

<b>In the Balance: Indigeneity, Performance, Globalization</b> <b>THURSDAY 24 OCTOBER 2013</b>		
0830	<b>Registration</b>	
0915	Welcomes	
0930–1030 Keynote Room A	<b>Tracy Devine Guzmán</b> Performing Solidarity (?) <span style="float: right;">Chair: Charlotte Gleghorn</span> On Indigenist Politics and Native Cultural Production from Brazil	
1030–1100	Break/registration	
1100–1230	<b>Parallel Panel 1</b>	<b>Indigenous Evidence, Indigenous Law</b> <span style="float: right;">Chair: Jennifer Adese</span>
Room A	Peter Kulchyski	Indigenous Practice in Law and Performance
	Ryan Hartigan	An Uncanny Time: Law/Performing/Histories
	Lillian Mengesha	Redressing Patrimony: Contemporary Inheritances within Rebecca Belmore’s Megaphone
1100–1230	<b>Parallel Panel 2</b>	<b>Staging Ritual and Ceremony</b> <span style="float: right;">Chair: Marie Cruz Soto</span>
Room B	Matthew Carlin	The Politics of the Mountain: Zapatismo, Class Envy and the Spirit Life of a Chol Community in Chiapas, Mexico
	Joseph Long	Ritual, Performance and the Politics of Belonging in Buryat Communities of Southern Siberia
	Lindsay Lachance	Theory, Creation and Practice: The Relationship between Contemporary Aboriginal Theatre Practices and Traditional Elements
1100–1230	<b>Parallel Panel 3</b>	<b>Revitalization, Education and Activism</b> <span style="float: right;">Chair: Thomas R. Hilder</span>
Room C	Byron Dueck	Indigenous Traditions and the Disciplinary State: Aboriginal Music and Dance in Western Canadian Schooling and Child Welfare
	Klisala Harrison	Sustainability and Indigenous Aesthetics: Musical Responses of Loss and Survival in Sámi and Indigenous Canadian Theatre
	Mary Ingraham	Echoes from <i>The Lake</i> : Performing Intercultural and Multimodal Counter-Discourse
1100–1230	<b>Parallel Panel 4</b>	<b>Temporality and Politics</b> <span style="float: right;">Chair: Anna Haebich</span>
Room D	Julie Burelle	Endurance/Enduring Performances: First Nations Women’s Embodied Challenges to Canada’s Indian Act (moved from panel 25)
	Jo Smith	A Precarious Politics: Māori Television’s Performative Force
	Ocean Mercier	Screen(ed) Culture: Indigeneity in the 48 Hour Film Competition
1240–1310 Room A	Arifani Moyo	Indigenising Bizet, Rooting the Global Opera: <i>The Case of uCarmen eKhayelitsha</i> <span style="float: right;">Chair: Mary Ingraham</span>
1310–1400	<b>Lunch</b>	

1400–1430 Room A	<b>Origins Panel: Indigenous Festivals</b> (Michael Walling)	
1430–1500 Room A	Dylan Robinson	Grief, Rage, Reunion: <span style="float: right;">Chair: Byron Dueck</span> Scenes of Affect at Canada’s Truth and Reconciliation Commission
	Genner Llanes-Ortiz	Pan-Maya Ceremonies, CosMayapolitan Reflections: Aesthetic Ceremonial Innovations in the Maya Region
1530–1600	Break	
1600–1730	<b>Parallel Panel 5</b>	<b>Challenging Narratives of Indigenous Identity</b> <span style="float: right;">Chair: Margarita Huayhua</span>
Room A	Marie Cruz Soto	Caribe Performances: Indigeneity and Anticolonial Resistance in Vieques, Puerto Rico
	Ruth Hellier-Tinoco	Embodying Touristic Mexico: Virtual and Erased Indigenous Bodies
	Melanie Anastacia Van Allen	Bolivian <i>Tinku</i> : Manifesting Visibility, Identity and Citizenship
1600–1730	<b>Parallel Panel 6</b>	<b>Indigenising Theatre-making Methodologies</b> <span style="float: right;">Chair: Moira Day</span>
Room B	Dione Joseph	Poetics of Performance: Exploring the Concept of Witnessing as Socio-cultural Commentary
	Eugenia Sojka	Traditional Indigenous Forms of Cultural Expression on the Contemporary Stage: Developing Culturally Specific Theatre Methodologies and Dramaturgies
	Lisa-Mare Syron	Indigeneity in Rehearsal Practice
1600–1730	<b>Parallel Panel 7</b>	<b>Indigenous Women’s Rights</b> <span style="float: right;">Chair: Anne Brewster</span>
Room C	Gloria Bell	<i>Walking With Our Sisters</i> : Social Media Advocacy for Indigenous Women in North America
	Selena Couture	Iterations Of Marie Clements’s <i>The Road Forward</i>
	Morna Macleod	Ethical Tribunals: Mayan Women’s Incursions into Symbolic Social Justice
1900	EcoCentrix Exhibition Opening Event 7pm @ Bargehouse (by invitation)	

