees:**

Jyoti Argade, “Jungle Boys, Babus and Camp Orientals: The Liminal Personae of the Film Star Sabu.”

Christine Dunford, “Deploying Nature: A Performance Ethnography of Community Gardens, Gardeners and Urban Change in a Chicago Neighborhood.”

Raffaele Furno, “‘Mise en vie’ and Intra-culturalism: Performing the Life of Black Migrants to Italy.”


Mark West, “Dalit Dissent: Barefoot Lawyers and the Arts of Caste Resistance in Rural South Asia.”

**Presentations at the Radical Intersections Conference**


Ashley Black: “From Beulah to Madea: Constructions of the Black Female Body in American Popular History.”

Christine Dunford: “Nature Places That Perform (Without) Live Bodies: A Radical Convergence of Space/Place and Performance Theory.”

Victoria Fortuna: “La Argentina Pop: Metatheatricality, Spectacle, and Parody in the Photography of Marcos López.”

Barnaby King: “Clowning at the Crossroads of Culture: a search for something or other.”

Pavithra Prasad: “Sunburned: The Poetics of Race, Class and Nation at India’s ‘First’ Electronic Music Festival.”

Chris Van Houten: “Enacting the State: Legitimacy and Violence in East Timor.”

**Additional Graduate Student News:**


Lisa Biggs has been awarded a Diversifying Faculty in Higher Education Fellowship from the State of Illinois, 2009-10, a $20,000 per year renewable award.

Hilary Cooperman received a Buffett Center Summer Research Travel Award, as well as a Summer Language Grant.

   She will present a paper at Performance Studies International, in June in Zagreb, Croatia, “Stones, Snipers and Sacred Space: An Analysis of Performances of Domination and Resistance During the Al-aqsa Intifada in Israel/Palestine.”

Elena Krell was awarded a DAAD fellowship to study German for 3 weeks in Leipzig this summer, and was accepted to the Hemispheric Institute in Bogota, Colombia, August, 2009, to present in the Trans Performance Work Group.

Öykü Potuoglu-Cook (Ph.D. ‘08) will be a Postdoctoral Associate with the John Hope Franklin Humanities Institute at Duke University, 2009-2010. In addition to participating in the annual faculty seminar on Innovating Forms, she will revise her dissertation to a manuscript: “Fractured Publics and Pluralist Aesthetics in Turkey.” Potuoglu-Cook will also teach an interdisciplinary seminar, “Performance as Innovation,” and develop a piece on the lure and erasure of bodily form in a globalizing urban space.

Priscilla Renta presented her research at Rutgers University through the department of Latino and Hispanic Caribbean Studies.
Spring Quarter Performances

**SPRING QUARTER 103 PERFORMANCE HOUR**
An evening of performances by students in the department’s introductory course The Analysis and Performance of Literature.
Wednesday, April 1, 8:00 pm, Mussetter-Struble Theater

“RE: NO LAUGHING IN THE WAR ROOM: ‘EL MÁXIMO’ AND THE PERFORMANCE OF INTERNATIONAL THREAT IN 1959”
Adapted and directed by Sydney Howe
Adapted from primary source texts, such as White House records and CIA memos, and employing video footage as well as clips from *Dr. Strangelove*, “Re: No Laughing in the War Room” explores Fidel Castro’s relationship with the United States in 1959.
Friday, April 10, 8:00 pm
Saturday, April 11, 2:00 and 8:00 pm
Annie May Swift Studio

**A LIFE OF WONDER: WINIFRED WARD**
Adapted and performed by Sophie Angelson
Directed by Madeline Scheffler

Drawing on letters, books, papers, plays, journals, and audio recordings, this one-woman performance portrays one woman’s passion to bring imagination to every child. Winifred Ward was a professor at Northwestern between 1918 and 1950, during which time she also launched the drama programs in the Evanston public schools (programs that then spread throughout the country), and founded the Children’s Theatre of Evanston. She changed the lives of so many people throughout her long life-- and her influence is still felt today.
Friday, April 24, 8:00 pm
Saturday, April 25, 2:00 and 8:00 pm
Annie May Swift Studio

**SHE BE HIP-HOP**
Coordinated by PhD student Sage Morgan-Hubbard.
A Chicago women of color performance salon, featuring: Jadele McPherson, Sage Xaxua, Toni Asante Lightfoot, AquaMoon, and others.
Friday, May 1 and Saturday, May 2 at 8:00 pm
Mussetter-Struble Theatre. Admission: $5.00

**POURING TEA: BLACK GAY MEN OF THE SOUTH TELL THEIR STORIES**
Created and performed by E. Patrick Johnson
Based on excerpts from *Sweet Tea: Black Gay Men of the South—An Oral History*, the narratives performed were collected between 2004 and 2006 from black gay men who were born, raised, and continue to live in the South. They hail from fifteen different states and range in age from 19 to 93.
Friday, May 15, 8:00 pm
Saturday, May 16, 2:00 and 8:00 pm
Annie May Swift Studio

**MILKWEED**
Written and performed by Misty De Berry
Directed by Cheryl Lynn Bruce
A solo-play fusing poetry and theatre for an intimate look at three African-American female survivors of gender-based violence who are living in bodies which have been the scenes of horrific crimes. The play bears witness to the journeys they make and their individual will to survive.
Thursday, May 28, 7:00 pm
Friday, May 29, 7:00 pm
Annie May Swift Hall Studio

**GRADUATE RECITALS**
Performances by PhD students Hilary Cooperman, Richard Gabri, and Barnaby King.
Saturday, June 6, 7:00 pm
Hal and Martha Hyer Wallis Theater
Honors Convocation 2009

The following Performance Studies students received recognition and awards at the School of Communication Honors Convocation on May 20, 2009:

**Robert S. and Gertrude B. Breen Memorial Award**
Derek Barton

**Lilla A. Heston Memorial Scholarship**
Chloe Johnston

**James L. Lardner Memorial Award**
Sophie Angelson
Julia Kluger

**Charlotte Lee Award**
Sydney Howe

**Departmental Book Awards**
Lauren Coffaro
Ian Epstein
Emma Forman
Samuel Levy
Anakin Morris
Abby Schwarz

**Senior Honors Theses**
Sophie Angelson, “A Life of Wonder: Winifred Ward”

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**P.S.: The Newsletter of the Department of Performance Studies**
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**Performance Studies Faculty**
Core Faculty
Margaret Thompson Drewal
Paul Edwards
E. Patrick Johnson, Chair and Director of Graduate Studies
D. Soyini Madison
Ramon Rivera-Servera
Carol Simpson Stern
Mary Zimmerman

Visiting Spring 2009
Jessica Chalmers
Holly Hughes

**Courtesy Appointments**
Tracy Davis
Micaela di Leonardo
Susan Manning
Sandra L. Richards
Jeffrey Sconce
Mary Weismantel
Harvey Young

www.communication.northwestern.edu/performancestudies