

MAD THEORY 2

Saturday, March 21st, 2015, 9:00am – 7:30pm
Madison Public Library Central Branch (201 W. Mifflin St.), 3rd Floor

9:00–9:30

INTRO

 #MADTHEORY2

PANELS

INSTALLATIONS

9:30–10:25

PANEL ONE

DURATIONAL

VARIOUS

All Panels are in Rooms 301&302

Jeff Casey, “Creative Writing Instruction through Performance”

This presentation will consider performance-based strategies for teaching creative writing.

Christopher William Wolter, “If the Theatron is the Watching Place, Who’s Doing the Watching? The Audience’s Impossible Gaze at the Origins of Theatre”

A Lacanian analysis of the audience’s impossible gaze, its implications at the origins of theatre, and of the big Other’s role in structuring our social reality, on stage and off.

Installations located on all Floors

Justin Zullo, “Sonic Politics of Breath”

2nd Floor, Room 204, 9–5

An interactive sound installation that explores the political and performative potentials of the act of breathing vis-à-vis the human breath’s sonorous afterlife.

Working Theory Collective (Rachel Carroll & Sunny Chan), “Proceed Naturally”

3rd Floor & Room 301/302, 9–7:30

Participants encounter broken text randomly, magically, accidentally, and mundanely, by going through the normal procedures of negotiating public space.

Qiang Liu, “Dress of Culture”

3rd Floor Atrium. 9–7:30

Chinglish is not only the hybrid of Chinese and English, but also reveals the way of Chinese thought.

Xon Henry, “AFAR (Advancing the Frontiers of Artist Residencies)”

3rd Floor Atrium. 9–7:30

Creatively Stuck? Want to Travel? Need a diploma? Come & Visit AFAR! A micro-nomadic artist residency! Rest! Research! Relax! Rejuvenate!

10:30–11:40

PANEL TWO

Brit E. Schulte and James A. Manos, “Organizing for Abolition: Exploring the Intersection of Prisons and Theory”

Facilitators will cultivate a discussion about the current state of thought and practice, a discussion which ultimately aims to produce an on-the-ground plan for future philosophical activism and art practice.

10:30–11:40

PANEL TWO

Nicki Werner, “#SHUTITDOWN: Black Lives Matter, Higher Education, and Performance Art as a Lens”

Can looking at Black Lives Matter through the lenses of performance art reveal new possibilities for transforming the neoliberal machine higher education has become?

11:50–12:50

PANEL THREE

Ian Deleón, “Bleeding to Life”

A media-archaeological examination of wounds, subjectivity, sex, hip-hop, killer cops, Black bodies, and insects. Inspired by the work of Donna Haraway, Jussi Parikka, Hortense Spillers, & Kanye West.

Panoply Performance Laboratory (Esther Neff and Brian McCorkle), “Embarrassed of the Whole #7: an opera of operations”

Participants join PPL online, performing interactive exercises designing “symbolics” communicating concepts emergent from their definable conditions, contexts, and consequences, building a collective philosophy of the performed moment. Join at www.panoplylab.org/eotw/MAD

1:00–2:30

PANEL FOUR

Jen Plants, “Anything is a Text: A Practical Approach to Making Devised Work”

Explore how devisers make work. Come dressed comfortably and bring something text-based that is most definitely not a script (a toothpaste box, a airline boarding pass, etc.).

DURATIONAL

VARIOUS

Helen J. Bullard and Ryan Ross Smith, “Study in Poetics”

2nd Floor, Room 210, 9–5

A generative, durational score-based installation and collaborative project between the composer Ryan Ross Smith (NY) and the research-based storyteller Helen J. Bullard (WI).

Kellie Bronikowski, “2 Lights 1 Lens”

1st Floor, Room 104, 1:30–5

This sculptural installation makes the lens the focal performer rather than the imagery being projected, bringing the mechanics of the medium to the forefront of the screen and the mind.

Nicole Fadellin King, “In (the Name of) Progress”

3rd Floor, Room 301/302, 9–7:30

Spect-actors are invited to engage with others through words and drawings as we build a visual map of our experiences and thoughts related to progress, time, and change.

Esra Coskun and Amberly Marianne Simpson, “Dancing in Panopticon’s Blind Spot”

3rd Floor Atrium, 9–5:30

Participants will experience a reverse-Panopticon by accompanying a dancer on screen, in a room with a camera directed at them, which may or may not be recording their dance.