<b>In the Balance: Indigeneity, Performance, Globalization</b> <b>Friday 25 OCTOBER 2013</b>		
0830	Coffee/Registration	
0900–0930 Room A	Michelle Raheja	'Feelin' Reserved': <span style="float: right;">Chair: Genner Llanes-Ortiz</span> Global Indigenous Hip Hop and the Settler Colonial State
0900–1030 Room A	<b>Michael Greyeyes</b>	Inside the Machine: Indigeneity, Subversion and the Academy <span style="float: right;">Chair: Jerry Wasserman</span>
1030–1100	Break	

<b>1100–1230</b>	<b>Parallel Panel 8</b>	<b>Indigenising Models of Justice</b> <span style="float: right;">Chair: Peter Kulchyski</span>
Room A	Angela Impey  Polly O. Walker  Jennifer Adese	Cattle, Kalashnikovs and the Poetics of Transitional Justice in Dinka Songs in South Sudan  Indigenous Ceremony and the Creative Transformation of Conflict  The Revolution Will Not Be Televised (But it Will Show Up on Youtube): Idle No More and the Round Dance Revolution
<b>1100–1230</b>	<b>Parallel Panel 9</b>	<b>Reimagining Indigenous Representation</b> <span style="float: right;">Chair: Lisa Slater</span>
Room B	Margarita Huayhua  Amalia Cordova  Susanna Rostas	Representing Quechua-Speaking Histories through the Media  Towards an Indigenous Film Festival Circuit  Monkey Business Theatre: Indigenous Responses to Global Assimilation
<b>1100–1230</b>	<b>Parallel Panel 10</b>	<b>Indigenous Health and Wellbeing</b> <span style="float: right;">Chair: Maryrose Casey</span>
Room C	Jessica Hutchings  Petra Koppers  Anna Haebich	From Native to the Plate – Glocalising Indigenous Imaginaries of Well Being  Capacitating Life: Indigenous Focused Community Performance for Health  From Karaoke to Noongaroke: Indigenising Global Performance
<b>1100–1230</b>	<b>Parallel Panel 11</b>	<b>Visual, Performative, and Sonic Activism</b> <span style="float: right;">Chair: Dylan Robinson</span>
Room D	Jaimie Isaac  Erin Sutherland  Daniel Fisher	General Strike: Aesthetics of Indigenous Activism and Citizenship  Indigenous Curatorial Methodologies: Indigenising Spaces through Performance Art  A World Built in Sound
<b>1240–1310</b> Room A	Sergio Huarcaya	Indigenous Protest as a Performance Genre <span style="float: right;">Chair: Melanie Van Allen</span>
<b>1310–1400</b>	<b>Lunch</b>	
<b>1400–1530</b>	<b>Parallel Panel 12</b>	<b>Environmental Sustainability and Land Rights</b> <span style="float: right;">Chair: Chad Allen</span>
Room A	Tia Reihana-Morunga  Maryrose Casey  Jay Mistry, Céline Tschirhart, Elisa Bignante, Andrea Berardi	<i>He huahua te kai? E, he wai te kai</i> (Are Preserved Birds the Best Food? Ah no! Water is)  Life on the Islands: Indigeneity and Human Rights  Performance fore PES? The Capturing and Staging of Sustainability within Indigenous Communities of the North Rupununi, Guyana
<b>1400–1530</b>	<b>Parallel Panel 13</b>	<b>Indigenous Mainstreams</b> <span style="float: right;">Chair: Leslie Ferris</span>
Room B	Stephanie Lein Walseth	When ‘Good Stories’ Fail: Indigeneity and Performance at New York City’s Public Theater