 #MADTHEORY2

Talk about the symposium on twitter with #MadTheory2

2:30–3:15

LUNCH

DURATIONAL

VARIOUS

3:15–4:30

PANEL FIVE

Frédéric Neyrat, “The Oldest Program”

The video shows how an owl is swept away by the virtual. By a very ancient program that Keats, according to Neo and Morpheus, totally ignored - is it true?

Sarah Berkeley and Regin Igloria, “Intimate Frustrations”

A series of collaborative site-specific performances in response to a rural, natural environment.

Felice Amato, “Doily Wars”

An adult tabletop material performance that uses elements of toy and object theater, puppets and low-fi technology. It is both utter bullshit and a deeply private confession.

Robert John Mertens, “Mind, Body and Tool are on Intimate Terms.”

An experimental re-broadcast of a lecture given by Donna Haraway performed as duet.

4:30–5:00

BREAK

5:00–5:40

PANEL SIX

Charles Gushue, “Remembering a Dance”

Using a series of creative process documents created both purposefully and accidentally, real and fabricated, participants will recreate a sliver of dance work that never really existed.

Robert Lundberg, “Otto Mueller: The Unknown Father of the Freeway”

3rd Floor, Room 301/302, 9–7:30

Did you know that the father of the highway built these roadways not only as a means of conveyance, but also massive land art pieces?

Paul Sloan, “Q.Q.”

3rd Floor Atrium, 9–5:30

Come sit, ask questions, and get no answers. The artist is asking for your most unanswerable or impossible to answer questions.

Felice Amato, “Doily Wars”

3rd Floor Atrium, 9–7:30

“Doily Wars” is a toy/object theater performance for adults. The “set” forms an installation created by the needs of the performance.

Robert John Mertens, “Mind, Body and Tool are on Intimate Terms.”

3rd Floor Atrium, 9–7:30

In this work I mix the aesthetics of Eva Hesse with the conceptual framework of Stelarc. Woven with 9 Track Data Tape donated by the Women and Gender Studies Archive at the University of Madison.

Mark Nelson, “Raiders from the Sherwood Forest Redistribute Authorship”

3rd Floor Atrium & 301/302, 9–6:30

During chance encounters throughout the day, Mad Theory participants are invited to take credit for the design of a famous building.

5:50–6:35

PANEL SEVEN

Esra Coskun and Amberly Simpson, “Dancing in Panopticon’s Blind Spot”

“We will look at selected videos from the “Dancing in Panopticon’s Blind Spot” installation and have a discussion about freedom under surveillance and possible reappearance of the Dionysian element in individuals.”

Paul Sloan, “Q.Q.”

“Having collected questions all morning and afternoon, these will be the questions of the day, read aloud, in the evening.”

6:45–7:35

PANEL EIGHT

Mark Nelson and Elk Norsman, “Raiders from the Sherwood Forest Redistribute Authorship”

This project is an exploration of ways to perform redistribution of collective authorship that has been seized by a single person.

Molly Mac, “Making Mirrors for Sirens”

What is a feminist satire? This project is an interactive performance lecture that queries the complex legacy of a Siren image.

VIDEOS

9:00-7:30

Videos are located on the 3rd Floor
Frédéric Neyrat, “The Oldest Program”

The video shows how an owl is swept away by the virtual. By a very ancient program that Keats, according to Neo and Morpheus, totally ignored - is it true?

Adam Gruba, “GOLEM:performance series”

Golem is a writer, sitting in front of the desk chaos. Ordering chosen thoughts, using the method of constant-versus-method. All the time it seems to him that the mass / matter / object consists in what it produces...

Barbara Roland, “La Castagnade”

“La Castagnade” is a kind of return to a state of nature. It evokes the dangerous man’s relationship to the natural elements that gradually cover the face blending into the landscape.

Karolina Kubik, “The Kiss of Death No.2”

A video work from the intersection of performance and live sculpture attempting to find new meaning in the relationship between two specific women’s bodies, to explore a geopolitical situation/role/symbol.

“AVOIRDUPOIS/goods of weight”

A video work about balance.

Sarah Berkeley and Regin Igloria, “Intimate Frustrations”

A series of collaborative site-specific performances in response to a rural, natural environment.

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