	Caroline Hodges, Janice Denegri-Knott	Making and Performing 'Chicha': A Preliminary Study of the Contribution Made by Rural-Urban Migrant Communities to Urban Cultural Production in Lima, Peru
	Jani T. Wilson	From Cocoa to Cliff Curtis
<b>1400–1530</b>	<b>Parallel Panel 14</b>	<b>Dance Traditions in the Present</b> <span style="float: right;">Chair: Brenda Farnell</span>
Room C	Amy Ku'uleialoha Stillman	Singing the past, Sounding the Present, Dancing the Future: Resurrecting Historical Hawaiian Hula Repertoire on the Contemporary Concert Stage
	Mique'l Icesis Dangeli	Dancing Sovereignty: Politics and Protocols in Northwest Coast First Nations Dance
	Candace Kaleimamoowahinekapu Galla	Perpetuating Hawaiian Indigeneity, Language and Performance in a Globalizing World
1530–1600	Break	
<b>1600–1630</b> Room A	Charlotte Gleghorn	'A Pair of Watching Eyes': <span style="float: right;">Chair: Genner Llanes-Ortiz</span> Film, First Contact and the Globalisation of an 'Isolated' Indigeneity
<b>1630–1700</b> Room A	David Hernández Palmar – artist dialogue	
<b>1700–1730</b> Room A	Dalisa Pigram – artist dialogue	
1930–2030	Deborah Cheetham (accompanied by Toni Lalich) 'Til the Black Lady Sings: Indigenous Voices for Twenty-First Century Opera Special event at Kings College, the Strand, 15 min walk from conference venue. Free to conference delegates; £5 for non-delegates.	
	<b>Origins Festival, 8pm: Victoria Hunt's <i>Copper Promises at The Place</i> (£15/12) Book at <a href="http://www.originsfestival.com/Dance/Default.aspx">http://www.originsfestival.com/Dance/Default.aspx</a></b>	

<b>In the Balance: Indigeneity, Performance, Globalisation Saturday 26 OCTOBER 2013</b>		
0830	Coffee	
<b>0900–0930</b> Room A	Edgar Heap of Birds	Heads Above Grass: <span style="float: right;">Chair: Dylan Robinson</span> Recycling History as Provocative Native American Public Art
<b>0930–1030</b> Room A	<b>Faye Ginsburg</b>	Beyond the Burden in <i>Redfern Now</i> : <span style="float: right;">Chair: Michelle Raheja</span> Global Collaborations, Local Stories and 'Televisual Sovereignty'
1030–1100	Break	

<b>1100–1230</b>	<b>Parallel Panel 15</b>	<b>Moving (with) the Earth, Writing upon the Land</b> Chair: Jace Weaver
Room A	Chadwick Allen Ric Knowles Rachel Swain & Dalisa Pigram	Earthworks as Indigenous Performance Mounds, Earthworks, Side Show Freaks, and Circus Injuns Dance and Country: An Uneasy Ecology
<b>1100–1230</b>	<b>Parallel Panel 16</b>	<b>The Contested Performance of Gender</b> Chair: Sandy O’Sullivan
Room B	Natalia Buitron-Arias & Gregory Deshouillere Sue P. Haglund Beth A. Uzwiak	In the Balance of Beauty: The Politics of Queen Pageants in the Ecuadorian Amazon Dule Urwed and Boxing: The Production of Dule Knowledge via Baby San Blas Gender and National Belonging: Performing Transnational Indigeneity in Southern Belize
<b>1100–1230</b>	<b>Parallel Panel 17</b>	<b>Adaptations, Reinterpretations, Transpositions</b> Chair: Ric Knowles
Room C	Kester Dyer Melissa Poll Susanne Thurow	Indigenous Cinema, <i>Hamlet</i> and Québécois Melancholia Reparation via Adaptation: Scenographic Dramaturgy in the Wendake <i>Tempest</i> Indigeneity and Transcultural Communities; Big hArt Inc.’s <i>Namatjira</i>
<b>1100–1230</b>	<b>Parallel Panel 18</b>	<b>New Media, Sovereignty and Revitalization</b> Chair: Jo Smith
Room D	Lucia Brandi Wabei Siyolwe Jenny Fraser	The Words of My People of Three Hearts: Young People, Technology and Indigenous Language Performance in Puebla, Mexico Barotse Cultural Citizenry, African Cinema(s) and Kuomboka/Wade in the Water cyberTribe: Trickster Style Performative Responses
<b>1240–1310</b> Room A	Mark Fleishman	‘Stories like the wind’ Chair: Yvette Hutchison Curating the Bleek and Lloyd Collection through Performance
<b>1310–1400</b>	<b>Lunch</b>	
<b>1400–1530</b>	<b>Parallel Panel 19</b>	<b>Festival Sovereignities</b> Chair: Keren Zaiontz
Room A	Yvette Hutchison Eve C. Peacock Lisa Slater	The Cape Carnival: Troubling South African Notions of Indigeneity Praxis and Place in Redreeming the Land Why does that Old Man Dance? Australian Indigenous Cultural Festivals and the Possibilities for Life
<b>1400–1530</b>	<b>Parallel Panel 20</b>	<b>Indigeneity on the Move</b> Chair: Coll Thrush
Room B	Jace Weaver Mark James Hamilton & Rosanna Raymond Jerry Wasserman	Performance in the Red Atlantic: Globalization Before Globalization Yorkshire SaVAge: White British Indigeneity Captain Macdonald’s Trained Indians: Globalized Indigenous Performance in Historical Perspective

<b>1400–1530</b>	<b>Parallel Panel 21</b>	<b>Indigenous Space: Re-mapping Belonging</b> Chair: Sally Mackey
Room C	Ana Guevara Cortes  Mark K. Watson  Sheila Rabillard	Le <i>Nguillatun</i> chez les Mapuche (Chili-Argentine): rituel, mémoire, paysage  Cities, Indigeneity, Belonging  Performing Place in Loring's <i>Where the Blood Mixes</i> : Local and Global Mapping
	Break <b>Venue Change to Bargehouse</b>	
	Exhibition viewing at Bargehouse	
<b>1700–1800</b> Bargehouse Level 3	Monique Mojica and Brenda Farnell (Performance Presentation) <i>Mola Dulad Aibanai</i> (Living Mola Moving): Reclamations, Reenactments and Creating an Embodied Script	
	Exhibition open until 7pm	
	<b>Origins Festival, 8pm: Victoria Hunt's <i>Copper Promises at The Place</i> (£15/12) Book at <a href="http://www.originsfestival.com/Dance/Default.aspx">http://www.originsfestival.com/Dance/Default.aspx</a></b>	
<b>In the Balance: Indigeneity, Performance, Globalisation Sunday 27 OCTOBER 2013</b>		
1000	Venue open	
1030–1130 Room A	<b>Margaret Werry</b>	Repatriation, Rights, and the Political Lives of the Dead Chair: Helen Gilbert
1130–1200	Break	
<b>1200–1330</b>	<b>Parallel Panel 22</b>	<b>Performance Encounters</b> Chair: Petra Kupperts
Room A	Julie Nagam  Merindah Donnelly  Carol Brown and Moana Nepia	Performing Memory: Embodied Interventions by Indigenous Women Artists  Going Global: Challenges and Opportunities for Aboriginal and Torres Strait Islander Performing Artists  <i>Te Kore</i> and the Encounter of Performance
<b>1200–1330</b>	<b>Parallel Panel 23</b>	<b>Intercultural and 'Interpractical'</b> Chair: Sheila Rabillard
Room B	Thomas R. Hilder  Kimbra Smith  Barry Freeman	Sàmi Musical Performance and Indigenous Cosmopolitanisms  Invisible, Inc.: Performativity, Fluidity, and Interpracticality in Coastal Ecuador  Theatrical and Social Performance in the De-Ba-Jeh-Mu-Jig Theatre Group's Radically Unstructured <i>Global Savages</i>

<b>1200–1330</b>	<b>Parallel Panel 24</b>	<b>Unsettling Museum Space</b> <span style="float: right;">Chair: Erin Sutherland</span>
Room C	Sandy O’Sullivan	Culture at the Edge of the World: Performed Indigenous Identities in the National Museum Space
	Laura Peers and Nika Collison	Ceremonial Performance in the Museum Space: Repatriation and Relationships
	Kelsey Wrightson	Unsettling Spaces: Representation and Performance against Settler Colonialism
1330–1530	Lunch <b>1400–1500: Dramaturgy Panel at Rich Mix: Leanne Howe, Monique Mojica, Ric Knowles</b> Reserve your place at <a href="http://www.originsfestival.com/SpecialEvents/StagingFirstNations.aspx">http://www.originsfestival.com/SpecialEvents/StagingFirstNations.aspx</a> <p style="text-align: center; color: red;">Venue Change to Bargehouse Level 3</p>	
<b>1530–1600</b>	Helen Gilbert & Dani Phillipson	Out of the Exhibition: Indigeneity and the Gifts of Performance <span style="float: right;">Chair: Sandy O’Sullivan</span>
<b>1600–1630</b>	Fiona Foley – artist’s dialogue	
<b>1630–1700</b>	Plenary Panel & Wrap Up	
	Exhibition open until 7pm	
<b>1800–2030</b>	<i>Off Balance: Conference Cabaret and Indigenous Food @ Bargehouse (£25/head, partners welcome)</i>	